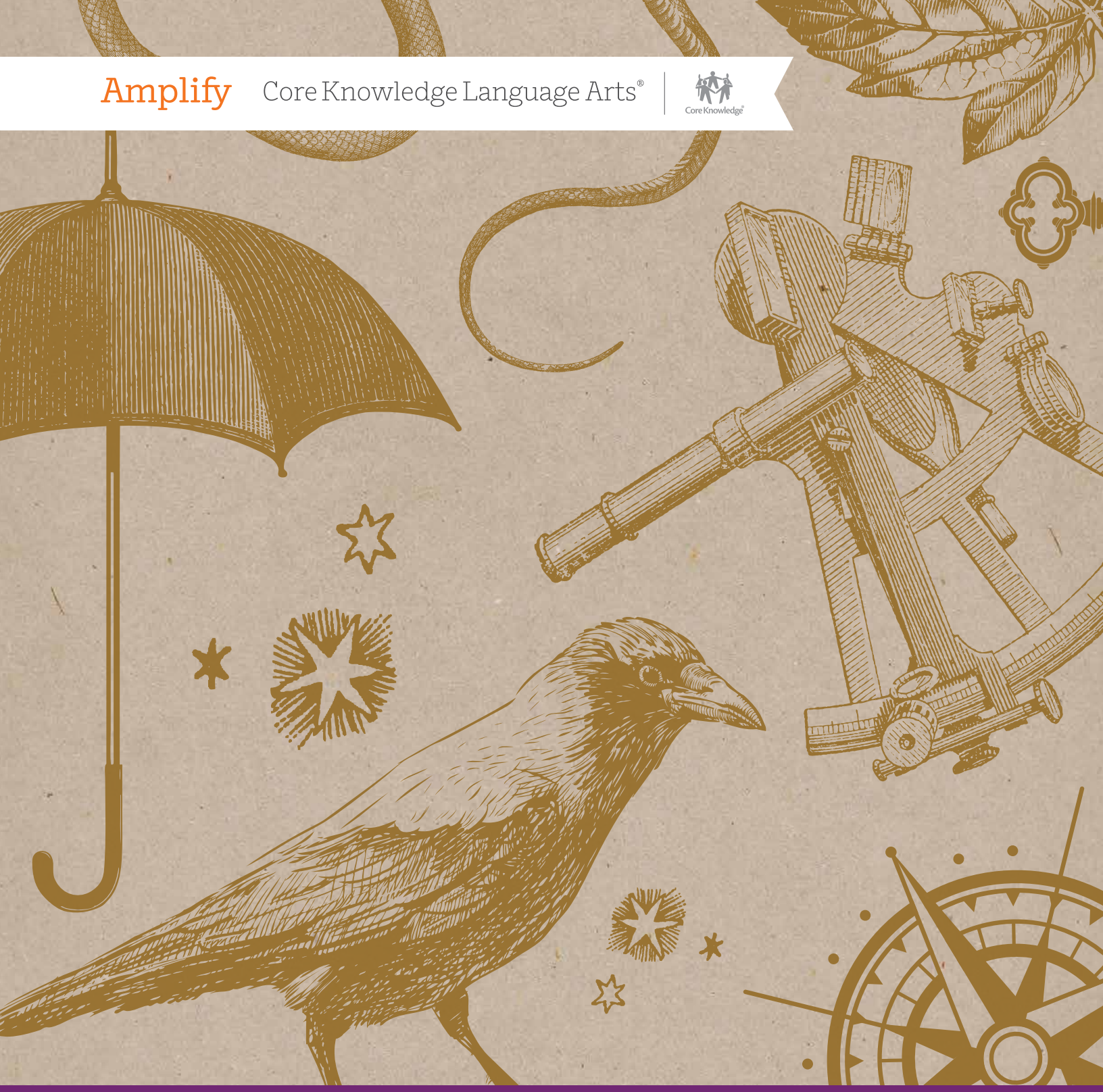
Amplify Core Knowledge Language Arts®



Unit 3

Teacher Guide | Grade 5

Poetry

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Teacher Guide

Amplify Core Knowledge Language Arts

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POETRY

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Introduction

POETRY

This introduction includes the necessary background information to teach the Poetry unit. This unit contains thirteen daily lessons, plus two Pausing Point days that may be used for differentiated instruction. Each lesson will require a total of 90 minutes. The thirteenth lesson is a Unit Assessment devoted to a culminating activity.

As noted, two days are intended to be used as Pausing Point days. You may choose to use both days at the end of the unit, or you may use one day immediately after Lesson 6 and one day at the end of the unit. If you use on Pausing Point day after Lesson 6, you may administer Activity Page PP.1 to assess students' understanding of the content at this midpoint, or you may use the days to focus on writing, spelling, grammar, or morphology skills covered in Lessons 1–6. It is recommended you spend no more than 15 days total on this unit.

WHY THIS POETRY UNIT IS IMPORTANT

For many readers—adults and children alike—poetry can be challenging. Readers often find poems inaccessible and suspect that they contain secret meanings 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 teaches 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 are drawn from various literary traditions over the last several centuries, and they range from William Blake's 18th-century verse to the work of such contemporary writers as Virgil Suárez and Marie Howe. We have not chosen poems written specifically for children; instead, we have selected poems both younger and older readers will enjoy. The poets come from many backgrounds and nations: the poets included are of European, Middle Eastern, African American, Native American, and Hispanic descent. The poems themselves are similarly diverse; some employ precise meter and rhyme schemes, while others use free verse and experimentation. 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. American poet Emily Dickinson once compared poetry to "possibility," perhaps a surprising metaphor in her time, but one that is apt. Poems are often ambiguous, 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. Many student responses, however, are valid, so long as those interpretations are rationally supported by evidence from the poem's text, which is what the CCSS-ELA requires.

This unit, which focuses on poetry, like others in this curriculum is built to the CCSS-ELA, and routinely encourages and enables 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 writing poetry 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.

Poems Chosen

This unit uses a variety of poems. Below are brief explanations for our selections. All of our poems have also 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

Denise Levertov's "To The Snake" offers students an engaging introduction to poetry, presenting a straightforward narrative in an accessible tone. The apostrophe form serves as a useful model for students who are new to poetry, and the contrast between what the speaker feels and what she tells her friends offers students the opportunity to consider her personality and motivation.

Lesson 2

In William Carlos Williams's poem "This Is Just to Say," the speaker uses everyday language to confess to eating someone else's plums. The act stands juxtaposed between illicit and innocent; the speaker's tone and diction suggest that he understood the consequences of his action yet did not regret it. Students will use this poem as a springboard for discussions of tone, considering to what extent, if any, the speaker presents a sincere apology.

Kenneth Koch's "Variations on a Theme by William Carlos Williams" poses a playful reiteration of Williams's form. Koch's poem heightens the absurdity of the speaker's actions and thereby the divergence between the tone of the poem and its stated apology. This poem offers students a model for their own poems focused on tone.

Lesson 3

Walt Whitman's "When I Heard the Learn'd Astronomer" approaches nature as a field for learning and discovery, juxtaposing a night spent studying the stars with an afternoon in a lecture hall. The speaker celebrates the natural world and all he may learn from it, and the poem introduces anaphora, which students will model in their own creative works.

Lesson 4

Marie Howe's "The Copper Beech" exemplifies the association between poetry and the pastoral in its presentation of a speaker who retreats to her favorite tree for solitude and solace. The speaker notes the tree's individualism while modeling her own. The poem also introduces students to figurative language such as similes.

Naomi Shihab Nye's "My Father and the Figtree" proceeds similarly, looking at the connection between people and the natural world. In the case of Nye's father, the fig tree represents his homeland and his childhood. The poem continues the lesson's presentation of similes, and it also introduces symbolism to students.

Lesson 5

Robert Frost's "Snow Dust" presents students their first rhymed poem and allows them to begin learning about rhyme schemes. Its rhythm and meter offer a formal contrast to the earlier free verse poems, and the speaker's willingness to find levity in everyday events offers students the opportunity to study character development.

Lesson 6

Emily Dickinson's poem "#359" (sometimes referred to by its first line "A Bird came down the Walk—"), introduces slant rhyme, metaphor, and other examples of figurative language. The poem's syntax challenges students to read closely, while its metaphors require similar attention. As suggested by Dickinson's definition of poetry, included in the unit introduction, this poem helps students explore the metaphorical possibility inherent in poetry.

Lesson 7

Dan Gerber's poem "Advice" offers a poignant interaction between father and son, showing how one generation passes wisdom to the next. The poem's use of the implied metaphor between worms

and hurtful words offers students the chance to further develop their understanding of this poetic device, while the poem's subtle and nuanced portrayal of the father allows students to reflect on how Gerber uses small details to demonstrate character traits. The poem's straightforward diction and matter-of-fact tone belie its complexity; however, it remains accessible to readers and rewards their close attention.

Lesson 8

Simon Ortiz's "Traveling" offers a nuanced and poignant glimpse of a man who uses the Veterans Affairs Hospital Library to learn about new places throughout the world, helping him travel mentally to a wide range of places and thus to momentarily escape his surroundings. The poem's subtle details help characterize this man, offering students the opportunity to practice attentive and careful reading and to consider how each element of a poem helps shape the poem's overall meaning.

Lesson 9

Elizabeth Bishop's "One Art" remains perhaps her most widely known work (and even appeared in a feature-length film), yet this poem bridges popular appreciation and critical attention. Bishop's poem is an exemplary villanelle, a poetic form used infrequently due to its rigorous structure—the 19-line form uses only two rhymes throughout and requires that poets repeat one or more lines in each stanza.

This poem approaches the form masterfully because its content is so well chosen. The speaker, often presumed to be Bishop herself, offers a rumination on loss that moves from the blithe and indifferent to the poignant and arresting. "The art of losing isn't hard to master," the speaker begins, and we believe her so long as she speaks of the errant hour and misplaced keys. When the poem shifts to a "lost" person, however, we recognize that the casual insouciance of the opening lines belies a much deeper grief, one the author struggles to keep at bay.

Lesson 10

Carrie Allen McCray's "Strange Patterns" comments on early twentieth-century race relations in the United States. Rather than offering a polemic argument, McCray presents two scenes from her childhood, employing parallel structure to show the similarities and differences between scenes. Her poem's nuance reminds students that not everything must be stated explicitly—one important task poets face is knowing when to trust readers to make inferences from the provided material.

Lesson 11

Virgil Suárez's "Isla" depicts a multilayered alienation—that of adolescence and that of the immigrant. The speaker's ability to empathize with monsters such as Godzilla demonstrates the extent to which he feels monstrous, displaced into a community whose language he does not speak or understand. Suarez's poem carefully reveals that the mother, too, understands monstrosity, although she sees

it as rooted not in herself or her son but in their homeland. The poem thus demonstrates how two characters respond differently to the same text and shows how a character's perspective or point of view shapes his or her reactions and understanding.

Lesson 12

Lawrence Ferlinghetti's "Constantly Risking Absurdity (#15)" dances through the responsibilities and perils of being a poet, using the extended comparison of poets to tightrope walkers to underscore the difficulty and promise of poetry. Ferlinghetti's descriptions of poets walking the taut tightrope of truth in hopes of catching beauty offer both allusion to and revision of the relationship John Keats described between the two entities in his poem "Ode on a Grecian Urn." Here, truth and beauty are not synonymous, but work in concert, as the poet uses one to access the other. Ferlinghetti's work not only reminds students of poetry's challenges, but also its lofty aims. The poem's structure also expands the formal possibilities students have encountered, demonstrating that lines of poetry need not be tightly confined but may wander across a page, celebrating its spaces the same way an acrobat's jumps demonstrate his delight in the air through which he moves.

Prior Knowledge of CKLA

Students who have received Core Knowledge Language Arts (CKLA) instruction in Grades K–4 will already have pertinent background knowledge for this unit. For students who have not received prior CKLA instruction, introductory knowledge is covered in Lesson 1.

READER

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 in full. Activity pages in the *Poet's Journal* provide additional practice for students to review material, answer questions, complete comprehension activities, and compose original writing.

A key aspect of the poetry unit is encouraging and equipping students to write original poems. This not only allows for creative and imaginative expression, but also affords students the opportunity to implement the poetic devices they learned in the reading components of each lesson. The writing portion of the poetry 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.

The *Poet's Journal* also identifies two types of vocabulary: Core Vocabulary and Literary Vocabulary. Core Vocabulary words appear in the poems and are needed to understand their meanings. These words are defined for students, and each lesson offers teachers the opportunity to define and emphasize Core Vocabulary words in conjunction with a reading of the poem in which they appear. Literary Vocabulary words are terms used primarily in reading and interpreting poetry; they are introduced directly in the lesson. Both sets of vocabulary are defined in both the lesson in which they appear and in the *Poet's Journal* glossary.

WRITING

In the writing lessons of this unit, students work either independently or collaboratively to create original poems that model the structure and style of those studied in each lesson.

Earlier grades in the CKLA program include five steps in the writing process: planning, drafting, revising, editing, and publishing. Beginning in Grade 4, the CKLA writing process expands to include the following components: planning, drafting, sharing, evaluating, revising, and editing (and the optional component of publishing). In Grades 4 and 5, the writing process is no longer conceptualized as a series of scaffolded, linear steps (an important change from the Grade 3 writing process). Rather, students move between components of the writing process in a flexible manner similar to the process mature and experienced writers follow naturally. (See Graham, Bollinger, Booth Olson, D'Aoust, MacArthur, McCutchen, and Olinghouse [2012], for additional research-based recommendations about writing in the elementary grades.)

Writing lessons include multiple opportunities for peer collaboration and teacher scaffolding. Additionally, when students write, you should circulate around the room and check in with students to provide brief, targeted feedback.

In addition to specific writing lessons, there are numerous writing opportunities throughout the CKLA program. For example, students regularly engage in writing short answers in response to text-based questions. In these writing opportunities, students will focus on the use of evidence from the text and individual sentence construction. Please encourage students to use the Individual Code Chart to spell challenging words while they engage in these writing activities.

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.

DIGITAL COMPONENTS

A wide range of supplementary materials are available online. These include "Reading Poetry," a guide to reading poetry aloud, which 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 for reproduction and display. Some suggestions include making a transparency of the material and using an overhead projector; scanning the page and projecting it on an interactive, electronic surface; or writing the material on the board/chart paper. In addition, teachers should ensure that grade-appropriate writing paper is readily available to students.

Supplementary materials are available as digital components at ckla.amplify.com.

LESSON

1

"To the Snake"

PRIMARY FOCUS OF LESSON

Reading

Students will identify and define the basic elements of a poem's structure and discuss specific poetic devices used in Denise Levertov's poem, "To the Snake." **[RL.5.2]**

Writing

Students will compose their own apostrophe poem. **[W.5.3b]**

FORMATIVE ASSESSMENT

Poet's Journal 1.1	**"To the Snake"** Students answer poetry comprehension questions after reading Denise Levertov's poem, "To the Snake." **[RL.5.2]**
Poet's Journal 1.2	**Independent Writing Practice** Students will use a planning and drafting guide to create their own animal experience poem. **[W.5.3b]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Introduction to Poetry	Whole Group	15 min.	❏ *Poet's Journal* ❏ Denise Levertov's "To the Snake" ❏ Poet's Journal 1.1 ❏ Whiteboards /Index cards
Building Blocks of Poetry	Whole Group	20 min.	
Denise Levertov's "To the Snake"	Whole Group	30 min.	
Writing (25 min.)			
Apostrophe Overview/Brainstorm	Small Group	10 min.	❏ *Poet's Journal* ❏ Poet's Journal 1.2
Writing Original Poems	Independent	15 min.	

Why We Selected It

Denise Levertov's poem, "To the Snake," offers students an engaging introduction to poetry, presenting a straightforward narrative in an accessible tone. The apostrophe form serves as a useful model for students new to poetry to follow when writing poetry for the first time. Additionally, the contrast between what the speaker tells her friends and her true feelings offers students the opportunity to consider the speaker's personality and motivation.

ADVANCE PREPARATION

Reading

- Read Denise Levertov's poem, "To the Snake," and the biography of Denise Levertov at the end of the lesson.
    - It is beneficial to read the biography with students prior to reading the poem.

  Note: During the Check for Understanding, students will need to determine if the certain orated statements are true or false. Students can do this by writing their selections on individual whiteboards. If whiteboards are not available, have students create TRUE/FALSE index cards to hold up as you make the statements.

Writing

- Arrange the class into groups before the beginning of the lesson.

Universal Access

Reading

- In this lesson, students will participate in a Think-Pair-Share activity where they speak to a classmate. Prepare students to engage with the content by doing/setting up the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
    - I was scared when I _____, but felt happy/excited after.
    - Once, I did/saw/ate _____, which was frightening because _____, but I felt happy/surprised/excited after. Although I was nervous/frightened/apprehensive, I chose to _____, which made me feel _____ because _____.

Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Activity 1.2 in the *Poet's Journal* to compose their own poem.

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

glinting, adj. sparkling or shining

pulsing, adj. throbbing rhythmically, like a heart beating

wake, n. a trail of disturbed water or air left by the passage of a ship or aircraft

Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

apostrophe, n. writing that addresses a person or thing that is not present

content, n. the words or subject of a piece of writing

form, n. the shape, structure, or appearance of a piece of writing

line break, n. the place where a line ends

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

stanza break, n. the blank space that divides 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. You can also often figure out the word's meaning from the other words around it. If you can't find the word in the glossary you can look in a dictionary or ask your teacher for help.

Lesson 1: "To the Snake"

Reading

65M

Primary Focus: Students will identify and define the basic elements of a poem's structure and discuss specific poetic devices used in Denise Levertov's poem, "To the Snake." **[RL.5.2]**

INTRODUCTION TO POETRY (15 MIN.)

Activating Prior Knowledge

- Explain to students that this lesson begins their study of poetry. Students may have a wide range of preconceived ideas about what poetry is or does, so we recommend allowing several minutes of discussion on their previous experience with, or ideas about, poetry. Suggested questions are as follows:

1. **Literal.** Have you read poetry before? If so, when or where?
    - » Students' experiences with poetry will vary.

- Explain that poetry may be found in books, in music, on subway cars or buses, and in movies and television shows.

2. **Literal.** Can you name any poems or poets you particularly like?
    - » Students' experiences with poetry will vary.

- Explain that students have probably already encountered poetry. Students are often familiar with the work of Dr. Seuss and Shel Silverstein, though they may not realize that this work may be considered poetry.

3. **Evaluative.** What words, ideas, or feelings come to mind when you hear the word *poetry*?
    - » Answers will vary.

- Explain to students that people have had many different feelings about poetry throughout history.
- Tell them that one well-known description comes from the poet Emily Dickinson, who wrote, "If I feel physically as if the top of my head were taken off, I know that is poetry."
- Allow students to discuss what Dickinson might mean by this comment. Answers may include that she is moved by poetry, that she finds poetry mind-blowing, or that poetry gives her strong feelings. Students do not have to reach consensus here.

- Remind them that the following lessons will help them learn more about poetry and explore their reactions to it.

BUILDING BLOCKS OF POETRY (20 MIN.)

Introducing Terms for Poetry Structure

- Tell students that they will listen to a poem by the poet Denise Levertov.
- Explain that at the end of each poetry lesson they will find a section titled About the Poet." This section contains information about the author of the lesson's poem.
- Have students turn to the biography in this lesson and read the material on Levertov.
- Ask for student volunteers to share something they learned from the information in the biography. Remind students that this is a tool they may use to learn more about the author.
- Tell students that now they will listen to you read a poem by Levertov and also learn some helpful tools to guide poetry discussion poetry.
- Read the poem aloud.
    - Be sure to read the title of the poem first, followed by the poet's name.
    - Before having students read the poem silently, read the poem aloud at least twice following the aforementioned guidelines.

To the Snake

Denise Levertov

Green Snake, when I hung you round my neck

and stroked your cold, pulsing throat

as you hissed to me, glinting

arrowy gold scales, and I felt

the weight of you on my shoulders,

and the whispering silver of your dryness

sounded close at my ears—

Green Snake—I swore to my companions that certainly

you were harmless! But truly

I had no certainty, and no hope, only desiring

to hold you, for that joy,

which left

a long wake of pleasure, as the leaves moved

and you faded into the pattern

of grass and shadows, and I returned

smiling and haunted, to a dark morning.

Challenge

Samuel Taylor Coleridge (1772–1834) said prose is comprised of "words in their best order" but poetry consists of "the best words in the best order." What do you think his statement means?

- Ask students to read the poem silently.

  Note: After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Explain to students that when talking about poetry, there are some special terms used to describe different parts of a poem. Tell them that stories or essays are usually written in paragraphs formed of sentences. Many of the grammatical rules that they have previously learned will not apply to poetry, because poets experiment with grammar, language, sounds, and meaning.
- Explain that poetry may contain sentences, but it is usually written in lines, and it does not always follow the same rules of capitalization or punctuation as prose writing (fiction or nonfiction) does. Poetry gives poets permission and freedom to play with language in order to select beautiful words, express emotion, and create images in our minds or sounds in our ears—without worrying about following the same rules of grammar that we see in prose.
- Refer students to the copy of the poem in the *Poet's Journal*. Point out the poem's first line, "Green Snake, when I hung you round my neck."

1. **Literal.** Ask students to count aloud together the number of lines in the poem.

   » 16

2. **Literal.** Point out where the poem's first sentence ends, with the word *harmless*. Ask students to count how many lines are used for that first sentence.
   » 9

- Explain to students that poets often end lines on important words, because they want to add emphasis to those words. Sometimes they also end their lines in a place where there would be a natural pause in reading the words aloud. The place a poet ends a line is called a *line break*.
- Tell students that terms such as *line* and *line break* are defined in the glossary at the end of their journal.
- Have students turn to the glossary, look up *line break*, and read the definition aloud to a partner.
- Explain to students that the glossary also defines some words from the poems in each lesson, so if they find unfamiliar words in a poem, they should check the glossary for a definition.
- Explain that whereas stories or essays organize sentences into paragraphs, poems organize lines into groups called *stanzas*. When a poem has more than one stanza, the space between stanzas is called a *stanza break*.
- Levertov's poem has one stanza break. It occurs after "ears" (line 7). Point this out to students, and then explain that the breaks before and after the line "which left" are not stanza breaks, because there is no extra space between lines. Therefore, this poem has two stanzas.
- Explain to students that when they speak about the shape, structure, or appearance of a piece of writing, they are discussing its *form*. Now that they have some tools for speaking about the poem's form, they will look at its content, or the words it contains and the subject those words describe.

Check for Understanding

True/False

Determine if the following statements are true or false:

- A poem is comprised of stanzas, which look like paragraphs. (*True*)
- Each stanza is comprised of lines, not sentences. (*True*)
- Poets always follow grammar rules. (*False*)
- A stanza break is defined as the poet's choice to end a line. (*False*)

Clarify the answers as needed.

Support

Have students number the lines of the poem (to the right of the lines) in their *Poet's Journal*.

- To facilitate the learning of poetic terms and devices, it is helpful for students to create a series of poetry flashcards to which they can add new terms and definitions as they are introduced. Give students a stack of flashcards, or have them create them from binder paper, and tell them the cards will be useful for review throughout the unit.
- Ask students to review the definitions of *form* and *content* before moving on to Poet's Journal 1.1.

DENISE LEVERTOV'S "TO THE SNAKE" (30 MIN.)

Reading for Understanding

Poet's Journal 1.1

- Ask students to turn to Poet's Journal 1.1 and complete questions 1–3 individually.
- Before allowing students to move on to questions 4–7, review questions 1–3 and complete the drawing exercise described below.
    - As students to volunteer answers for question 3, have them come to the board and draw what they noticed, so that the class is creating a composite illustration of the snake.
    - You may want to draw the basic outline of the snake in green prior to soliciting student input.
- After collecting a number of descriptions of the snake, review what's been collected into a summary of the snake and how it relates to the speaker. This may be construed both as physical location—it is around the speaker's neck—and attitude—it hisses, which is a sign of reptilian aggression.
- After this exercise, have students return to the *Poet's Journal* and complete questions 4–7.

  Note: The following content is from Poet's Journal 1.1 and includes suggested answers to activity questions:

Poet's Journal 1.1

Note to Student

Some questions require you to find the exact word or phrase in the poem to write your answer. For some questions it will be necessary for you to read closely to find clues to inform your response.

In your *Poet's Journal*, answer the Activity 1.1 questions below about Denise Levertov's poem, "To the Snake." You may consult the poem and the glossary as you work.

1. Write down the poem's title here.
    - » The poem's title is "To the Snake."

2. Who or what is being addressed in the poem's title?
    - » The green snake is being addressed.
3. How does the speaker describe the green snake in stanza 1?
    - » Answers will vary, but any words drawn from the poem itself and describing the snake are acceptable here.

      Note: Possible answers include green, hissing, glinting, and dry. Students may infer from "the weight of you" that the snake is heavy; they may also extrapolate from the description of the throat that the snake is cold.
4. According to stanza 2, what did the speaker tell her "companions" she believes about the snake?
    - » She believed the snake was "harmless."
5. The speaker then tells the snake, "But truly I had no certainty." What did the speaker really believe about the snake?
    - » She did not know if it would hurt her or not.
6. Why did the speaker decide to hold the snake?
    - » She thought it would make her happy (bring her "that joy").
7. At the end of the poem, the speaker says that, after holding the snake, she was "smiling and haunted." What words or details in the poem explain why she might feel this way after holding the snake?
    - » Students may draw on different evidence in crafting their answers.

- Inform students that the speaker is smiling from the "joy" and "pleasure" she experienced. She may feel haunted from her encounter with an exotic animal, from the risk she took in holding a snake that might have harmed her, or from telling her companions something that she was not certain was true.

Think-Pair-Share Activity

- Instruct students to turn to a partner and describe a time they did something risky or scary but which made them smile and feel happy.
- Review questions 4–7 aloud.

Speaking and Listening
Exchanging Information/Ideas

Entering/Emerging
Use pre-prepared sentence frame: *I was scared when I _____.*

Transitioning/Expanding
Use pre-prepared sentence frame: *Once, I did/saw/ate _____.*

Bridging
Use pre-prepared sentence frame: *Although I was nervous/frightened/apprehensive, I _____.*

Lesson 1: "To the Snake"

Writing

25M

Primary Focus: Students will compose their own apostrophe poem. **[W.5.3b]**

APOSTROPHE OVERVIEW/BRAINSTORM (10 MIN.)

Generating Writing Ideas

- Explain to students that this poem is an example of a special kind of poem called an *apostrophe*. Students may know an apostrophe as a form of punctuation; however, in poetry, an apostrophe is a poem that addresses a thing or a person who is not present. Levertov's poem, therefore, functions as an *apostrophe* by addressing the snake that is not present.
- Tell students that Levertov began writing poems when she was a young girl, and today students will write their own apostrophes.
- To get started, students will think of different things they might want to address in their poems. Assign students to the pre-determined groups, and ask each group to list different animals they have interacted with or seen in person. They should name how they have known or experienced each animal. For example, a partial list might include:
  - my neighbor's dog that always barks at me
  - the rat I saw looking for food in the subway
  - the monkey I watched climb at the zoo
- Give students several minutes to compile their lists, then have one or two volunteers share examples aloud with the class.

Poet's Journal 1.2

- Direct students to Poet's Journal 1.2 to complete questions 1–4.
- If time permits, allow students to share their ideas in pairs before moving to the writing stage.
- After students share, direct them to the Drafting section, where they will follow the steps to write their poems.

WRITING ORIGINAL POEMS (15 MIN.)

Note: The following content is from Poet's Journal 1.2 and includes suggested answers to activity questions:

Poet's Journal 1.2

Now you will think about writing your own poem! To get started, answer questions 1–4 to help you think about your poem's subject and ideas.

Planning

Earlier your group listed a number of different animals and ways you have seen, watched, or otherwise experienced them. Using your group ideas or some of the ideas your class listed, pick the animal experience you would like to describe in your poem.

1. What animal are you writing about, and where did you see it?
2. Perhaps you saw, smelled, heard, or touched the animal. In the space below, write down how you experienced the animal. If you did more than one of those things, write as many as necessary.
3. What did the animal do when you were around it?
4. What would you like to tell the animal now that the two of you are no longer together?

Drafting

Now that you know what your poem is about, it's time to draft it. Use the space on the following page to complete the following steps:

Title: Think about your poem's title. It should describe what your poem is about. On the first line, write the title of your poem.

Stanza 1: On the lines after "Stanza 1," write about when and how you experienced the animal. You might describe what you were doing and what you noticed about the animal.

Stanza 2: On the lines after "Stanza 2," write about what the animal did when it was around you and what you want to say to the animal now.

If you finish with time to spare, look back over your draft and try to add one word or detail to describe the animal or what happened with it.

Title:

_____

Stanza 1:

_____

_____

_____

Stanza 2:

_____

_____

_____

- If time permits, allow volunteers to read their poems aloud. This can be an especially powerful way to celebrate the work of student poets.
- As a wrap-up, make sure to congratulate students for writing their own poems. You may also ask students to recognize the exceptional work of their peers

End Lesson

Note to Student

Congratulations: You just wrote a poem! Use your journal to write down ideas or to draft other poems.

Writing
Exchanging Information/Ideas

Entering/Emerging
Work with students in a small group to write their own poem.

Transitioning/Expanding
Pair students to work together to write their own poem.

Bridging
Observe students working independently to write their own poem.

ABOUT THE POET

Denise Levertov

Fred W. McDarrah/Premium Archive/Getty Images

Denise Levertov was born in 1923 in Essex, United Kingdom. At a young age, she knew writing would be her future: "I lived in a house full of books, and everybody in my family did some kind of writing . . . It seemed natural for me to be writing something. I wrote poems from an early age, and stories," she recalled. Her mother encouraged her to send poems to the poet T. S. Eliot, and at age seventeen she published *The Double Image,* her first collection of poetry.

In 1947 Levertov moved to the United States and continued publishing poetry. Influenced by the writing of William Carlos Williams, she began to experiment with a style of imagery that transformed everyday objects into something remarkable and new. Her collections of poetry, including *The Sorrow Dance, To Stay Alive,* and *Freeing the Dust,* earned many awards. She continued to write and teach until her death in 1997.

LESSON

2

"This Is Just to Say" and from "Variations on a Theme by William Carlos Williams"

PRIMARY FOCUS OF LESSON

Reading

Students will identify the tone of a poem and discuss its effect on the poem's overall message. **[RL.5.2]**

Writing

Students will compose their own poems with emphasis on presenting two different tones in their work. **[W.5.3b]**

FORMATIVE ASSESSMENT

Poet's Journal 2.1	**"This Is Just to Say"; "Variations on a Theme by William Carlos Williams"** Students will answer poetry comprehension questions after reading both poems. **[RL.5.2]**
Poet's Journal 2.2	**Independent Writing Practice** Students will use a writing guide for creating their own poems, which will emphasize sincere and sarcastic tones. **[W.5.3b]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Introducing Tone	Whole Group, Partner	15 min.	❏ Projection 1 ❏ William Carlos Williams's "This Is Just to Say" ❏ Sincere/insincere signs ❏ *Poet's Journal* ❏ From Kenneth Koch's "Variations on a Theme by William Carlos Williams" ❏ Whiteboards/Index cards
Read-Aloud: "This Is Just to Say"	Whole Group	30 min.	
Evaluating Tone	Whole Group	15 min.	
Writing (30 min.)			
Writing Poetry	Whole Group, Independent	25 min.	❏ Poet's Journal 2.2
Lesson Wrap-Up	Whole Group	5 min.	

Why We Selected It

In William Carlos Williams's poem, "This Is Just to Say," the speaker uses everyday language to confess to eating someone else's plums. The act stands juxtaposed between illicit and innocent; the speaker's tone and diction suggest that he understood the consequences of his action, yet he did not regret it. Students will use this poem as a springboard for discussions of tone, considering to what extent, if any, the speaker presents a sincere apology.

Kenneth Koch's "Variations on a Theme by William Carlos Williams" poses a playful reiteration of Williams's form. Koch's poem heightens the absurdity of the speaker's actions and thereby the divergence between the tone of the poem and its stated apology. This poem offers students a model for their own poems, which will be focused on tone.

ADVANCE PREPARATION

Reading

- Post the sincere/insincere signs on opposite sides of the room.
- Prepare Projection 1 found in the digital components of this unit.
- Read "This Is Just to Say" and from "Variations on a Theme by William Carlos Williams."
    - It is beneficial to read the biography with students prior to reading the poem.

Note: During the Check for Understanding, students will need to determine if they agree or disagree with certain orated statements. Students can do this by writing "AGREE" or "DISAGREE" on individual whiteboards. If whiteboards are not available, have students create AGREE/DISAGREE index cards to hold up as you make the statements.

Universal Access

Reading

- In this lesson, students will participate in a class discussion activity that involves making a choice and expressing an opinion. Prepare students to engage with the content by writing the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
    - I think the speaker's tone is sincere/insincere because _____.

- One reason the speaker's tone is sincere/insincere is because the speaker states _____.
- The sincerity/insincerity of the speaker's tone is clear in line/stanza _____, which shows that the speaker is being sincere/insincere because _____.

Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Poet's Journal 2.2, which asks each student to compose two poems—one focusing on a sincere tone, the other on a sarcastic tone.

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

beams, n. thick pieces of wood or steel

theme, n. main point or topic

variation, n. a different approach to a topic

Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

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

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

Start Lesson

Lesson 2: "This Is Just to Say" and from "Variations on a Theme"

Reading

60M

Primary Focus: Students will identify the tone of a poem and discuss its effect on the poem's overall message. **[RL.5.2]**

INTRODUCING TONE (15 MIN.)

Sincerity and Insincerity

- Tell students that this lesson will focus on tone.
- Explain to students that, in writing, as in speaking, tone indicates the speaker's attitude toward something and can help explain the speaker's feelings.
- Show Projection 1 and explain that, even though the characters in both images say the same words, those words mean something a little different depending on the scene. We can use context clues from the images to help us figure out how to understand the sentences.

Projection 1: Images demonstrating sincere versus insincere tone

- Have students work in pairs to practice reading the dialogue aloud in different ways.
- Call on groups to review their readings with the class.
- Explain that the difference in how we say words in a particular context or situation often arises from our tone.
- Explain to students that there are many kinds of tone, but two of them are "sincere" and "insincere." When people are sincere, they are genuine and say what they mean. When people are insincere, they are inauthentic and say something other than what they mean.
- Ask students to raise their hands if they believe:
  - The speaker is being sincere in the first image.
  - The speaker is being insincere in the second image.
- Explain to students that one kind of insincerity is called *sarcasm,* in which one says the opposite of what one really means. Sarcasm is often used to make fun of something, and it can often sound insincere and unkind.

Challenge

Ask students if they have ever experienced sarcasm before. What clues (facial expressions, tone of voice, body language, etc.) show that a speaker is being sarcastic?

READ-ALOUD: "THIS IS JUST TO SAY" (30 MIN.)

Introduce the Poet

- Tell students that the next part of the lesson looks at a poem by William Carlos Williams. Williams was a doctor who lived in New Jersey and wrote poems in his spare time. Williams particularly liked to write poems that reflected experiences in the everyday world.
- Explain to students that the poem in today's lesson has an everyday feel; in fact, it sounds almost like a note Williams might have written to someone.

Think-Pair-Share Activity: Act It Out!

- Have two students improvise a scene. Student A asks Student B, "Did you have a good time at the basketball game last night?" Student B replies in an honest and sincere manner, "Yes. I had a great time. I can't wait to go back."
- Stop the scene, and ask the students to repeat the scene, using the exact same language, but with Student B speaking in a sarcastic tone of voice.
- Ask students how the tone of voice used by Student B changed the meaning of the scene. (Encourage Student B to emphasize certain words—*great, can't wait*— to make sarcasm easily identifiable. He or she can also use body language—rolling eyes, for example—to reinforce sarcasm.)

Check for Understanding

Agree/Disagree

Orate the following sentences, so students can determine if they agree or disagree:

- Tone is the way the speaker can demonstrate feelings about something. (*Agree*)
- Sarcasm is a nice way of expressing one's attitude. (*Disagree*)
- When one is sarcastic, one is using a sincere tone. (*Disagree*)

Clarify the answers for students who may have selected incorrectly.

Introduce the Poem

- Tell students that, as they listen to the poem being read aloud, they should think about the speaker's tone.
- Read the poem aloud; students may follow along in their readers.

Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

This Is Just to Say

William Carlos Williams

I have eaten

the plums

that were in

the icebox

and which

you were probably

saving

for breakfast

Forgive me

they were delicious

so sweet

and so cold

- Ask students to read the poem again silently.

  Note: After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Tell students that the poem's title and three stanzas work together to unfold a story, and that you'll look at each of these stanzas in order to see how that story develops.
- Have students read stanza 1 aloud together as a class. Use the following questions to help shape a class discussion about the poem:

1. **Literal.** What is happening in stanza 1?
   - » The speaker ate fruit from the refrigerator.

Support

Remind students that poems are written differently from prose and that poets organize their words in lines and stanzas.

- Remind students that in this stanza the speaker is stating a fact and describing an action he performed.
- Have students read stanza 2 aloud in unison. After they do so, explain that the word *and* at the start of line 1 of this stanza means that this stanza continues the thought from the stanza before. However, in this stanza, the speaker moves from thinking about his action to thinking about another person, the "you."

2. **Evaluative.** Based on stanza 2, what does the speaker think the "you" was going to do with the plums?
    - » He believes the other person planned to eat the plums for breakfast.

- Tell students that together, these two stanzas present a conflict between what the speaker wanted and what the other person, or the "you," wanted.

3. **Evaluative.** Describe in your own words what that conflict is.
    - » The speaker ate the food that the other person wanted.

- Have students read stanza 3 aloud in unison.

4. **Literal.** How does the speaker describe the plums in the poem's last three lines?
    - » He says they were "delicious," "sweet," and "cold."

5. **Inferential.** Based on his description of the plums, does the speaker seem to have enjoyed eating them?
    - » Yes, the speaker did enjoy eating the plums.

      Note: Students may disagree on the word "cold," as it may not be a sensation they all enjoy. Direct their focus, however, to the words "sweet" and "delicious," which have a positive connotation and reveal the speaker's sentiments: He enjoyed eating the plums.

6. **Inferential.** In this poem the speaker knew that the plums belonged to someone else, but he ate them anyway. Does his description of the plums make him sound sorry for what he did? Give a reason to support your answer.
    - » Answers will vary, but the key is that the speaker's sense of enjoyment seems to be greater than his sorrow. He clearly knew the plums belonged to someone else, but he focuses on how nice they were in the last stanza.

7. **Inferential.** When the speaker says, "Forgive me," does his tone sound sincere or insincere? Give a reason for your choice.
    - » Answers will vary, but they should be linked to the context of the poem.

- Ask students to imagine that their food was eaten by the speaker.
- Ask the students to raise a hand if they would be satisfied by this apology.
- Ask students to raise a hand if they would not be satisfied by this apology.

Challenge

What hint is given that supports the idea that the second stanza is a continuation of thought?

- » The word *and* is not capitalized.

Support

Remind students that a *conflict* is a struggle between people, groups, and so on. This can be as small as a disagreement between two people or as large as a war between nations.

Speaking and Listening
Exchanging Information/ Ideas

Entering/Emerging
Use pre-prepared sentence frame: *I think the speaker's tone is _____.*

Transitioning/Expanding
Use pre-prepared sentence frame: *One reason the speaker's tone is _____.*

Bridging
Use pre-prepared sentence frame: *The sincerity/ insincerity of the speaker's tone is clear in _____.*

Choosing Sides

- Before class, you marked two sides of the classroom with signs reading "Sincere" and "Insincere." Point these signs out to students.
- Ask students to move to the side of the room they think represents the tone of William Carlos Williams's poem.
- Once students have chosen a side, ask students from each side to explain why they selected the side they did. If the sides are roughly even, you may have students pair up with someone from the opposite side and explain choices one-on-one.
- If all students select the same side, ask them to imagine what someone on the opposite side might say to defend his or her choice.
- In summary, remind students that their interpretations mostly depend on how they read the tone of the poem. If they think the speaker is being sarcastic or insincere when he says, "Forgive me," they might not be happy with the apology. If they think he is being sincere in his words, they might accept the apology.

EVALUATING TONE (15 MIN.)

From Kenneth Koch's "Variations on a Theme by William Carlos Williams"

- Tell students that another poet named Kenneth Koch read William Carlos Williams's poem "This Is Just To Say," and he was inspired to write his own poem. This lesson includes a section of his poem, which is based on the Williams poem. While listening to the poem read-aloud, students should think about the tone of its speaker.
- Read aloud the excerpt from "Variations on a Theme by William Carlos Williams."

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

from Variations On A Theme By William Carlos Williams

Kenneth Koch

I chopped down the house that you had been saving to live in

next summer.

I am sorry, but it was morning, and I had nothing to do

and its wooden beams were so inviting.

- Ask students to read the poem again silently.

  Note: After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Direct students to *Poet's Journal* 2.1. Review the questions and ask students to complete questions 1–4.

Poet's Journal 2.1

After listening to the excerpt from "Variations on a Theme by William Carlos Williams," answer the following questions. You may consult the glossary and the poem as you answer the questions.

1. What is the speaker of the poem apologizing for?
   - » He apologizes for chopping down the house.
2. What reasons does the speaker give for doing this?
   - » It was morning, he had nothing to do, and the beams were inviting.
3. What tone does the speaker have, and what details in the poem help you recognize that tone?
   - » Answers will vary, but the key is that students are looking to the poem for evidence to support their answer. An example might be that chopping down a house is an extreme thing to do, so the speaker may be exaggerating or using an insincere tone.
4. In writing a poem inspired by "This Is Just to Say," Koch stresses or plays up some of the qualities of the original. How does his poem show that exaggerated tone?
   - » Answers will vary. Students might observe that destroying someone's house is more severe than eating someone's breakfast.

- Review answers to questions 1–4.

Poet's Journal 2.1

Note to Student

When the word *from* appears before the title of a work, as it does with the Kenneth Koch poem, it means that only part of the original work has been included here. This is called an excerpt.

Lesson 2: "This Is Just to Say" and from "Variations on a Theme"

Writing

30M

Primary Focus: Students will compose their own poems with emphasis on presenting two different tones in their work. **[W.5.3b]**

WRITING POETRY (25 MIN.)

Pre-writing

- Ask students to think about the following questions:
  1. Have you ever done something that you should have apologized for?
  2. Have your parents or other adults ever made you apologize for something?
  3. Have you ever said you were sorry, but not really meant it?
  4. Have you ever said you were sorry and really meant it?
- Tell students that they will now write their own poems of apology, and that they will experiment with different tones in those poems.
- Tell them that they may use their own experience for the poems, or they may imagine a situation that required an apology.
- Tell them to turn to Poet's Journal 2.2 and answer questions 1–4.
- After students complete questions 1–4, ask volunteers to share their answers and the scenario they have chosen.

Writing

- Review with students the meaning of the word *sincere*, then tell students to turn to Poem 1 in their journals. In this section they will write an apology poem with a sincere tone. When they finish the poem, they will answer questions 5a and 5b.
- Ask volunteers to read their sincere poem aloud to the class and share their answers to questions 5a and 5b.
- Review with students the meaning of the word *sarcastic*. Tell them to turn to Poem 2 in their journals. In this section they will write an apology poem with a sarcastic tone. When they finish the poem, they will answer questions 6a and 6b.
- Ask volunteers to read their sarcastic poem aloud to the class and share their answers to questions 6a and 6b.

Writing
Exchanging Information/Ideas

Entering/Emerging
Work with students in a small group to complete the *Poet's Journal* pages.

Transitioning/Expanding
Pair students to work together to complete the *Poet's Journal* pages.

Bridging
Observe students working independently to complete the *Poet's Journal* pages.

Poet's Journal 2.2

Poet's Journal 2.2

In this lesson so far, you've read several poems that offer an apology for something the speaker may not really be sorry for doing. Think about your own example of something that might require an apology. This example may come from your life or your imagination; it does not have to be based on real life.

1. Think about something that might deserve an apology, even if you didn't know it was wrong or hurtful at the time. This could be something you have done (such as Williams eating the plums) or something you have imagined (such as Koch chopping down a house.) Write that thing down here.

Based on the action you used to answer question 1, answer questions 2–4. If you are writing about something imagined, just answer as you would if you had actually performed the action in question 1. These planning questions will help you think more about the scenario you will use in your poem, which you will write in the next section.

2. To whom are you apologizing?
3. How might that person have been hurt or annoyed by your action?
4. Why would you have performed this action?

If you complete question 4 and still have time remaining, look back over your answers for questions 3 and 4. Add at least one more detail to each answer.

Poem 1: Sincere Tone

Now, with your answers to questions 1–4 in mind, write an apology poem of your own. In this poem, make your tone sincere; make it clear that the speaker really is sorry for what he or she has done. You may use the lines below to write your poem. You might think about your answers to the questions above for inspiration, but you do not have to use the exact same words as you did before.

Your poem might include the following things:

- the action that deserves an apology
- why someone might be hurt by this action

5a. For whom is this apology intended?

5b. What words or details in this poem show the speaker's sincerity?

Poem 2: Sarcastic Tone

Now it's time to try a different tone. Write another poem that apologizes for the same exact action, but use a sarcastic tone to show that the speaker may not really be sorry for his or her actions. Use the lines below to write your poem. You might think about your answers to the questions above for inspiration, but you do not have to use the exact same words as you did before.

In writing your poem, you might think about the following things:

- the action that deserves an apology
- why someone might be hurt by this action
- what enjoyment the speaker got out of the action
- for whom the apology is intended

6a. For whom is this apology intended?

6b. What words or details in this poem show the speaker's sarcasm?

LESSON WRAP-UP (5 MIN.)

- Summarize the lesson for students, reminding them that *tone* is an important part of any written or spoken message, and often helps explain the meaning of that message.
- Remind them that it is good to be aware of your tone in different situations and to know which tone to use for which audience.
- Ask students to turn to the "About the Poet" section at the end of the lesson.
- Explain that this section, which appears at the end of each lesson, contains brief biographies of each poet and may be useful in thinking about the poems and learning about their authors.
- Ask students to read the section silently.

  Note: You may want to review this material with struggling students in small reading groups.

- As time permits, ask students to name interesting facts about the poets from the biographical material and to suggest ways those facts help them think about the poems from this lesson in new ways.

  » Answers will vary, but the key is that students are connecting what they read in the biographies to the poems. For example, students may be surprised to learn that Williams was a physician. This, however, may lead to a discussion of tone in his poem: Perhaps his work outside of poetry helped him recognize the importance of using conversational language within his poems.

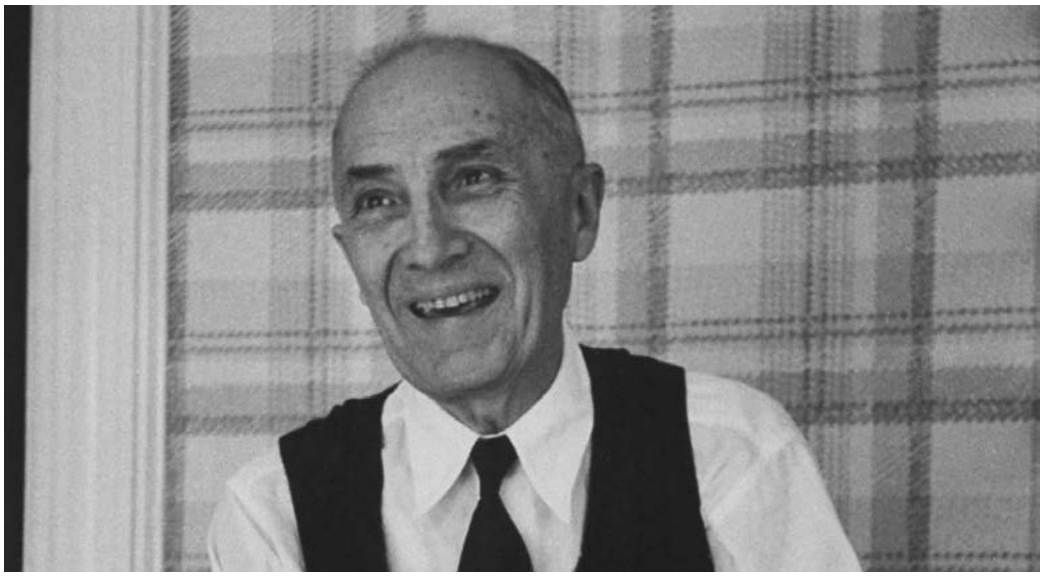
End Lesson

Challenge

The work of a medical doctor and a poet seem to be very different; however, William Carlos Williams was very successful as both. How might his experience as a doctor affect his poetry?

ABOUT THE POETS

William Carlos Williams



Lisa Larsen/Time and Life Pictures/Getty Images

William Carlos Williams was born in 1883 in Rutherford, New Jersey. His mother and father encouraged him at a young age to pursue a career in medicine, despite his talent for writing. While pursuing his medical degree at the University of Pennsylvania, he met the famous poet Ezra Pound, who remained an ally and influence throughout his career.

After becoming a doctor, Williams drew inspiration from the patients that visited his office. His wife, Flossie, remembered, "He loved being a doctor, making house calls, and talking to people." His observations propelled him to write poetry focusing on the lives of normal people. Known for his imaginative, experimental, and original style, he wrote several books of poetry—including *Spring and All, Paterson*, and *Pictures from Brueghel and Other Poems*—that influenced the world of poetry. He continued to write until his death in 1963.

Kenneth Koch

Fred W. McDarrah/Premium Archive/Getty Images

Kenneth Koch was born in Cincinnati, Ohio, in 1925. He remembered writing his first poem at age five: "I don't know where I got the idea for it. It rhymed and everything . . . And I showed it to my mother and she threw her arms around me and kissed me." Later, in high school, he was encouraged by his English teacher to experiment with language and free verse poetry. After high school, he fought in World War II.

After returning from the war, he enrolled at Harvard University. Koch published many books of poetry over his career, including *Poems; Ko, or A Season on Earth*; and *The Art of Love*. Koch became known as an inspiring teacher of creative writing and poetry at a public school in New York City. His poetry was known for its lyricism, formal experimentation, and humor. Kenneth Koch died in 1992.

LESSON

3

"When I Heard the Learn'd Astronomer"

PRIMARY FOCUS OF LESSON

Reading

Students will identify the poetic device *anaphora* and explain how its use affects a poem's meaning, while also using textual evidence to discuss a poem. **[RL.5.1, RL.5.2]**

Writing

Students will use the poetic device *anaphora* to create their personal poem. **[W.5.3b]**

FORMATIVE ASSESSMENT

Poet's Journal 3.1	**"When I Heard the Learn'd Astronomer"** Students will answer poetry comprehension questions following the reading of Walt Whitman's poem. **[RL.5.2]**
Poet's Journal 3.2	**Independent Writing Practice** Students will use a planning and drafting guide to create their personal poem with anaphora. **[W.5.3b]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Pre-Reading	Whole Group	10 min.	❏ Projections 1 and 2 ❏ Projections 3 (excerpt) and 4 (full poem)
Close Reading	Whole Group	50 min.	❏ Video clip 1 and 2 ❏ Poet's Journal
Writing (30 min.)			
Writing Poems with Anaphora	Independent, Partner	30 min.	❏ Poet's Journal ❏ Poet's Journal 3.2 ❏ Highlighters

Why We Selected It

Walt Whitman's "When I Heard the Learn'd Astronomer" approaches nature as a field for learning and discovery, juxtaposing a night spent studying the stars with an afternoon in a lecture hall. The speaker celebrates the natural world and all he may learn from it, and the poem introduces anaphora, which students will model in their own creative works.

ADVANCE PREPARATION

Reading

- Prepare projections, chocolate (optional), and multimedia clips.
- Read Walt Whitman's "When I Heard the Learn'd Astronomer."
    - It is beneficial to read the biography with students prior to reading the poem.
- If you are providing chocolate to students during the Pre-Reading activity, prepare the samples beforehand. Be sure, however, students **do not have food allergies** and your **school/district permits** the distribution of store-bought food.

Writing

- Arrange the class in pairs before the beginning of the lesson.

Universal Access

Reading

- In this lesson, students will participate in a Think-Pair-Share activity. Prepare students to engage with the content by doing/setting up the following.
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
    - In the video, I saw _____. The poem's topic might be _____.
    - Images in the video that stood out were _____, which makes me think the poem might be about _____.
    - From the observed images of _____ and _____, I can infer that the poem will be about _____.

Writing

- In this lesson, students will work with you or with partners to complete Activity 3.2.in the *Poet's Journal* to compose a poem using the poetic device *anaphora.*

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal.*

astronomer, n. scientist who studies outer space and its bodies (such as stars, moons, and planets)

figures, n. numbers or diagrams

learn'd, adj. a shortened version of learned (in which the apostrophe stands in for missing letter *e*) used to describe people, especially those who have spent many years studying one subject

lecture, n. a talk, usually given by a teacher or other expert, on a single topic

mystical, adj. not of this world

proofs, n. in math, arguments that show an idea or rule must be correct

unaccountable, adj. something that cannot be explained; can be used to refer to a person who does not take responsibility

Literary Vocabulary

- Review this poetic device, which is introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal.*

anaphora, n. the repetition of words (or phrases) at the start of a series of lines in a poem

Start Lesson

Lesson 3: "When I Heard the Learn'd Astronomer"

Reading

Primary Focus: Students will identify the poetic device *anaphora* and explain how its use affects a poem's meaning, while also using textual evidence to discuss a poem. **[RL.5.1, RL.5.2]**

PRE-READING (10 MIN.)

Descriptions and Objects

- Tell students that this lesson includes a poem about the difference between a description of, or lesson about, a thing versus the thing itself.

- Tell students that before they read the poem they will think about different ways to describe something.
- Display Projection 1.

  Projection 1: Chemical Formula for Chocolate
- Ask students to raise a hand if they would want to put the chemicals shown in the projection into their bodies.
- Ask students to raise a hand if they would not want to put the chemicals shown in the projection into their bodies.
- Display Projection 2.

  Projection 2: Chocolate
- Ask students to raise a hand if they would like to eat the item shown in Projection 2.
- Explain to students that Projection 1 shows the chemicals that make up/describe the contents of chocolate whereas Projection 2 shows the thing itself, chocolate. Both projections actually refer to the same thing, but they do so in different ways.

  Note: If you are permitted to and are providing students with chocolate to taste, distribute it. Then ask students which they prefer: eating chocolate, looking at a picture of chocolate, or looking at a list of the chemicals that make up chocolate.
- If you are not distributing chocolate to the students, ask them which they would prefer: eating chocolate, looking at a picture of chocolate, or looking at a list of the chemicals that make up chocolate.
- If students state they are unable to eat chocolate, or that they dislike it, tell them to imagine substituting chocolate with their favorite food instead.

CLOSE READING (50 MIN.)

Multimedia Connection

- Tell students that they will now watch a video and then connect it to a poem describing someone who wanted to learn about space.
- Tell students that the video is silent, so as they watch, they should focus on the images in it and try to remember as many things as they can about them.

  Play Video 1.
- Ask students the following questions aloud, having them first turn to a partner to share their opinions before you call on volunteers to share their own or their partner's answers.

Check for Understanding

Monitor the room and check for understanding as students turn to a partner to answer the following questions and share their opinions about the video:

- What things did you see in the video?
  - » Student answers will vary, but they should notice the central image depicting the sun and several planets. They should also notice the numerous equations in the background, though they are not likely to use the word equations.
- Based on the images in the video, what do you think is the topic of the poem?
  - » Answers will vary, but students should connect the images to space or astronomy; they will likely do so through noting the planets and other celestial objects.

Note: The material in this animation is deliberately selected to represent a 19th-century understanding of astronomy, so it depicts the cosmos as astronomers would have understood it in Whitman's time. If students notice that the drawing of the solar system does not correspond to a contemporary understanding of space, affirm their statement. If time permits, you might tell them that the video will be paired with a poem from the 19th century, or the 1800s, and ask them to infer how that pairing could explain the drawing. If time is limited, you may simply tell them that the drawing shows an understanding of space based on an earlier era—the time of the poem about to be discussed.

Introduce the Poem and the Poet

- Tell students that they will read the first part of a poem silently as you read it aloud.
- Explain that this poem is by a man named Walt Whitman, an American poet who was born in 1819 and wrote about everyday life in America. In this poem, Whitman describes a time he attended an astronomer's lecture.
- Tell students that they will read the beginning of the poem, discuss it, and connect it to the video before looking at the end of the poem.
- Display Projection 3 and read it aloud.

Speaking and Listening
Exchanging Information/Ideas

Entering/Emerging
Use pre-prepared sentence frame: *In the video, I saw _____.*

Transitioning/Expanding
Use pre-prepared sentence frame: *Images in the video that stood out were _____.*

Bridging
Use pre-prepared sentence frame: *From the observed images of _____ and _____.*

Support

Explain to students that a lecture is similar to an informational speech about a specific topic—something that many teachers/professors at the university give to their students.

Projection 3: First 4 lines from "When I Heard the Learn'd Astronomer" by Walt Whitman

- Tell students you will talk about these lines together.
- Ask students the following questions aloud:

1. **Inferential.** Line 1 describes how the speaker interacted with the "learn'd astronomer." Remember that apostrophes (') may be used to show when letters are missing from a word. Look at the word *learn'd.* Think about other words that look like this one. What letter do you think might be missing?
    - » The missing letter is *e*; students may infer this from their knowledge of the word *learned* or from the fact that *–ed* is a common ending for words. Tell them that the word *learned* can be a verb (as in, "Today I learned things at school") or an adjective ("She was a learned woman"). In this poem it is an adjective, because it describes the astronomer.
2. **Literal.** What is taking place between the speaker and the astronomer?
    - » The astronomer is speaking in a lecture room. The speaker of the poem hears the astronomer, as stated in the title.
3. **Literal.** The following line describes the scene more completely:
    - » *When I sitting heard the astronomer where he lectured with much applause in the lecture-room,*
4. **Literal.** What words appear in this line that did not appear in the poem's first line?
    - » The new words are "sitting," "where he lectured with much applause in the lecture room."
5. **Literal.** Now read this line once more:
    - » *When I sitting heard the astronomer where he lectured with much applause in the lecture-room,*
6. **Literal.** What word appears in the first line of the poem that is left out here?
    - » The missing word is "learn'd."

- Tell students that they should think about why the speaker leaves that word out as they pair up and act out the roles of the speaker and the astronomer.
- Remind them that the poem says the astronomer "lectured." Based on what the poem's speaker is doing, students should act out what they think the scene looks like. They may consult the poem while they consider how to act out the scene.

Support

Explain to students that a lecture room is like a classroom but much larger; in some cases, for example, it can be as large as a movie theater.

Support

Students may need to use context clues to discern the meaning of *lecture*. They will likely note that it involves speech; if needed, refine/summarize, telling students that *to lecture* is to give a talk.

Challenge

Ask a student pair to demonstrate the meaning of *lecture*, then review the meaning for students.

7. **Inferential.** The speaker gets "much applause" for his lecture. Based on those words, how do most listeners probably feel about the speaker's lecture? Give a reason for your answer.
    - » Answers will vary, but students should infer that the people in the audience likely feel positively toward or appreciative of the lecture, as applause is generally given for things viewed favorably.
8. **Literal.** Look back at the beginning of the poem. The speaker hears the astronomer, but he sees many other things. Name what he sees in lines 2 and 3.
    - » He sees proofs, figures, charts, columns, and diagrams.
9. **Literal.** Whitman repeats the word *when* here a great deal. Where does *when* appear in these lines?
    - » *When* appears at the start of each line.

- Tell students that when a word or phrase is repeated at the start of several lines of a poem, it's called *anaphora.* Poets often use the poetic device *anaphora* to add emphasis to a thought, idea, or emotion.

10. **Evaluative.** There is a purpose in using anaphora. What does the speaker here seem to be stressing by repeating the word *when*? Give a reason based on the poem that helps explain your answer.
    - » Answers will vary, but the idea is that the students are thinking about the poem's content and form and using material from the poem to help substantiate their ideas. Examples include that he is stressing that he heard and saw a lot of different things, and that by repeating the same word, he is stressing that everything in the lecture seemed the same to him.

- At this point, summarize the factual material of the first four lines for students: The speaker is remembering when he attended an astronomy lecture and was bombarded with a lot of information. He is also repeating certain words. It's important to note that this is what the speaker tells us about his experience.
- Tell them that even though the speaker does not say exactly what he feels, we can use the poem's clues to consider how the speaker might feel in this situation.
- Tell students that this reminds you of the video, and that you'd like them to watch the video again as they listen to the first four lines of the poem.

Play Video 2: The same as Video 1, but with the first four lines of the poem read as audio.

11. **Inferential.** How do the images show what the speaker describes?
    - » Answers will vary, but the goal is for students to link the images and the words. They may identify the hand as the astronomer's, or they may recognize that the images filling the screen are the astronomer's proofs and figures.
12. **Inferential.** Based on the images in the video and the anaphora in these lines, how do you think the speaker might feel about the lecture? Use details from the poem or video to explain why you think he feels this way.
    - » Answers will vary, but the idea is that students are looking to the poem to substantiate their reasoning. Students will likely understand that the speaker is bored or unhappy; they may link this to the anaphora or to the fact that they do not have time to read all the figures in the video; the speaker is overwhelmed.

- Tell students you will look together at the whole poem to see how the speaker feels about the lecture and see if they have predicted his feelings correctly.
- Display Projection 4 and read it aloud to students.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

  Projection 4: Full poem of "When I Heard the Learn'd Astronomer" by Walt Whitman.

  "When I Heard the Learn'd Astronomer"

  Walt Whitman

  1. When I heard the learn'd astronomer,
  2. When the proofs, the figures, were ranged in columns before me,
  3. When I was shown the charts and diagrams, to add, divide, and measure them,
  4. When I sitting heard the astronomer where he lectured with much applause in the lecture-room,
  5. How soon unaccountable I became tired and sick,
  6. Till rising and gliding out I wander'd off by myself,
  7. In the mystical moist night-air, and from time to time,
  8. Look'd up in perfect silence at the stars.

- Ask students to read the poem again silently.

  Note: After students have reread the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

Note: When poets write in extremely long lines of verse, as Whitman often does in "When I Heard the Learn'd Astronomer," the lines will not always fit onto the page. The overflow text is indented, but the line number remains the same. Because this convention can appear confusing, the *Poet's Journal* includes a version of the poem with line numbers. Explain this numbering system to students when they first read the entire poem, as they will need to understand the numbering system in order to correctly identify the lines referred to by the questions.

- Tell students to turn to Poet's Journal 3.1 to answer the questions. They may consult the projection or the journal copy of the poem to help them.
- Remind them that they may also consult the glossary if they see unfamiliar words.

Poet's Journal 3.1

Answer the following questions about Walt Whitman's poem. You may consult the poem and the glossary in your journal as you compose your answers.

1. Write down the first word of lines 5–8.
    - » The first words of the lines are *How, Till, In,* and *Look'd.*
2. How do these opening words differ from the opening words of lines 1–4?
    - » Answers will vary, but possibilities include that the words are not "when" and that these words differ, whereas the words in the opening lines of 1–4 were all the same. Correct answers should acknowledge that a shift of some sort is taking place here—that the new words introduce variety to the poem.
3. In line 5, the speaker describes his feelings at the lecture. What words does he use to describe how he started to feel?
    - » He uses the words *tired* and *sick*.
4. Earlier in the discussion, we predicted how the speaker might feel at the lecture. What clues did you use from the poem that helped you to make your prediction?
    - » Answers will vary.

      Note: If students are upset that they made an incorrect prediction, ask them to look back at the poem to see if it contained any clues about how the speaker might have felt.

Poet's Journal 3.1

Note to Student

Anaphora is the repetition of certain words or phrases at the beginning of lines of a poem. Poets use anaphora for many reasons, including to add emphasis to their ideas.

5. According to line 6, what did the speaker do as a result of these feelings? Use the words from the poem in your answer.
    - » The speaker's words are, "rising and gliding out, I wander'd off by myself."
6. Paraphrase your answer to question 5 by putting the poem's words into your own words.
    - » Answers will vary, but the essential information is that he got up and left the lecture.
7. What does the speaker do in lines 7 and 8?
    - » He goes out into the night and looks at the stars.
8. Starting with line 5, the poem no longer uses anaphora and instead begins each line with a different word. We know that in lines 1–4, the speaker is starting to feel sick and tired. Why might someone who feels sick and tired use the same words over and over?
    - » Answers will vary, but the idea is that students are thinking about the poem's content and form and using material from the poem to help substantiate their ideas. Students might recognize that the speaker is most likely feeling sick and tired because the astronomer's lecture is boring and repetitive.
9. Based on the variety of words used to start lines 5–8, how do you think the speaker might feel at the end of the poem? Give a reason for your answer.
    - » Answers may vary, but students should generally recognize the change in wording signals a change in the way the speaker feels. He is no longer sick and tired, so he uses new words.
10. Based on the poem, do you think this speaker would rather hear someone describe his favorite food or eat his favorite food? Give a reason for your answer.
    - » Answers will vary, but the idea is that students are thinking about the poem's content and form and using material from the poem to help substantiate their ideas.

- If time permits, review answers with the class, taking volunteers or calling on students to provide their responses. If time is limited, make sure to review answers to priority questions 6–10.

Note to Student

To paraphrase someone's writing or speech, you express the meaning in different words. When you paraphrase, you change the words without changing the main idea.

Lesson 3: "When I Heard the Learn'd Astronomer"

Writing

30M

Primary Focus: Students will use the poetic device *anaphora* to create their personal poem. **[W.5.3b]**

WRITING POEMS WITH ANAPHORA (30 MIN.)

Composing Original Poems

- In this activity, students will write poems in the form used by Whitman, employing anaphora for the first four lines, then writing without anaphora for the final four lines. They will be asked to offer a brief explanation of the effect of anaphora and lack thereof, reinforcing the link between a poem's form and its content.
- Tell students that they will now get to write their own poems like Whitman's. Tell them to turn to Poet's Journal 3.2 and follow the instructions there.

Poet's Journal 3.2

Check for Understanding

Check for understanding by circling the room to monitor student progress as they develop their poem, reinforcing when to use *anaphora* in their poem.

Poet's Journal 3.2

Pick a time in your past when something made you feel bored and, then, a change happened that made things more interesting. Maybe it was waiting at the doctor's office until you could get the ice cream your parents promised you afterward, or maybe it was when you had to clean your room before you could play with your friends. Make sure to think of a time when you remember feeling bored, but when you also stopped feeling bored as soon as something you liked happened.

Describe the place or situation by answering the following questions:

1. Where were you?

2. What were the people around you doing?

3. What did you hear, see, taste, touch, or smell?

4. How long did it feel like you were there?

Now that you've thought about the situation and remembered what it was like, use your answers to the questions on previous page to write a poem like Whitman's. On each line that starts with "When," write a description of the scene connected to each of your answers above. You might need to rearrange some words from your answers to ensure your lines make sense. We call that "revision," or changing your writing. Revision is a great technique that can help you make your work better.

After you write four "When" lines to describe the situation you were in, compose four more lines to describe how your situation changed or what helped end your boredom. You may start those lines with any word you like, as long as you do not use "When." These lines should not use anaphora.

- After students complete their work, have them share their poem aloud in pairs. Students should listen for what the poet found boring and what changed the situation. Have each student name those things after listening to his or her partner's poem, then have students reverse roles.

End Lesson

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, etc.) to use as inspiration for their poems.

Writing
Exchanging Information/Ideas

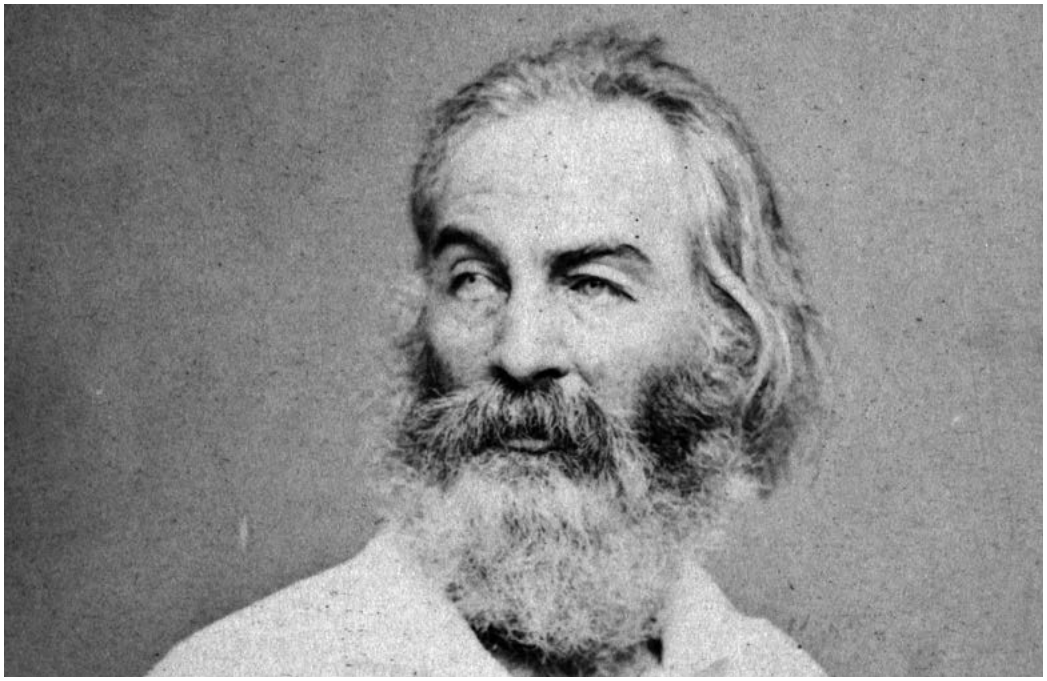
Entering/Emerging
Work with students to complete the activity. Have them circle repeated words to reinforce anaphora and highlight (in different colors) the first word of the next four lines to show lack of anaphora.

Transitioning/Expanding
Pair students with Bridging students to work together to complete the activity. Like Emerging students, students can circle the repeated words and highlight the different words to clarify the use of anaphora.

Bridging
Observe students working with Extending students to complete the activity.

ABOUT THE POET

Walt Whitman



Library of Congress

Born on May 3, 1819 in 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*, a collection of poetry about the war and his experiences as a battlefield nurse. His writing was powerful; even President Lincoln admired him. In fact, several of his poems are tributes to 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

4

"The Copper Beech" and "My Father and the Figtree"

PRIMARY FOCUS OF LESSON

Reading

Students will identify and make inferences about figurative language used in two nature poems. **[RL.5.1, RL.5.4]**

Writing

Students will use a graphic organizer to compare and contrast two characters in a poem. **[W.5.9a]**

FORMATIVE ASSESSMENT

Poet's Journal 4.1	**The Natural World** Students will answer teacher-generated questions designed to help recall personal experiences with nature. **[W.5.8]**
Poet's Journal 4.2	**"The Copper Beech"** Students will answer inferential reading questions students to identify figurative language in Howe's poem. **[RL.5.1, RL.5.4]**
Poet's Journal 4.3	**"My Father and the Figtree"** Students will answer poetry questions to identify figurative language and other descriptors which enforce the speaker's point of view. **[RL.5.1, RL.5.4]**
Poet's Journal 4.4	**"My Father and the Figtree"** Students will answer poetry comprehension questions and complete a character compare/contrast chart following the reading of Nye's poem. **[W.5.9a]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (70 min.)			
Pre-Reading	Small Group	15 min.	❏ *Poet's Journal* ❏ Whiteboard ❏ Markers ❏ Marie Howe's "The Copper Beech" ❏ Naomi Shihab Nye's "My Father and the Figtree"
Figurative Language	Whole Group	20 min.	
Close Reading	Whole Group	35 min.	
Writing (20 min.)			
Comparing and Contrasting	Independent	20 min.	❏ *Poet's Journal* ❏ Poet's Journal 4.4

Why We Selected It

Marie Howe's poem "The Copper Beech" exemplifies the association between poetry and the pastoral in its presentation of a speaker who retreats to her favorite tree for solitude and solace. The speaker notes the tree's individualism while modeling her own. The poem also introduces students to figurative language such as similes.

Naomi Shihab Nye's "My Father and the Figtree" proceeds similarly, looking at the connection between people and the natural world. In the case of Nye's father, the figtree represents his homeland and his childhood. The poem continues the lesson's presentation of similes and introduces symbolism to students.

ADVANCE PREPARATION

Reading

- Prepare whiteboard with markers.
- Pre-arrange students in groups of four.
- You will split each group of four into two pairs later in the lesson.
- Read "The Copper Beech" by Marie Howe and "My Father and the Figtree" by Naomi Shihab Nye.
    - It is beneficial to read the biography with students prior to reading the poem.

Universal Access

Reading

- In this lesson, students will work with you or with partners to complete Activity 4.2 in the *Poet's Journal* to gain a deeper understanding of the complex poem "My Father and the Figtree."

Writing

- In this lesson, students will participate in a class discussion after comparing/contrasting characters in the poem. Prepare students to engage with the content by doing/setting up the following.
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
    - I think Howe would most likely _____ because _____, but Nye's father would most likely _____ because _____.

- Like/Unlike Howe, Nye's father would _____ because _____; Howe, also/instead would _____ because _____.
- Because the characters are similar/different, Howe would _____ because _____, whereas Nye's father would _____ because _____.

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

Allah, n. Arabic word for God

assurance, n. a promise

copper beech n., a large tree that can live for several hundred years and grow to a height of over 150 feet

emblem, n. a symbol

immense, adj. extremely large

indifferent, adj. uncaring

Joha, n., a character in Palestinian folktales who is known for playing tricks

Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

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

metaphor, n. a figure of speech in which words typically used to describe one thing are used to describe something else in order to suggest a likeness

simile, n. a comparison of two different things using the words *like* or *as*

Note to Student

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

Start Lesson

Lesson 4: "The Copper Beech" and "My Father and the Figtree"

Reading

70M

Primary Focus: Students will identify and make inferences about figurative language used in two nature poems. **[RL.5.1, RL.5.4]**

PRE-READING (15 MIN.)

Group Work: The Natural World

- Tell students that today's class begins with a writing exercise concerning nature. In preparation, they should work together in small groups to brainstorm a list of things (living or non-living) they might find in the natural world.
- Ask each group to generate a list of as many natural items as possible. Allow several minutes, and then make a class list on the board that combines the items from each group. Make sure the class list has some general terms (e.g., plants or rivers); it may also have specific ones (e.g., oak trees or the Mississippi River.)
- Once they have compiled a list, tell students to turn to Poet's Journal 4.1.
- Model the brainstorming process by reviewing the following example or an original example of your choice. Example: Someone who had visited the Grand Canyon might remember how the sunset made the rocks look yellow, blue, purple, orange, and red. They might even forget they were hungry for dinner and just stand a long time to observe the colors.
- Tell students to complete Poet's Journal 4.1, Part 1, questions 1–5.
- If your students finish Part 1 with time to spare, ask them to go back over their answers and add at least one more detail to each of them.

Poet's Journal 4.1

Part 1

Look over the list of natural items your teacher wrote down. Using that list or your own memory, think about a time when you saw, visited, or otherwise experienced something in nature that made a big impression on you. Recall your memory of that experience and use it to answer Part 1, questions 1–5.

Poet's Journal 4.1

Support

If students have difficulty composing the list of natural items, ask them questions to help guide and focus their inquiry. For example: What plants grow near your home? What animals do you encounter near your home?

Challenge

If students complete the activity with ease, challenge them to identify if this experience was a positive or negative experience overall. Ask them to identify any life lesson that this experience may have taught them.

1. Where were you?
2. What part of nature did you experience?
3. Did you experience it through smelling, tasting, touching, seeing, or hearing? Write one or two sentence(s) to describe what it was like to experience it this way.
4. How did this experience change your thoughts, feelings, or actions?
5. Using your answers for questions 1–4, condense your information into two or three sentences that tell a brief story.

Part 2

After you and your partner have exchanged your stories about encountering nature, work together to answer the following questions:

6. How did your lists of experiences differ? List as many ways as you can that your experience in nature was different from your partner's.
7. What did your experiences have in common? List as many ways as you can that your experience in nature was similar to your partner's.

- Once students have answered questions 1–5, explain the directions for questions 6–7.
- Ask two students to share their answers to question 5, and use those answers to model how students will use their stories to answer those questions. Examples will depend on the stories students provide, but you might ask the class which senses students engaged, what aspect of nature they encountered, and what sort of changes their encounter provoked.
- Then, have students pair up and read their sentences to a partner. Have each pair work together to answer questions 6 and 7.
- Once students have completed questions 6 and 7, have several students volunteer to share their answers to each question. It might be useful to list their answers on the board, accumulating a few examples of similarities and differences.
- Remind students that when we consider how two things are different from each other, we are contrasting those things. When we think about how two items are similar to each other, we are comparing them.
- Tell students that in the rest of the lesson they will look at two different poems. They will read and think about the poems one at a time before comparing and contrasting them.

Note to Student

When describing how two or more things are similar, equal, or alike, you are comparing. When you focus on the differences between two or more things, you are contrasting.

Check for Understanding

Thumbs-Up/Thumbs-Down

Orate the following sentences:

- When you compare two or more things, you are showing what they have in common. (*Thumbs-Up*)
- Things found in nature are the same as things made by humans. (*Thumbs-Down*)
- When you contrast two or more things, you are showing their differences. (*Thumbs-Up*)
- Clarify the answers for students who may have selected incorrectly.

FIGURATIVE LANGUAGE (20 MIN.)

Marie Howe's "The Copper Beech"

- Tell students that the first poem is titled "The Copper Beech." Have them turn to the poem in their journals and look at the title, then tell them that when beech is spelled this way, it refers to a kind of tree rather than a sandy strip of land by the ocean.
- Tell them this poem is by a woman named Marie Howe who is writing about an encounter with nature.
- Read "The Copper Beech" aloud. Students may read along in their *Poet's Journal* as they listen.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

The Copper Beech

Marie Howe

Immense, entirely itself,

it wore that yard like a dress,

with limbs low enough for me to enter it

and climb the crooked ladder to where

I could lean against the trunk and practice being alone.

One day, I heard the sound before I saw it, rain fell

darkening the sidewalk.

Sitting close to the center, not very high in the branches,

I heard it hitting the high leaves, and I was happy,

watching it happen without it happening to me.

- Ask students to read the poem again silently.

  Note: After students have reread the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Tell students to turn to Poet's Journal 4.2 and complete question 1.

  Note: The following content is from Poet's Journal 4.2 and includes suggested answers to activity questions:

Poet's Journal 4.2

Poet's Journal 4.2

1. Looking at the image above and using clues from the words of the poem, draw a circle to show where the speaker would be located. Then write a sentence below to explain what details in the poem help you know that the speaker would be located here.
   - » Answers will vary, but students should place the speaker somewhere in the tree and should use the text to offer reasons for their choice. Evidence from the text includes "near the trunk," "close to the center," and "not very high in the branches."
2. In line 5, the speaker mentions what she did in the tree. What words does she use to describe what she did in the tree?
   - » She practiced being alone.
3. Later in the poem, the speaker says she "was happy." Look back at the poem and find a word or words that suggest why the speaker felt happy. Underline that word or words. Then, using your own words, write a sentence that explains what made the speaker happy.
   - » Possible answers include that she liked watching the rain without getting wet, that she liked being alone, and that she liked sitting in the tree.
4. Each phrase below suggests a possible meaning the tree has for the speaker. For each phrase, write a reason from the poem that shows why the tree has this meaning. Then write two more words or phrases on the two remaining lines to show other things the tree means to Howe. Make sure to give a reason for each.

   observation post:

   secret lair:
   - » Answers will vary, but students should draw on words, phrases, or lines from the poem.
5. This poem's title, "The Copper Beech," describes the name of the tree and indicates that the tree is somehow important to the speaker. Using your own words, but basing them on the way the speaker feels about the tree, write a sentence that describes how the speaker of this poem might feel about nature in general. Make sure to use evidence from the poem to explain your choice.
   - » Answers will vary, but the goal is for students to draw on words, phrases, or lines from the poem in making their inference.

Note to Student

Figurative language consists of words or phrases that mean more than their dictionary definition. Two examples of figurative language are similes and metaphors. Similes are comparisons of two unlike things using *like* or *as*, and metaphors are comparisons of two unlike things that do not use *like* or *as*.

- When students have completed question 1, call on a few volunteers to share their images and their reasoning for constructing them in the manner they did.

- Then tell students that this poem contains figurative language. Explain that figurative language occurs when words or phrases mean more than their literal dictionary definition.
- Explain that two examples of figurative language are similes, or comparisons using *like* or *as*, and metaphors, a figure of speech in which words typically used to describe one thing are used to describe something else in order to suggest a likeness; metaphors do not use the words *like* or *as* to make comparisons.
- Call on a student to identify whether the line "wore that yard like a dress" (line 2) is a simile or metaphor. (Because it uses "like," it is a simile.) Acknowledge that trees don't wear dresses under normal circumstances, so we know that this is probably more of an imaginative or figurative expression.
- Ask students to volunteer ways that a tree might wear a yard like a dress and to substantiate their comments with a reason that supports them. They may look at the image in their journal or think of ideas on their own.
- Then tell students to return to Poet's Journal 4.2 and answer the remaining questions. If time permits, allow students to share their answers to the questions. If time is limited, make sure to skip ahead to question 5, as it helps students consider the bigger picture of the poem.

CLOSE READING (35 MIN.)

Naomi Shihab Nye's "My Father and the Figtree"

- Tell students that the second poem is titled "My Father and the Figtree."
- Tell them this poem is by a woman named Naomi Shihab Nye and that she is also writing about an encounter with nature, although there are some differences between Nye's poem and Howe's poem. After thinking about Nye's poem on its own, the class will think about how it compares to and contrasts with Howe's poem.
- Tell students that in this poem they will hear about a character named Joha. This is a common character in Palestinian folklore, and since Nye's father is Palestinian, it is likely that he told her stories from his culture. As the poem notes, there are several different stories about Joha, and Nye's father changes some of the details each time he tells the story. This often happens with folk stories in various countries. While listening, students should try to pay attention to hear not only about Joha but also about Nye's father and his experience with nature.
- Read "My Father and the Figtree" aloud. Students may read along in their *Poet's Journal* as they listen.

Support

Remind students that when the word *like* is present, it doesn't always mean that there is a simile presented—in order for it to be a simile, two seemingly unlike things must be compared.

Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

My Father and the Figtree

Naomi Shihab Nye

For other fruits my father was indifferent.
He'd point at the cherry trees and say,
"See those? I wish they were figs."
In the evening he sat by our beds
weaving folktales like vivid little scarves.
They always involved a figtree.
Even when it didn't fit, he'd stick it in.
Once Joha was walking down the road
and he saw a figtree.
Or, he tied his camel to a figtree and went to sleep.
Or, later when they caught and arrested him,
his pockets were full of figs.

At age six I ate a dried fig and shrugged.
"That's not what I'm talking about!" he said,
"I'm talking about a fig straight from the earth—
gift of Allah!—on a branch so heavy
it touches the ground.
I'm talking about picking the largest, fattest,
        sweetest fig
in the world and putting it in my mouth."
(Here he'd stop and close his eyes.)

Years passed, we lived in many houses,

none had figtrees.

We had lima beans, zucchini, parsley, beets.

"Plant one!" my mother said,

but my father never did.

He tended garden half-heartedly, forgot to water,

let the okra get too big.

"What a dreamer he is. Look how many

things he starts and doesn't finish."

The last time he moved, I had a phone call,

my father, in Arabic, chanting a song

I'd never heard. "What's that?"

He took me out to the new yard.

There, in the middle of Dallas, Texas,

a tree with the largest, fattest,

sweetest fig in the world.

"It's a figtree song!" he said,

plucking his fruits like ripe tokens,

emblems, assurance

of a world that was always his own.

- Ask students to read the poem again silently.

  Note: After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Tell students to turn to Poet's Journal 4.3 and complete questions 1 and 2.

  Note: The following content is from Poet's Journal 4.3 and includes suggested answers to activity questions:

Poet's Journal 4.3

Poet's Journal 4.3

1. Underline the similes in the first and last stanza of this poem. Then list them below and explain what the figurative meaning of each simile might be.
    - » The simile from the first stanza is "weaving folktales like vivid little scarves." **Figurative meaning:** Answers may vary, since figurative language hinges on imagination. Encourage students to have a reason for their idea. Some possible answers include that the stories are "vivid" or bright; scarves are not always necessary in an outfit, so stories are "extras" too; the father wove the stories like scarves, so each one was a little different from the other.
    - » The simile from the last stanza is "plucking his fruits like ripe tokens." **Figurative meaning:** Answers may vary, since figurative language hinges on imagination. Encourage students to have a reason for their idea. One possibility is that tokens are things you win or achieve, so the fruits must have felt like prizes to the father.
2. In stanza 1, the father tells three different tales about Joha. What happens in each one?
    - » Answers are provided based on the poem's text; it is also acceptable for students to paraphrase.
    - » 2a. In the first tale, "Joha was walking down the road and he saw a fig tree."
      2b. In the second tale, "he tied his camel to a fig tree and went to sleep."
      2c. In the third tale, "they caught and arrested him"; "his pockets were full of figs."
3. What is Nye's reaction to the fig she eats at age six? Use words from the poem to help you with your answer; you might look at stanza 2 for a starting point.
    - » She "shrugged."
4. Based on this reaction, how do much do you think she liked the fig? Circle the best answer below.
    - » She thought it was okay. (A shrug shows that she did not understand her father's love for figs.)
5. Later in stanza 2, Nye's father describes a different kind of fig than the one she has eaten. What words does her father use to describe his fig?
    - » He calls it "a fig straight from the earth," "gift of Allah," and "the largest, fattest, sweetest fig in the world."
6. Based on the way Nye's father describes the figs in stanza 2, how does he seem to feel about figs?
    - » Answers should acknowledge that he likes figs.

Reading
Reading/Viewing Closely

Entering/Emerging
Work with students to complete the activity page. Have them circle words with which they are unfamiliar and help clarify meaning to facilitate reading comprehension.

Transitioning/Expanding
Pair students with Bridging students to work together to complete the activity. As with Emerging students, have students circle unfamiliar words and consult reference materials to define meaning.

Bridging
Observe students working with Extending students to complete the activity. Clarify any questions students may have.

- Review answers to questions 1 and 2. Then ask students to complete the remaining questions. If time permits, review the answers before moving on to the following questions for discussion:

1. **Inference.** In the last stanza, Nye's father sings "a figtree song" in Arabic, his native language, about his new home's fig tree. Why might he choose to sing this particular song in the language he learned as a child?
    - » Answers may vary, but the key idea is that he is speaking in his native language, which suggests a connection to his childhood home.
2. **Inference.** At the end of the poem, Nye calls the figs "assurance of a world that was always his own." Based on the poem, how do the figs offer Nye's father assurance, or help him feel certain about his world?
    - » Answers will vary, but possibilities include that the fig reminds him of home or that both he and the figs came from the same place.

Challenge

Nye's father includes the fig in all the bedtime stories he tells her. What do you think the fig symbolizes?

Lesson 4: "The Copper Beech" and "My Father and the Figtree"

Writing

20M

Primary Focus: Students will use a graphic organizer to compare and contrast two characters in a poem. **[W.5.9a]**

COMPARING AND CONTRASTING (20 MIN.)

- Direct students to Poet's Journal 4.4.
- Read the instructions and ask students to fill out the chart.
- As they work, circulate and conduct quick, over-the-shoulder conferences to offer feedback as needed.

Poet's Journal 4.4

Poet's Journal 4.4

Complete the chart below, then use that information and other information from the poem to answer the following questions. You may consult the poem in filling out the chart and answering the questions below.

Characters		
Question	**Howe**	**Nye's Father**
1. What kind of tree does the character like?	*likes copper beech*	*likes the fig tree*
2. Whose story does the character tell?	*tells her own story*	*tells Joha's folktales*
3. How does the character show his or her feelings for the tree?	*sits in the tree*	*sings about it*
4. What does the tree represent to the character?	*quiet or seclusion*	*homeland and childhood*

» 1. Answers may vary, but common ones include that Howe sits in the tree while Nye's father sings about it.

2. Answers in this section will vary, but the goal is that students are looking to the text to substantiate their response. Possibilities include that the copper beech represents quiet or seclusion to Howe, while the figtree represents Nye's father's homeland and childhood.

1. What do these characters have in common?

» Answers in this section will vary, but the goal is that students are looking to the text to substantiate their response.

2. What differences exist between the way Nye's father feels about nature and the way Howe feels about it?

» Answers in this section will vary, but the goal is that students are looking to the text to substantiate their response.

3. Based on what you know about each character, make an inference about which of the following he or she would be most likely to do from the list below. Fill the item in on the appropriate blank, and then provide a reason explaining your choice.

   visit a library

   plant a tree

   tell stories to the neighbors

   speak to a group of people about why they should protect the forests

   visit another country

3a. Howe would most likely: _____

   because: _____

3b. Nye's father would most likely: _____

   because: _____

   » Answers to this section will vary, but the key idea is that students should look to the text for a reason to support their choice.

- After students complete the chart, review sample answers as a class. Then have students complete questions 1–3 in their *Poet's Journal*. As time permits, review answers together as a class.

End Lesson

Speaking and Listening

Exchanging Information/Ideas

Entering/Emerging
Use pre-prepared sentence frame: *I think Howe would most likely because _____, but _____.*

Transitioning/Expanding
Use pre-prepared sentence frame: *Like/Unlike Howe, Nye's father would _____ because _____ is _____.*

Bridging
Use pre-prepared sentence frame: *Because the characters are similar/different, Howe would _____.*

Support

Remind students that if they are directly quoting a phrase or line of the poem, they must use quotation marks around the words from the text.

ABOUT THE POETS

Marie Howe

© Splash News/Corbis

Marie Howe was born in Rochester, New York, in 1950. As a child, she loved to read and write. As an adult, she became a journalist and a seventh grade English teacher. While teaching, she realized her true love of poetry and spent hours reading and selecting poems for students to read. Her passion inspired her to return to college and create art that would make "hearts break open, rather than close."

Not long after her first book of poetry, *The Good Thief*, was published, Howe's brother died of an AIDS-related disease, inspiring her second poetry collection, *What the Living Do*. Her poetry has inspired readers with its honesty and openness on many diverse topics. In 2012, Marie Howe was named Poet Laureate for New York state. She writes and teaches in New York City.

Naomi Shihab Nye

Photo Courtesy of Chehalis Hegner

Naomi Shihab Nye was born on March 12, 1952, in St. Louis, Missouri. As a child, she wrote poetry as soon as she could. She explains: "I wrote about all the little stuff a kid would write about: amazement over things, cats, wounded squirrels found in the street, my friend who moved away, trees, teachers, my funny grandma. At that time I wrote about my German grandma—I wouldn't meet my Palestinian grandma 'til I was 14." Growing up between both Ramallah, Palestine, and San Antonio, Texas, Nye experienced a contrast between two cultures, and it shapes her poetry today.

Nye's books of poetry include *Different Ways to Pray*, *Fuel*, and *19 Varieties of Gazelle*, which earned praise and awards. Her poetry traces her daily life from the Middle East to the American southwest. She lives, teaches, and writes in San Antonio, Texas.

LESSON

5

"Snow Dust"

PRIMARY FOCUS OF LESSON

Reading

Students will identify and label different rhyme schemes in poetry while analyzing a poem. **[RF.5.3a, RL.5.2]**

Writing

Students will write and share original rhyming poems. **[W.5.3b, SL.5.1c]**

FORMATIVE ASSESSMENT

Poet's Journal 5.1	**"Snow Dust"** Poetry comprehension questions students will answer following the reading of Frost's poem. **[RL.5.2]**
Poet's Journal 5.2	**Identifying Rhyme Scheme in "Snow Dust"** Guided reading prompts to help students identify ABAB rhyme scheme in Frost's poem **[RF.5.3a, RL.5.2]**
Poet's Journal 5.3	**Independent Writing Practice** A planning and drafting guide for students to use while creating their own poem focusing on the ABAB rhyme scheme. **[W.5.3b]**

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
Reading (60 min.)			
Close Reading	Whole Group, Small Group	30 min.	❏ Poet's Journal ❏ Robert Frost's "Snow Dust" ❏ Colored Pencils ❏ Whiteboards/Index cards
Poetic Device: Rhyme	Whole Group	30 min.	
Writing (30 min.)			
Writing Poems with Rhyme	Independent	30 min.	❏ Poet's Journal ❏ Poet's Journal 5.3

Why We Selected It

Robert Frost's "Snow Dust," which he also published under the title "Dust of Snow," presents students their first rhymed poem and allows them to begin learning about rhyme schemes. Its rhythm and meter offer a formal contrast to the earlier free verse poems, and the speaker's willingness to find levity in everyday events offers students the opportunity to study character development.

ADVANCE PREPARATION

Reading

- Arrange students into small groups before the lesson begins.
- Read "Snow Dust" by Robert Frost.
    - It is beneficial to read the biography with students prior to reading the poem.
- Assemble colored pencils to distribute to students during the lesson.

Universal Access

Reading

- In this lesson, students will work with you, with partners, or independently to understand rhyming patterns and create a list of rhyming words.

Writing

- In this lesson, students will participate in a Think-Pair-Share activity after writing their poem. Prepare students to engage with the content by doing/setting up the following:
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
    - One thing I liked about _____'s poem is _____ *(insert partner's name)*.
    - _____'s use of _____ was enjoyable because_____ *(insert partner's name)*.
    - Incorporating poetic devices such as _____ made _____'s poem unique/interesting/creative *(insert partner's name)* because _____.

VOCABULARY

Core Vocabulary

- Review this word, which is defined in the glossary at the back of the *Poet's Journal*.

rue, v. to feel sorry about or regret

Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

rhyme, n. words that end in the same sound or sounds

rhyme scheme, n. the pattern of repeated rhyming words in a poem

Start Lesson

Lesson 5: "Snow Dust"

Reading

60M

Primary Focus: Students will identify and label different rhyme schemes in poetry while analyzing a poem. **[RF.5.3a, RL.5.2]**

CLOSE READING (30 MIN.)

Activating Prior Knowledge

1. **Literal.** As a warm-up, ask students to review the definition of *anaphora* from a previous lesson.
    - » Anaphora is the repetition of a word or words at the start of several lines of poetry.
2. **Evaluative.** Ask students to review why poets use anaphora.
    - » Poets use anaphora to add emphasis to an idea or emotion.

- Tell students that this lesson looks at another poetic device that involves repetition. That device is rhyme, or the repetition of sounds.
- Tell students that they will listen to you read the poem "Snow Dust" by Robert Frost. As they listen, they should follow along in their *Poet's Journal* and try to understand the scene the poem describes.
- Read Robert Frost's "Snow Dust" aloud.

Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

Snow Dust

Robert Frost

The way a crow
Shook down on me
The dust of snow
From a hemlock tree

Has given my heart
A change of mood
And saved some part
Of a day I had rued.

- Ask students to read the poem again silently.

  Note: After students have reread the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

3. **Literal.** What action does the speaker describe in the first stanza?
   - » A crow in a tree shakes snow on the speaker.

Poet's Journal 5.1

- Ask students to turn to Poet's Journal 5.1.
- Review the directions and ask students to complete questions 1–2.
- Review the answers to those questions aloud, then have students complete question 3 in groups.
- Review the answer to question 3 and explain to students that when they use details from a work to help them make a reasonable guess at the meaning of a word, they are inferring the meaning, or making an inference.
- Have students return to the *Poet's Journal* and complete questions 4–5 individually.

Poet's Journal 5.1

Sometimes we encounter words we don't know. The questions below the poem will help you to figure out the meaning of the word *rued* from the other words in the stanza. You may consult the poem as you answer these questions.

1. What happens to the speaker in the first two lines of the second stanza?
    - » His heart changes mood.
2. What does the speaker say was "saved"?
    - » He says that "part of his day" was saved.

Working together with your group, answer question 3. You may consult the poem as you work on your answer, but you should not look the word up in a glossary or dictionary.

3. The speaker says that at first he "rued" the day, but it was eventually saved by the crow shaking snow onto his head. Based on his use of the word *saved*, what do you guess rued might mean? Write down details or words from the poem that help you decide.
    - » Answers may vary.

- As the groups suggest possibilities, discuss their answers and encourage students to provide evidence for them. The discussion should culminate in helping students understand the correct meaning of *rued*, which is felt sorry about or regretted.

When your teacher tells you to do so, complete questions 4–5 individually.

4. In your own words, describe the change that took place for the speaker.
    - » Answers will vary, but the key is the word rued, which tells students that the speaker had been having a bad day until the snow hit him.
5. Summarize the events of the poem in your own words.
    - » Answers will vary, but students should understand both that the speaker encountered a crow who shook snow onto him and that this event made him feel lighter or happier about his day.

Note to Student

When you come across words that are unfamiliar, don't panic. Discovering new words is a fun and challenging way to develop your vocabulary. If you are uncertain about the meaning of a word, use the context words around it to help you infer its meaning.

POETIC DEVICE: RHYME (30 MIN.)

- Tell students that they will now listen to the poem again. This time they should listen for the rhyming words.
- Read the poem aloud, then ask students to name any rhyming words they heard.
    - » The rhyming words are *crow/snow*, *me/tree*, *heart/part*, *mood/rued*.

Note: Students may also notice that some words have similar sounds originating from individual letters, such as the long *a* in *change/saved/day*. If they do notice that, you may explain that this is an example of assonance, or the repetition of the same vowel sound. Rhyming words often have several similar sounds that combine both vowels and consonants; those sounds typically appear at the end of the rhyming words.

Annotating: Identifying Rhyme Scheme

- Explain to students that poems such as "Snow Dust" use a *rhyme scheme*, or a set pattern of rhyming words. Different kinds of rhyme schemes exist, and figuring out the rhyme scheme is an important step in understanding the structure and sound of a poem.
- Distribute markers or colored pencils to students and tell them that the first step of finding a rhyme scheme is to mark the pattern of rhyming words. Tell students to consult Poet's Journal 5.2 and follow along as you work on the activity together as a class.
- Teachers should model the first pair to ensure students understand the concept. Students should underline each pair in a different color.
- Write the first two lines of "Snow Dust" on the board and use them to model the exercise for students.

Check for Understanding

True/False

Orate the following sentences:

- Words that rhyme have the same sound at the beginning or end of a word. (*True*)
- Rhyme scheme is a poetic device that makes words not rhyme in a poem. (*False*)
- If a poem follows an *ABAB* rhyme scheme, then every other line rhymes. (*True*)

Clarify the answers for students who may have selected incorrectly.

Support

Read the poem aloud at least twice, so struggling students have a greater opportunity to hear rhyming words.

Support

Remind students that rhyming words end in the same sound. Examples include *pine/fine*, *nickel/pickle*, and *ability/fragility*. Offer students other words and ask them to respond with rhyming words.

Poet's Journal 5.2

Poet's Journal 5.2

When you read a poem with rhyming words at the end of its lines, it may be following a rhyme scheme, or using those rhyming words in a set pattern. Follow the steps below as your teacher explains them in order to identify a poem's rhyme scheme.

1. First, review the words that rhyme in the poem. Although words within each line may sometimes rhyme, in looking for a rhyme scheme, you should consult only the last words of each line. When your teacher instructs, review with your class the words at the end of each line of "Snow Dust."
    - » The ending words are *crow*, *me*, *snow*, *tree*, *heart*, *mood*, *part*, and *rued*.
2. Using colored pencils, markers, or the other tools your teacher provides, underline each pair of rhyming words, giving each rhyming pair its own unique color.
3. Now assign each colored pair a letter, starting with the letter *A* and working through the alphabet in order. For example, if you underlined the words crow and snow in red, assign those words the letter *A*. Every end word that rhymes with crow will get the letter *A*. When you get to an end word that does not rhyme with crow, give it the letter *B*, and so on. Write the letter next to each word. Your teacher will show you an example.

Snow Dust

Robert Frost

The way a crow *A*
Shook down on me *B*
The dust of snow *A*
From a hemlock tree *B*

Has given my heart *C*
A change of mood *D*
And saved some part *C*
Of a day I had rued. *D*

Support

If students find it difficult to identify rhyming words, cover the beginning letter and show students the phoneme sound. For example, cover the *st-* in *stop* to show students the sound *-op*.

Language
Using Foundational Literacy Skills

Entering/Emerging
Work with students to identify rhyming words by covering phoneme sounds (e.g. cover *st-* in *stop* to show the *-op* sound). Help students brainstorm rhyming words.

Transitioning/Expanding
As with emerging students, cover the phoneme and pair students to create a list of rhyming words.

Bridging
Assign a word ending and observe students working independently to participate in an alphabet hunt, where they search for letters to add to the sound to create rhyming words.

Challenge

If students easily identify monosyllabic rhymes from the list provided, challenge them to identify polysyllabic words.

- Tell students to look now at the order of the letters. In each stanza, the first and third lines rhyme, as do the second and fourth. This is called an *ABAB* rhyme scheme.
- Tell students that this is just one possible rhyme scheme and that many others exist. Using these tools will help students know how to figure out the rhyme scheme of many different poems they encounter.
- Tell students that now they will brainstorm their own lists of rhyming words to use in a rhyming poem of their own.
- Divide students into groups of three or four and assign each group a word from the following list. Remind them that words do not all have to look the same in order to rhyme.
    - care
    - true
    - right
    - stop
    - quick
    - clock
- Rhymes will vary, but possibilities include the following:
    - **care–**stare, square, hair, there, mare
    - **true–**blue, new, shoe, stew, pew
    - **right–**light, bright, quite, night, might
    - **stop–**pop, hop, mop, drop, plop
    - **quick–**stick, sick, slick, nick, pick
    - **clock–**shock, rock, lock, knock, stock
- Give each group several minutes to list as many rhymes for their words as possible.

  Note: You may wish to allow groups to compete for the highest number of rhyming words.
- When groups have finished, have representatives offer several examples of rhymes for each word, and list five–six of those on the board. Students will use these in writing their original poems.

Lesson 5: "Snow Dust"

Writing

30M

Primary Focus: Students will write and share original rhyming poems.
[W.5.3b, SL.5.1c]

WRITING POEMS WITH RHYME (30 MIN.)

Poetic Device: Rhyme Scheme

- Tell students that now they will turn to Poet's Journal 5.3 and compose their own poems.
- Review the instructions with students and ask them to complete questions 1–3, which will help them to brainstorm surprising moments in their life. Allow student volunteers to share their answers to these questions aloud.
- Have students compose their poems.
- Circulate for over-the-shoulder conferences as necessary while students work.

Poet's Journal 5.3

In this exercise, you will write your own poem using an ABAB rhyme scheme. Like Robert Frost, you should make your poem about something that was surprising or unexpected.

1. Think of an event from your life that was surprising or unexpected. Write what was surprising in the space below.
2. What was happening before the surprising event?
3. What changed because of the surprising event?

Now you'll use this information to write a poem with an *ABAB* rhyme scheme. Remember that you will need four rhyming pairs. You may write your own rhymes or use the rhyming words your class listed in the previous exercise. After you finish your poem, reread it. Then mark the rhyme scheme by writing the appropriate letters to the side of each end word.

Poet's Journal 5.3

Speaking and Listening
Exchanging Information/

Entering/Emerging
Use pre-prepared sentence frame. One thing I liked about _____'s poem . . . . (insert partner's name)

Transitioning/Expanding
Use pre-prepared sentence frame. _____'s use of (insert partner's name) _____ was enjoyable because . . . .

Bridging
Use pre-prepared sentence frame. Incorporating poetic devices such as _____ . . . _____.

Support

For those students struggling to write a poem, ask prompting questions to jumpstart their poems (e.g. "Where did their surprising event take place?"; "And then what happened?"). Then, suggest they start writing using that information.

Challenge

For students wanting to write poems longer than two stanzas, remind them that a rhyme scheme follows a set pattern; therefore, longer poems should follow the same pattern in each new stanza.

- As time permits, allow students to share their poems in a Think-Pair-Share activity. Remind them to listen carefully and respectfully to other students. After each poet shares a poem, ask students to name one thing they like about it.

End Lesson

ABOUT THE POET

Robert Frost

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Robert Frost was born in San Francisco on March 26, 1874, and moved to Massachusetts when he was 11. Although he never earned a college degree, Frost attended Dartmouth and Harvard Universities. As a young man, he worked as a teacher and as editor of a local newspaper, writing poetry all the while. In 1894, he published his first poem, "The Butterfly," and went on to publish several volumes of poetry, including *A Boy's Will* and *North of Boston*, in the 1910s. Frost travelled extensively with his wife and children and was influenced by several poets he met abroad. He mostly wrote about life and nature, especially in New England, where he spent most of his life.

He became well known and loved as a writer during his lifetime, winning many awards, including four Pulitzer Prizes for poetry and the Congressional Gold Medal in 1960. He died in 1963.

LESSON

6

"#359"

PRIMARY FOCUS OF LESSON

Reading

Students will summarize a poem's overall message and analyze how the use of figurative language affects a poem's meaning. **[RL.5.4]**

Writing

Students will create similes and metaphors describing the movements of animals. **[W.5.3b]**

FORMATIVE ASSESSMENT

Poet's Journal 6.1	**"#359"** Students will answer poetry comprehension questions following the reading of Dickinson's poem. **[RL.5.2, RL.5.4]**
Poet's Journal 6.2	**Independent Writing Practice** Students will use a planning and drafting guide to create their own similes and metaphors. **[W.5.3b]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (70 min.)			
Review Poetic Devices and Terms	Whole Group	30 min.	❏ *Poet's Journal* ❏ Emily Dickinson's "#359"
Group Collaboration	Partner	40 min.	❏ Poet's Journal 6.1
Writing (20 min.)			
Figurative Language	Partner	20 min.	❏ Poet's Journal 6.2

Why We Selected It

Emily Dickinson's poem "#359," sometimes referred to by its first line ("A Bird, came down the Walk—"), introduces slant rhyme, metaphor, and other examples of figurative language. The poem's syntax and metaphors challenge students to read closely. As suggested by Dickinson's definition of poetry included in the unit introduction, this poem helps students explore the metaphorical possibility inherent in poetry.

ADVANCE PREPARATION

Reading

- Arrange students into small groups before the lesson begins.
- Read "#359" by Emily Dickinson.
    - It is beneficial to read the biography with students before reading the poem.

Writing

- Arrange students into pairs before the lesson begins.

Universal Access

Reading

- In this lesson, students will work either with you, with a partner, or independently to complete Poet's Journal 6.1 in order to gain a clearer understanding of how figurative language is used in a poem.

Writing

- In this lesson, students will work either with you or with a partner to complete Poet's Journal 6.2, which helps them to compose their own similes and metaphors.

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

cautious, adj. careful

convenient, adj. nearby or easy to find

dew, n. drops of water that form overnight

oar, n. a long, thin, usually wooden pole with a blade at one end, used to row or steer a boat

plash, n. a splash

seam, n. the place where two things connect

Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

quatrain, n. a four-line stanza

slant rhyme, n. when two words share only the same final consonant sound (example: *crumb* and *home*)

Start Lesson

Lesson 6: "#359"

Reading

70M

Primary Focus: Students will summarize a poem's overall message and analyze how the use of figurative language affects a poem's meaning. **[RL.5.4]**

REVIEW POETIC DEVICES AND TERMS (30 MIN.)

Introduce the Poet

- Explain that this lesson asks students to use many of the poetry-reading tools they have already learned to explore a poem by Emily Dickinson. Dickinson, who lived from 1830–1886, is now considered one of America's most important poets. Since she did not share her writing with many people during her lifetime, she became well known only after her death. Some of the people who did read Dickinson's poems during her lifetime noticed that they appeared to be somewhat different from many other poems of that time. Tell students that, as they read "#359," they should pay attention to things in it that seem different from other poems they have read.
- Remind students that they have plenty of tools to help them read and understand Dickinson.

Support

Ask students to list poetic devices that they have learned from previous lessons.

Introduce the Poem

- Tell students to turn to the poem in their *Poet's Journal* and to follow along silently as you read.
- Read the poem.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

#359

Emily Dickinson

A Bird, came down the Walk—

He did not know I saw—

He bit an Angle Worm in halves

And ate the fellow, raw,

And then, he drank a Dew

From a convenient Grass—

And then hopped sidewise to the Wall

To let a Beetle pass—

He glanced with rapid eyes,

That hurried all abroad—

They looked like frightened Beads, I thought,

He stirred his Velvet Head.—

Like one in danger, Cautious,

I offered him a Crumb,

And he unrolled his feathers

And rowed him softer Home—

Than Oars divide the Ocean,

Too silver for a seam,

Or Butterflies, off Banks of Noon,

Leap, plashless as they swim.

- Ask students to silently re-read the poem.

  Note: After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

Close-Reading Discussion

1. **Evaluative.** Ask students to name things that make the poem seem different from other poems they have read.
   - » Answers will vary, but possibilities include that the title is a number, that the poem uses irregular capitalization, and that the poem contains numerous dashes. See below for additional information on each possibility:

     The title is a number: Dickinson rarely titled her poems. Most contemporary scholars reference her poems by number; the numbering system reflects the poems' chronology.

     The poem uses irregular capitalization: Scholars have shown that Dickinson's own textbooks recommended using capitals to emphasize particular words, which was a common practice in her era.

     The poem contains numerous dashes: This practice was also common in 19th-century writing, although Dickinson perhaps used it more distinctively than others.

- Remind students that, even though Dickinson did some things that set her writing apart, many aspects of her poems should be familiar.
- Tell students that, before they discuss what the poem means, they should think about how much they already know about it.
- Review terms from Lessons 1–5 as needed as you ask students questions 1–3 aloud.

2. **Literal.** How many stanzas does the poem have?
   - » The poem has five stanzas.

3. **Literal.** How many lines are in each stanza?
   - » Each stanza has four lines.

- Explain to students that the word *quatrain* is used to describe a four-line stanza.
- Model for students how to determine the rhyme scheme of the first quatrain, then ask them to work aloud to determine the rhyme scheme for the second quatrain. Remind them that each word with a new ending sound gets assigned a new letter.

4. **Literal.** What is the rhyme scheme of the poem's first two stanzas?
    - » The second and fourth lines in each stanza rhyme, so the rhyme scheme for the first two stanzas is ABCB DEFE.

- Explain to students that this pattern changes slightly in stanzas 3–5, as the words in the second and fourth lines of those stanzas are not precise rhymes. Write each word pair (*abroad/Head, Crumb/Home, seam/swim*) on the board and explain to students that, while they are not true rhymes (such as *saw* and *raw*, which share the same final vowel and consonant sounds), they do share the same final consonant sounds (the *d* or *m*). This makes them *slant rhymes*.
- Tell students that, when a poet starts a pattern such as a rhyme scheme and then breaks or changes that pattern, often that change reveals things about the poem's meaning. Tell students that, as they discuss the poem's meaning, they should think about why Dickinson might have introduced slant rhymes in the third stanza.

Check for Understanding

Thumbs-Up/Thumbs-Down

Orate the following:

- A quatrain is composed of five lines. (*Thumbs-Down*)
- Changes in a poem's rhyme scheme typically reveal something about the poem's meaning. (*Thumbs-Up*)
- Slant rhymes are words that do not rhyme exactly, but are still considered to rhyme. (*Thumbs-Up*)

GROUP COLLABORATION (40 MIN.)

Interpreting the Poem

- Assemble students into groups and assign each group one of the pairs of lines below.
- Ask each group to determine the meaning of its pair and to describe that meaning in their own words.
- **Pair 1 (lines 1 and 2 of the poem):**

  A Bird, came down the Walk–

  He did not know I saw–

  » The meaning of these lines is that the speaker saw a bird that did not see her.
- **Pair 2 (lines 3 and 4 of the poem):**

  He bit an Angle Worm in halves

  And ate the fellow, raw,

  » The meaning of these lines is that the bird ate a worm.
- **Pair 3 (lines 5 and 6 of the poem):**

  And then, he drank a Dew

  From a convenient Grass–

  » The meaning of these lines is that the bird had a drink of water.
- **Pair 4 (lines 7 and 8 of the poem):**

  And then hopped sidewise to the Wall

  To let a Beetle pass–

  » The meaning of these lines is that the bird moved near a wall when it saw a beetle come by.
- After the groups have had time to paraphrase, ask them to share their responses. Make sure that students are clear on the poem's meaning thus far before continuing.
- Summarize the first two stanzas and tell students that, in these stanzas, the speaker watches the bird do things that are common for birds.
- Remind students that these stanzas have a regular rhyme scheme.
- Direct students to stanza 3.
- Tell students that, in the rest of the poem, Dickinson begins to use more figurative language to describe the bird.
- Tell students to pay attention for the stanza's simile as they listen to the poem read aloud and follow along in their journals.

Support

Remind students that one example of figurative language is the *simile*. Ask students to review the definition of a *simile*.

» A simile is a comparison using the word *like* or *as*.

Reading

Reading/Viewing Closely

Entering/Emerging
Work with students to complete the activity page and gain clearer understanding of figurative language in the poem.

Transitioning/Expanding
Pair students to work together to complete the activity. Clarify any questions students may have regarding figurative language.

Bridging
Observe students working independently to complete the activity; answer any possible questions regarding figurative language.

Poet's Journal 6.1

- Read stanza 3 aloud or call on a student to do so.

  He glanced with rapid eyes

  That hurried all abroad—

  They looked like frightened Beads, I thought,

  He stirred his Velvet Head.—

- Direct students to turn to Poet's Journal 6.1 and answer questions 1–5 silently and independently.
- Review questions 1–5 aloud as a class.
- Read stanza 4 aloud.

  Like one in danger, Cautious,

  I offered him a Crumb,

  And he unrolled his feathers

  And rowed him softer Home—

- Have students return to the *Poet's Journal* to complete questions 6 and 7.

Poet's Journal 6.1

Listen to stanza 3 as it is read aloud, then answer the following questions. You may consult the poem as you work.

1. What does the bird do in the first line of the stanza?
   - » He looks around.
2. Using context clues from the other words in the first two lines of the stanza, try to infer the meaning of the word *abroad*. What does it mean in this stanza?
   - » In this context, the word *abroad* means "all over or in lots of different directions"; students may infer from the rapid and hurrying eyes that the bird is looking in many places.
3. Name the simile in the stanza.
   - » The simile is "like frightened Beads."
4. What is the simile describing?
   - » The simile describes the bird's eyes.

5. What words in this stanza help you know how the bird might feel? Write the words from the stanza and the way you believe the bird feels.
    - » Answers may vary, but typical responses include "rapid" and "hurried," which show that the bird feels anxious or aware, and "frightened," which figuratively describes the bird's eyes but may be extrapolated to describe the whole animal.

Listen to stanza 4 as it is read aloud, then answer the following questions. You may consult the poem as you work.

6. Who is "like one in danger"?
    - » The speaker is "like one in danger."

Dickinson revised this poem several times, changing the meaning of this line through several revisions. The period after "Velvet Head" indicates that the following line begins a new sentence in which the "I" is the subject and thus is the one in danger.

7. What does the speaker do in stanza 4, line 2?
    - » She tries to feed the bird ("offered him a Crumb").

- Review the answers to questions 6 and 7.
- Tell students that, in the rest of the poem, Dickinson uses figurative language to describe the bird's reaction. Instruct them to listen to the end of the poem and think about what sort of actions it describes.
- Read the last six lines of the poem aloud, then ask the following questions to help structure class discussion on the remaining lines of the poem:

And he unrolled his feathers
And rowed him softer Home—
Than Oars divide the Ocean,
Too silver for a seam,
Or Butterflies, off Banks of Noon,
Leap, plashless as they swim.

1. **Literal.** How does the bird respond to the speaker's action?
    - » He flies away ("unrolled his feathers.")
2. **Evaluative.** Dickinson compares the bird's wings to the oars of a boat. How are rowing oars and flapping wings similar?
    - » They make a similar motion.

Support

If desired, allow students to stand and act out the movement a bird's wings make in flight and the movement oars make in rowing.

Support

Explain that Dickinson says the butterflies swim without plashes, and we know that butterflies aren't animals that usually go swimming; therefore, she might also be comparing the way butterflies swim through the air to the way birds fly.

3. **Literal.** Dickinson also compares the flying bird to butterflies. What words in the final line of the poem describe what the butterflies are doing?
    - » The words *leap* and *swim* describe this.
4. **Literal.** Ask students to work together as a class to summarize the poem.
    - » The speaker sees a bird on the sidewalk. The bird eats a worm, then a beetle passes by. The bird seems frightened. The speaker tries to feed the bird, but it flies away. The speaker watches it go, noticing that the bird flies more softly or smoothly than people rowing a boat or than butterflies flying.

Lesson 6: "#359"

Writing

20M

Primary Focus: Students will create similes and metaphors describing the movements of animals. **[W.5.3b]**

FIGURATIVE LANGUAGE (20 MIN.)

Constructing Metaphors and Similes

- Assign students partners.
- Have students turn to Poet's Journal 6.2 and review the instructions.
- Review the definitions of *simile* and *metaphor*, then have the student pairs work together to complete questions 1–3.

Poet's Journal 6.2

Poet's Journal 6.2

Emily Dickinson uses figurative language to describe the way a bird flies. Working with a partner, you will also practice using two kinds of figurative language, similes and metaphors, to describe the actions of animals.

Read the word lists below:

List A	List B
eat	lion
sing	snake
jump	dog
roar	horse
hiss	pony
prance	bird

1. One student should pick a word from list A, and the other should pick a word from list B. Try to pick pairs of words that seem to go together. Write those words on the space below.

   Word from List A: _____

   Word from List B: _____

2. Work together with your partner to write a simile that uses the word *like* or *as* to connect this animal action to something else. For example, if you had the words *flap* and *bird*, you might write, "The bird's wings flapped like oars dividing the ocean."

3. Work together with your partner to turn your simile into a metaphor. Remember that a metaphor does not use the word *like* or *as*. For example, you might write, "The bird's flapping wings were oars dividing the air."

If you finish with time remaining, pick another pair and repeat the activity.

- If time permits, ask pairs to share their work with the class.

End Lesson

Note to Student

A metaphor is a comparison in which the words usually used to describe one thing are used to describe something different.

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

Writing
Exchanging Information/Ideas

Entering/Emerging
Work with students in small groups to help them write their own similes and metaphors.

Transitioning/Expanding
Pair students with bridging students to write their own similes and metaphors.

Bridging
Observe students working with emerging students to write their own similes and metaphors.

Challenge

Ask students to develop metaphors to describe other characteristics of their favorite animals.

ABOUT THE POET

Emily Dickinson

Amherst College Archives & Special Collections

Emily Dickinson was born in Amherst, Massachusetts, on December 10, 1830, to a wealthy and successful family. She attended school for only a short time but was a prolific writer who composed nearly 1,800 poems during her lifetime.

After leaving school, Dickinson spent the majority of her life in seclusion from other people. She maintained many friendships, however, by writing letters.

Dickinson's poems touch upon many themes, including death, nature, the Bible, and the human mind and spirit. She is best known for her non-traditional use of syntax and style, but she remained an unknown and mostly unpublished writer during her lifetime. Her family discovered her poetry journals after she died in 1886. Her first book of poems was published in 1890, although her work only gained widespread appreciation later in the 20th century. Today, she is considered one of America's most important poets.

LESSON

7

"Advice"

PRIMARY FOCUS OF LESSON

Reading

Students will define and identify implied metaphors in a specific poem. **[RL.5.4]**

Writing

Students will revise previously written metaphors and incorporate them in an originally crafted poem. **[W.5.3b, W.5.3d, W.5.5]**

FORMATIVE ASSESSMENT

Poet's Journal 7.1	**"Advice"** Poetry comprehension questions students will answer following the reading of Gerber's poem. **[RL.5.2, RL.5.4]**
Poet's Journal 7.2	**Metaphor Revision** Guiding questions to assist students in revising previously written metaphors. **[W.5.3b, W.5.3d, W.5.5]**
Poet's Journal 7.3	**Independent Writing Practice** A planning and drafting guide for students to use while creating their own poem. **[W.5.3b]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Whole Class Read-Aloud	Whole Group	10 min.	❏ *Poet's Journal* ❏ Dan Gerber's "Advice"
Poetic Device: Implied Metaphor	Whole Group, Independent	35 min.	❏ Poet's Journal 7.1
Writing (45 min.)			
Revising Lesson 6 Metaphors	Independent	25 min.	❏ *Poet's Journal* ❏ Metaphors from Activity 6.2
Writing Original Advice Poems	Independent	20 min.	❏ Poet's Journal 7.2, 7.3

Why We Selected It

Gerber's poem offers a poignant interaction between father and son, showing how one generation passes wisdom to the next. The poem's use of the implied metaphor between worms and hurtful words offers students the chance to develop further their understanding of this poetic device, while the poem's subtle and nuanced portrayal of the father allows students to reflect on how Gerber uses small details to demonstrate character traits. The poem's straightforward diction and matter-of-fact tone belie its complexity; it remains accessible to readers yet rewards their close attention.

ADVANCE PREPARATION

Reading

- Read "Advice" by Dan Gerber.
    - It is beneficial to read the biography with students prior to reading the poem.

Writing

- Make sure students have the metaphors they composed in the *Poet's Journal* during the previous lesson.
- Review the example from the metaphor revision exercise before class.
- Prepare the board or other area for recording and displaying the student-generated brainstorming list.
- Before class begins, arrange students into the same pairs used for the previous class lesson.

Universal Access

Reading

- In this lesson, students will work with you, with a partner, or individually to read the poem closely to understand the use of implied metaphor in Gerber's poem.

Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Activity 7.2. in the *Poet's Journal* to compose a poem which includes their revised metaphor.

VOCABULARY

Literary Vocabulary

- Review this word, which is introduced in the lesson and defined in the glossary at the back of the *Poet's Journal*.

implied metaphor, n. a comparison that is not made directly

Start Lesson

Lesson 7: "Advice"

Reading

45M

Primary Focus: Students will define and identify implied metaphors in a specific poem. **[RL.5.4]**

WHOLE CLASS READ-ALOUD (10 MIN.)

Introduce the Poem

- You may wish to begin the conversation by asking students to whom they turn for advice when they have a problem.
- Tell students that the poem in this lesson is written by a speaker who remembers having a problem with his best friend. His father gave him advice, but it might not have been the kind of advice the speaker expected.
- Tell students that, as they listen to and read the poem, they should think about what the speaker's problem is.
- Read the poem aloud.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

- Ask students to read the poem again silently.

POETIC DEVICE: IMPLIED METAPHOR (35 MIN.)

Reading Comprehension

1. **Literal.** What problem does the speaker have?
   - » His best friend said something hurtful.

- Remind students that when we ask someone's advice, we generally expect them to tell us what to do. In this case, the father does not do that in a straightforward way.
- Direct students to the opening lines of the poem and ask a student to read the first four lines aloud.
- Direct students to Poet's Journal 7.1. Review the instructions and ask students to complete questions 1–5 to help them think about how the father responds.
- After students have completed questions 1–5, review the answers aloud to make sure they understand the poem's literal content. Then direct them to complete the remaining questions in *Poet's Journal* 7.1.

Poet's Journal 7.1

Support

Because this poem contains no new Core Vocabulary, students may find its diction particularly accessible. You may wish to have students practice reading this poem aloud, either in unison or in groups.

Poet's Journal 7.1

Answer the following questions. You may consult the poem as you work.

1. The speaker tells us that he "struggled with" his friend's words. Based on that, how do you think the speaker felt about what happened?
    - » Answers will vary, but students should recognize that the speaker felt hurt or upset. They may also understand that he was not sure what to do about it, which is why he was struggling.
2. In stanza 1, the father describes a scene involving worms. What do the worms do, and how do the people in this stanza react to them?
    - » The worms come out after rain. People step on them.
3. What does the father believe happens if people step on the worms in stanza 1? Use the words from the stanza in your answer.
    - » "It stays a big mess a long time after it's over."
4. In stanza 2, the father describes another way to act. What is it? Use the words from the stanza in your answer.
    - » "Leave them alone."
5. What does the father say will happen to the worms if people act the way he recommends in the second stanza?
    - » They will return to the ground.

6. We know that the father is comparing the situation between the people and the worms to the speaker's situation with his best friend. How could the speaker respond to his best friend in a way that is like a person stepping on the worms?
    - » Answers will vary, but students should understand that this response contrasts with the "leave them alone" advice the father gives later. Therefore, this response would be reacting dramatically in some way to the best friend's words.
7. The father gives another way to respond to the worms in stanza 2. Which of the two responses does the father seem to think is the best? Give a reason from the poem for your answer.
    - » Student reasoning may vary, but the father seems to favor the second response; one clue is that he utters the first line of stanza 2 as a command rather than, as in the earlier stanza, a question.
8. The father gives his son advice in the form of an *implied metaphor*. Rather than telling the son directly how to respond to his friend, the father makes a comparison between the way to handle worms and the way to handle hurtful words. How might hurtful words and worms be alike? Give a reason from the poem to support your answer.
    - » Answers may vary; evidence from the poem suggests that both will fade away if no one responds to them and that both will turn into a mess if provoked.
9. Unless they are sick, which the father in this poem does not seem to be, people usually clear their throats when they feel "choked up" or emotional. Why might the father become emotional in this poem as he gives his son advice?
    - » Answers will vary, but it's likely that the father is realizing that his son is maturing or that he is distressed that his son is facing difficulty, which causes him paternal pain.
10. What differences exist between the way the speaker initially reacts to the situation and the way his father tells him he should react?
    - » Answers will vary, but students should see that the father essentially tells the speaker to let the situation go, while the speaker reacts initially with much more investment in the situation.

- Review answers to questions 6–10, allowing student volunteers to share their responses.
- Explain to students that this poet uses the structure or organization of his poem to help us see how the speaker might have felt as he listened to his father's advice.

Support

Explain to students that an implied metaphor is not as direct and/or obvious as a direct metaphor.

Challenge

Why would the father choose not to tell his son directly how to handle the situation with his friend?

Challenge

Why might father and son have different reactions to the same situation?

Challenge

Ask students to think about the difference between being given a direction or command and receiving advice. How is getting advice different from being told what to do?

Language
Analyzing Language Choices

Entering/Emerging
Work with students to write a hypothetical start of the conversation, so as to clarify why the father may have addressed his son this way.

Transitioning/Expanding
Pair students to work together to circle key details in the poem that reinforce the similarities between the son's friends and the worms.

Bridging
Have students work independently to transform the implied metaphor into a direct metaphor and a simile.

Check for Understanding

Thumbs-Up/Thumbs-Down

Thumbs-Up, Thumbs-Down. Orate the following statements:

- When something is implied, it is directly stated. (*Thumbs-Down*)
- An implied metaphor indirectly compares two seemingly unlike things. (*Thumbs-Up*)

Clarify the answers for students who may have selected incorrectly.

1. **Literal.** Does the speaker start the poem with himself or with his father?
   - » He starts the poem with his father.
2. **Evaluative.** Rather than tell us the speaker's problem and then his father's answer, the poem starts with part of the answer. What effect does it have on you as a reader to hear part of the answer before you know what the problem is?
   - » Answers may vary, but students will usually express some confusion about the order here; if you don't know the problem, the answer may not carry much value.
3. **Inferential.** As readers, we might feel a little confused that the poem starts in the middle of a conversation without first telling us about the beginning. It's likely that the speaker felt confused, too: he had a problem with his best friend, but his father started talking about worms. Why might the poet use this structure in this particular poem?
   - » Answers may vary, but students should see that the poem's form places readers in a similar place to the speaker, who might have initially felt confused by his father's response. This helps us relate better to the speaker's experience.

- Ask students to raise a hand if they would be satisfied with the father's advice if they were the speaker.
- Ask students to raise a hand if they would not be satisfied with the father's advice if they were the speaker.

Lesson 7: "Advice"

Writing

45M

Primary Focus: Students will revise previously written metaphors and incorporate them in an originally crafted poem. **[W.5.3b, W.5.3d, W.5.5]**

REVISING LESSON 6 METAPHORS (25 MIN.)

Review and Brainstorm

- Remind students of the importance of revision in writing. Revision helps make ideas more clear and allows writers to polish their work.
- Remind students that in the last lesson, they composed original similes and metaphors. In this lesson, they will revise their metaphors and include them in their own poems.
- Explain that their poems should describe a common situation or action. To help students generate ideas, take suggestions from the class for several minutes and list them on the board or elsewhere.
- If students are stuck, ask them what things they do in a typical day. Examples might include sleeping, eating, walking to school, riding the bus, recycling, playing with friends, doing homework, and so on.
- Direct students to Poet's Journal 7.2 and review the instructions.
- Model the activity using the example below. Remind students that this example shows one possible way to respond to the questions, but it is not the only way:
- Write down the metaphor you wrote in the previous lesson.
    - The bird's flapping wings were oars dividing the air.
- List as many ways as possible that the animal's action could resemble or represent a human situation. Remember Gerber's poem: it used an animal action as a metaphor for a human situation, and you want your poem to do the same.
    - Birds flying could resemble people traveling, riding the school bus, or walking.
    - Birds flying could represent people who want to run away from something, the way I hide from my little brother when he pesters me.
    - Birds flying could be trying to go south for the winter, which is part of their life cycle; that could represent people who want to do something really important with their lives.

Poet's Journal 7.2

- Bird wings flapping don't look like that big of an action, but they lead to flight, which is a big deal. That might represent how people might do little things that have a big effect. For instance, recycling or doing homework may seem little or unimportant in the short term, but it is important in the long term.

- Now, look over these ideas and find one you want to describe in your poem. Circle it.
  - Teachers should circle recycling on the list compiled on the board.
- Describe in one sentence what you will be comparing in your poem.
  - I will compare birds flapping their wings and recycling a soda can.
- Explain how these two things are similar.
  - They both seem like little, unimportant things, but if you do them a lot, they add up to something bigger. The birds' wings flapping are what get birds to a new place, and the recycled cans add up to saved energy and a better world.
- Ask students to work together in their pairs from the previous class to complete questions 1–2.
- Ask students to review their answers to questions 1–2 aloud with the class.
- Ask students to work independently to complete questions 3–5.

Poet's Journal 7.2

In the last lesson, you worked with a partner to write original metaphors. Now you and your partner will use revision to think about how to use a different version of metaphor in a poem. You will use the same animal action, but instead of making a direct comparison, you will think about what that action could represent. Your poem will use an implied metaphor to compare a human character's situation to a different kind of situation in the animal world.

1. Write down the metaphor you wrote in the previous lesson.
2. Working with your partner, list as many ways as possible that the animal's action could resemble or represent a human situation. Remember Gerber's poem: it used an animal action as metaphor for a human situation, and you want your poem to do the same. Try to include some things that are from the class list your teacher wrote down.
3. Now, look over these ideas and find one you want to describe in your poem. Circle it.

4. Describe in one sentence what you will be comparing in your poem.

5. Explain how these two things are similar.

If time permits, you may wish to allow students to share their ideas with a partner or ask volunteers to share their ideas with the class.

WRITING ORIGINAL ADVICE POEMS (20 MIN.)

Drafting

- Direct students to Poet's Journal 7.3.
- Review the instructions and the example, then tell students to complete the prompts to draft their work.
- Monitor student progress and check for understanding as students work independently to revise their work. Clarify any questions regarding the revision process, or continuing questions about similes and metaphors.

Poet's Journal 7.3

Now it's time to draft your work! You will follow these steps to write your draft:

1. Review your metaphor.

In the example, the writer decided to compare the flapping wings of a bird to doing homework every night. The writer decided these two things were similar because each one seems like a little task, but when you put all the little tasks together, they add up to something bigger.

2. Compose a title.

Your title should name the human action you are describing.

3. Write your poem's first draft.

Because this is an implied metaphor, you are not going to state directly that you are comparing two different things. Therefore, your poem should not mention the human action. It should only discuss the animal action.

Support

As students work in pairs and individually, ask them to identify the metaphor in their poems. Remind struggling students of the definition and purpose of a metaphor.

Poet's Journal 7.3

Writing
Exchanging Information/Ideas

Entering/Emerging
Work with students in a small group to complete the activity page to compose their own advice poem.

Transitioning/Expanding
Pair students to work together to complete the activity page to compose their own advice poem.

Bridging
Observe students working independently to complete the activity page to compose their own advice poem.

Here is an example poem:

Doing Homework Every Night

The bird's wings flap
over and over and over,
each time only moving
a few inches up, then down.
The same thing, again
and again
and again.
The wings never go very far
but with their small flaps
the bird itself flies
for many miles.

Remember that your poem does not have to be exactly the same as the example poem; in fact, it should be unique to the situation you are describing.

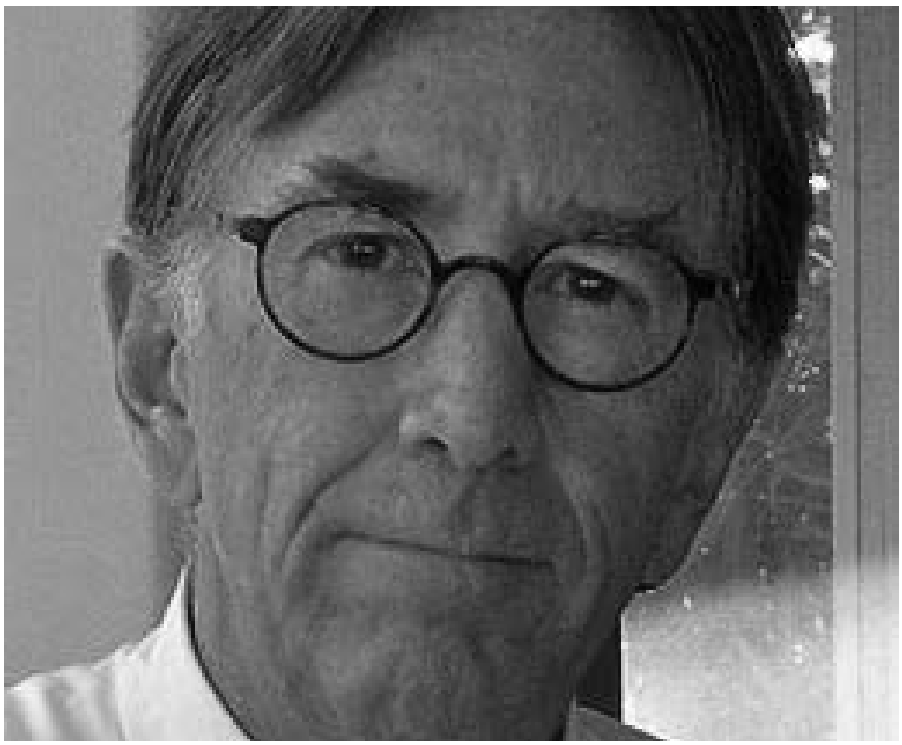
When you finish drafting your poem, make sure to go back and look over it again. Did you include any mention of the human action in the lines of the poem? If so, make sure to change those. As you read, find a place where you could add one more detail to your poem to make the description even stronger.

- Have students read their poems aloud to their partners if time permits.

End Lesson

ABOUT THE POET

Dan Gerber



Courtesy of Dan Gerber

Dan Gerber was born and raised in Fremont, Michigan. While at school, Gerber read the poem "The Highway Man" by Alfred Noyes and became inspired by the magnetic power of language. "When I read that poem it made the hair stand up on the back of my neck," he remembers. Gerber studied journalism in college and earned an English degree in 1962. His other passion was race cars, which he raced professionally until a crash nearly ended his life in 1966.

During recovery, he taught high school English and continued to write. "Teaching was pretty instrumental in my development as a poet," he recalls. Gerber has published novels, a collection of short stories, and nonfiction. His books of poetry include *Departures*, *A Last Bridge Home*: *New & Selected Poems*, and *Trying to Catch the Horses*. Gerber lives and writes in California.

LESSON

8

"Traveling"

PRIMARY FOCUS OF LESSON

Reading

Students will identify allusions and discuss their effect on a poem while also analyzing a character's actions and poem's setting to make inferences. **[RL.5.4, RL.5.2]**

Writing

Students will create original list poems and peer-edit their partner's poems. **[W.5.3b, W.5.3d, W.5.5]**

Speaking

Students will read their poem aloud to a partner and offer positive feedback about their writing. **[SL.5.1c]**

FORMATIVE ASSESSMENT

Poet's Journal 8.1	**"Traveling"** Students will answer poetry comprehension questions following the reading of Ortiz's poem. **[RL.5.2]**
Poet's Journal 8.2	**Independent Writing Practice** Students will use a planning and drafting guide while creating their own poem. **[W.5.3b]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (55 min.)			
Whole Class Read-Aloud	Whole Group	15 min.	❏ *Poet's Journal* ❏ Sam Ortiz's "Traveling" ❏ Poet's Journal 8.1 ❏ Paper/markers
Locating Places Referenced	Whole Group, Independent	15 min.	
Reading for Understanding	Whole Group, Independent	25 min.	
Writing (25 min.)			
Composing List Poems	Independent	25 min.	❏ *Poet's Journal* ❏ Poet's Journal 8.2 ❏ Atlas or globe (optional) ❏ Paper/markers ❏ Hat
Speaking (10 min.)			
Reading Poems with Partners	Partner	10 min.	❏ *Poet's Journal*

Why We Selected It

Simon Ortiz's poem "Traveling" offers a nuanced and poignant glimpse of a man who uses the Veterans Affairs Hospital Library to learn about new places throughout the world, helping him momentarily escape his surroundings by journeying mentally to a wide range of places. The poem's subtle details help characterize this man, offering students the opportunity to practice attentive and careful reading and to consider how each element of a poem helps shape the poem's overall meaning.

ADVANCE PREPARATION

Reading

- Prepare Projection 1 (world map) for display.
- Read Simon Ortiz's poem "Traveling."
    - It is beneficial to read the biography with students prior to reading the poem.
- This lesson contains an optional activity for students to look up the locations named in the poem. If you would like to have students practice this skill before sharing the projection (which shows the locations), make sure to prepare the necessary materials.

Writing

- Prepare a space on the whiteboard or other display area to collect student suggestions of items they might include in a list poem.

Speaking

- Arrange the class in pairs before the lesson begins.

Universal Access

Reading

- Students will work with you, with a partner, or independently to identify the main points in each stanza and then work to summarize them.

Writing

- Students will work with you, with a partner, or independently to write their own list poem.

Speaking

- Students will participate in a Think-Pair-Share activity after writing their poem. Prepare students to engage with the content by doing/setting up the following:

- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - One thing I liked about _____(insert partner's name)'s poem was _____.
  - _____(insert partner's name)'s use of _____ was enjoyable because _____.
  - Incorporating poetic devices such as _____ made _____(insert partner's name)'s poem unique/interesting/creative because _____.

VOCABULARY

Core Vocabulary

- Review this word, which is defined in the glossary at the back of the *Poet's Journal*.

veteran, n. a person who has been in the military

Literary Vocabulary

- Review this word, which is introduced in the lesson and defined in the glossary at the back of the *Poet's Journal*.

allusion, n. an indirect reference to an outside work of art or a cultural figure

Start Lesson

Lesson 8: "Traveling"

Reading

Primary Focus: Students will identify allusions and discuss their effect on a poem while also analyzing a character's actions and poem's setting to make inferences. **[RL.5.4, RL.5.2]**

WHOLE CLASS READ-ALOUD (15 MIN.)

Introduce the Poem

- You may wish to begin the conversation by asking students when they or people they know write lists. Challenge students to consider several different kinds of lists, including grocery lists, to-do lists, wish lists for holiday or birthday gifts, or lists of chores.
- Tell students that this poem is about a man who keeps lists. It comes from a group of poems titled "Poems from the Veterans Hospital."

- Ask students to define *veteran*, or offer the definition if necessary. Explain that a veterans' hospital is just what it sounds like: a special facility to treat people who have served in the military. The author of this poem, Simon Ortiz, is a veteran who has been treated at veterans' hospitals; however, this poem is about an unnamed man, so it is not necessarily about Oritz.
- Explain to students that the poem mentions the VAH Library. This is an acronym for the Veterans Affairs Hospital Library.
- Tell students that as they listen to and read the poem, they should think about what the man puts on his list and what purpose his list might serve.
- Read the poem aloud.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

Traveling

Simon Ortiz

A man has been in the VAH Library all day long,

looking at the maps, the atlas, and the globe,

finding places.

Acapulco, the Bay of Bengal,

Antarctica, Madagascar, Rome, Luxembourg,

places.

He writes their names on a letter pad, hurries

to another source, asks the librarian for a book

but it is out and he looks hurt and then he rushes

back to the globe, turns it a few times and finds

Yokohama and then the Aleutian Islands.

Later on, he studies Cape Cod for a moment,

a faraway glee on his face, in his eyes.

He is Gauguin, he is Coyote, he is who he is,

traveling the known and unknown places,

traveling, traveling.

- Ask students to read the poem again silently.
- You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

LOCATING PLACES REFERENCED (15 MIN.)

Inferring from Evidence

1. **Literal.** What does the man put on his list?
    - » The man's list includes the names of places.

- If you are doing the optional locating activity, you may wish to distribute globes and atlases at this point, and then ask students to locate each place as they list it in response to question 2.

2. **Literal.** What place-names does he find?
    - » He finds Acapulco, the Bay of Bengal, Antarctica, Madagascar, Rome, Luxembourg, Yokohama, the Aleutian Islands, and Cape Cod.

3. **Literal.** What kinds of locations do these names describe? For example, Acapulco is a city.
    - » Students may not be familiar with each location, but they should recognize that the list includes several different kinds of places. They may recognize any of the following classifications: cities (Acapulco, Rome, Yokohama), a bay (the Bay of Bengal), a continent (Antarctica), countries (Madagascar, Luxembourg), an island chain (the Aleutian Islands), and a cape, or part of land extending into the sea (Cape Cod).

Projection 1: World map

- Review the locations with students.
- Ask student volunteers to locate the northernmost and southernmost locations identified on the map.

Support

If students struggle with question 1, refer them to line 3 of the poem, which mentions that he is "finding places."

Challenge

Ask students to summarize the poem.

Challenge

Ask students to generate an alternative title for the poem.

Reading
Reading/Viewing Closely

Entering/Emerging
Help students summarize the main points of the poem by drawing a storyboard for each stanza. Afterwards, have them write a short summary about the speaker and his experiences.

Transitioning/Expanding
Pair students to make a list of main points in each stanza and then write an overall summary about the poem and the speaker's actions.

Bridging
Observe students working independently, as they make a chronological list and write a summary of the speaker's adventures.

Support

Tell students one trick to remember the difference between *allusion* and *illusion* is to think of the *a* in *allusion* for *a* reference, and the *i* in *illusion* for an *image*.

4. **Literal.** Now that we have identified all these places, we can tell a little more about where the man wants to travel. Does he want to travel to one part of the world or to many parts of the world?
    - » He wants to travel to many parts of the world.
5. **Inferential.** Based on how far he wants to travel, what sort of personality do you imagine the man has? Give a reason for your answer.
    - » Answers will vary, but students will likely imagine that the man is adventurous or curious based on the many places he selects.

READING FOR UNDERSTANDING (25 MIN.)

Poetic Device: Allusion

- Explain to students that now that they know where the places on the man's list are located, they will answer some questions to help them learn a bit more about the man in the poem.
- Explain to students that this poem contains two examples of a poetic device called an *allusion*, which is an indirect reference, as to a work of art (such as a painting, literary work, piece of music, or other such creative product) or cultural figure.
    - ◦ You may wish to write this word on the board and have the class spell it aloud in unison. This will help reinforce that this word differs from the word *illusion*.
- Tell students that when a poet makes an *allusion*, he or she expects readers to understand what is being referenced; however, that may not always be possible. In this case, the *Poet's Journal* contains information about each figure alluded to in the poem.

Check for Understanding

Thumbs-Up/Thumbs-Down. Orate the following to determine student comprehension:

- A poet does not expect the reader to have knowledge of the allusions made in a poem. (*Thumbs-Down*)
- An *illusion* is an image or visualization of something not present. (*Thumbs-Up*)
- An *allusion* is an indirect reference to a work of art, such as a song. (*Thumbs-Up*)
- Clarify the answers for students who may have selected incorrectly.

Reading Comprehension

- Have students turn to Poet's Journal 8.1. Ask a volunteer to read aloud the student note located under question 6.
- Review the instructions and ask students to complete questions 1–9.
- Review the answers to questions 1–9.

Poet's Journal 8.1

Poet's Journal 8.1

1. Where does this poem take place?
    - » It takes place in the library at the Veterans' Hospital.
2. How long has the man been in this place? Use words from the poem in writing your answer.
    - » He has been there "all day long."
3. How does the man seem to feel when he learns that one of the books he wants is checked out? Use words from the poem in writing your answer.
    - » "He looks hurt."
4. Why might the man feel hurt by this?
    - » Answers will vary, but students should recognize that he cares a great deal about the information and the list he is making.
5. We know that the man has been in the hospital library for a very long time. Why might someone who is in a hospital be particularly excited about going to new places?
    - » Answers may vary, but students will likely infer that he is ready to go someplace new or that he feels bored or trapped.
6. How does studying Cape Cod make the man feel? Put your answer into your own words but explain what part of the poem helped you know this.
    - » He feels happy, as shown by the "faraway glee on his face."
7. Why might the man in the hospital feel like he is Gauguin?
    - » Answers may vary, but students will likely understand that Gauguin was a traveler, too. Some students may also connect Gauguin's time in Tahiti to the man's affection for other islands.
8. What might connect the man in the hospital to the Coyote character?
    - » Answers will vary, but students will likely focus on the Coyote's survival techniques and infer that the man, too, might have survived something. Advanced students may connect to the man's role as a veteran or as a patient in the hospital.

9. The poem says at the end that the man looking at the globe is "traveling." What kind of travel might he be doing as he thinks of each place?
    - » Answers will vary, but students should understand that the man conducts a kind of mental escape or travel; as he thinks of being in each place, he temporarily escapes his awareness of the hospital.

Note to Student

This poem contains allusions to two cultural figures, Paul Gauguin and Coyote.

Paul Gauguin (1848–1903) was a painter who grew up in Peru, moved to France, and spent the end of his life in Tahiti and other South Sea islands.

Coyote is a common character in Native American literature. He is a trickster, a character who can use many different tools to get ahead. He is also a survivor; he deals with hard situations and keeps going.

Lesson 8: "Traveling"

Writing

Primary Focus: Students will create original list poems and peer-edit their partner's poems. **[W.5.3b, W.5.3d, W.5.5]**

COMPOSING LIST POEMS (25 MIN.)

Introducing the Assignment

- Explain to students that the man in the poem makes lists of faraway places because this helps him escape his situation briefly. Perhaps he hopes to travel to these places in person some day.
- Tell students that in the next activity, they will write their own poems about a list of important things.
- Ask them to brainstorm aloud ideas of the kinds of important things they might want to list. Generate a list of ten to fifteen different kinds of items.
    - If students need help getting started, you might ask them to think about things they collect, things they want to do someday, places they want to visit, books they want to read, and so forth.

- Tell students to pick one of these kinds of lists to use as the basis of their poems.

Writing List Poems

- Direct students to Poet's Journal 8.2. Review the instructions and ask students to complete the prompts to compose their original list poems.

Poet's Journal 8.2

In this activity you will write your own list poem. Follow the prompts below to get started.

1. In your class discussion, you should have picked a kind of list you want to include in your poem. Write that down here.
2. Using the lines below, write down at least seven things you would like to put on the list in your poem.
3. Why are the things on this list important to you? In writing your answer, you might think about how you use them or experience them.
4. How does thinking about the items on this list make you feel?

Using the information above, write a poem that describes making your list, what items are on it, and why they are important to you. Be sure to use details to help make your poem as clear as possible.

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

Poet's Journal 8.2

Support

Write down list categories for students to draw on for ideas.

Support

If students struggle with question 3, they may benefit from sentence starters such as "I chose _____ because _____."

Writing
Interacting in Meaningful Ways

Entering/Emerging
Allow students to draw a storyboard of the events they wish to include in their list poem prior to writing. Work with students in small groups to write their poems.

Transitioning/Expanding
Write several categories on slips of paper, and have students choose a category at random from a hat. Allow students to work with a partner if need be.

Bridging
Observe students brainstorming and writing their list poem independently.

Lesson 8: "Traveling"

Speaking

10M

Primary Focus: Students will read their poem aloud to a partner and offer positive feedback about their writing. **[SL.5.1c]**

READING POEMS WITH PARTNERS (10 MIN.)

Introduce Parameters and Guidelines

- Tell students that they will now read their poems to a partner. As each student listens, he or she should pay careful attention and notice the kinds of things the poet is listing.
- Assign students partners and allow them to share their poems and offer appropriate feedback.
- Circulate as students work and offer feedback as needed.
- After each poet reads, the listener should tell the writer what kinds of things were listed in the poem and which part of the poem was the listener's favorite. The listener should give a reason why this was his or her favorite part.

Reflection

- Ask students to raise a hand if their partner saw their poem in exactly the way they expected.
- Ask students to raise a hand if their partner saw an aspect of their poem they did not expect.
- Remind students that getting feedback from readers is a helpful part of the writing process. It can help us understand how other people experience our writing.

End Lesson

Speaking and Listening
Exchanging Information/Ideas

Entering/Emerging
Use pre-prepared sentence frame. *One thing I liked about _____(insert partner's name)'s poem was _____.*

Transitioning/Expanding
Use pre-prepared sentence frame. _____(insert partner's name)'s *use of _____ was enjoyable because _____.*

Bridging
Use pre-prepared sentence frame. *Incorporating poetic devices such as _____ made _____(insert partner's name)'s poem unique/interesting/creative because _____.*

Support

Students who feel hesitant to share their work with a partner may benefit from watching a teacher or peer model this activity.

Challenge

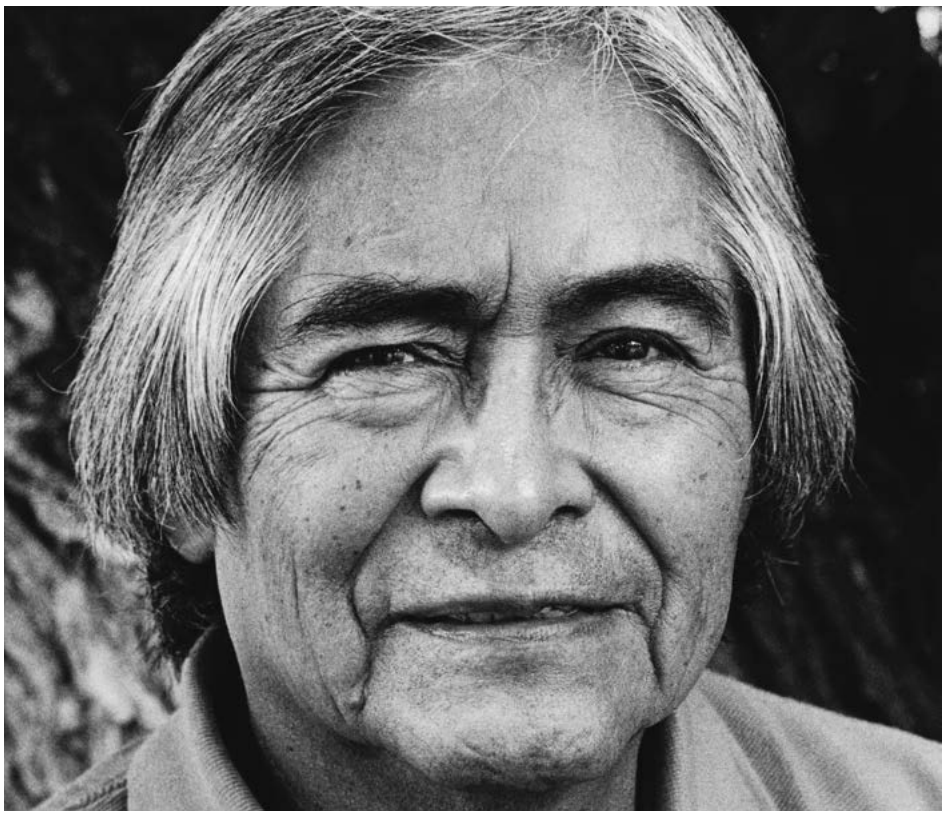
After watching students, select two advanced students to model this activity for the class.

Challenge

Ask students to revise their work to include an allusion.

ABOUT THE POET

Simon Ortiz



Chris Felver/Archive Photos/Getty Images

Simon Ortiz was born on May 27, 1941, and raised in the Acomo Pueblo community outside of Albuquerque, New Mexico. Ortiz attended both Native American schools, learning English as a second language, and American schools, including the University of New Mexico and the University of Iowa. He also served in the US Army in the 1960s, facing much discrimination. He began writing seriously in the 1970s while teaching at different colleges.

Ortiz's writing typically admires landscapes and nature while criticizing mechanization and industrialization. He often writes in a simple rhythmic style on topics ranging from political problems facing the world to mythology and spirituality. He has published several books of poetry, including *Going for the Rain* and *From Sand Creek*; a collection of short stories, *Men on the Moon*; and a children's book, *The Good Rainbow Road*. He currently teaches at Arizona State University.

LESSON

9

"One Art"

PRIMARY FOCUS OF LESSON

Reading

Students will identify and define characteristics of the villanelle poetry form while also using textual evidence to make inferences about the poem's meaning. **[RL.5.2, RL.5.1]**

Writing

Students will compose their own original villanelles incorporating their personally created motto/slogan. **[W.5.3b, W.5.3d]**

FORMATIVE ASSESSMENT

Poet's Journal 9.1	**Villanelle Structure** Students will review the poetic structure of a sample villanelle poem. **[RL.5.10]**
Poet's Journal 9.2	**"One Art"** Students will answer poetry comprehension questions following the reading of Bishop's poem. **[RL.5.4, RL.5.2]**
Poet's Journal 9.3	**Independent Writing Practice** Students will use a planning guide while creating their own poem. **[W.5.3b, W.5.4]**
Poet's Journal 9.4	**Independent Writing Practice** Students will use a drafting guide when writing their villanelle poem. **[W.5.3b, W.5.4]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Whole Class Read-Aloud	Whole Group	10 min.	❏ *Poet's Journal* ❏ Elizabeth Bishop's "One Art" ❏ Poet's Journal 9.1, 9.2 ❏ Whiteboards/index cards
Villanelle Form	Whole Group, Independent	20 min.	
Reading for Understanding	Whole Group, Independent	35 min.	
Writing (25 min.)			
Planning	Independent	10 min.	❏ *Poet's Journal* ❏ Poet's Journal 9.3, 9.4
Drafting	Independent	15 min.	

Why We Selected It

Bishop's poem "One Art" remains perhaps her most widely known work; it even appeared in a feature-length film. Yet, this poem bridges popular appreciation and critical attention. Bishop's poem is an exemplary villanelle, a poetic form used infrequently due to its rigorous structure; the 19-line form uses only two rhymes throughout and requires that poets repeat one or more lines in each stanza. Bishop's poem approaches the form masterfully because its content is so well chosen. The speaker, often presumed to be Bishop herself, offers a rumination on loss that moves from the blithe and indifferent to the poignant and arresting. "The art of losing isn't hard to master," the speaker begins, and we believe her so long as she speaks of the errant hour, the misplaced keys. When the poem shifts to a "lost" person, however, we recognize that the casual insouciance of the opening lines belies a much deeper grief, one the author struggles to keep at bay.

ADVANCE PREPARATION

Reading and Writing

- Arrange students into small groups before class begins.
- Read Elizabeth Bishop's "One Art."
    - It is beneficial to read the biography with students prior to reading the poem.

  Note: During the Check for Understanding, students will need to determine if they agree or disagree with certain orated statements. Students can do this by writing Agree or Disagree on individual whiteboards. If whiteboards are not available, have students create AGREE/DISAGREE index cards to hold up as you make the statements.
- Review the illustration of the villanelle structure found in Poet's Journal 9.1.

Universal Access

Reading

- Students will participate in a class discussion activity where they will make choices and express their opinions. Prepare students to engage with the content by doing/setting up the following:
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
    - I think the speaker's tone is _____.

- It is clear that the speaker's tone is _____ because _____.
- The final stanza presents the speaker's _____ tone evidenced by _____.

Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Activity Page 9.4 in the *Poet's Journal* to compose their own villanelle poem.

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

evident, adj. clear or obvious

fluster, n. a confused feeling

vast, adj. extremely big

Literary Vocabulary

- Review this word, which is introduced in the lesson and defined in the glossary at the back of the *Poet's Journal*.

villanelle, n. a poetic form with 19 lines and a set pattern of repeating lines and rhyming words

Start Lesson

Lesson 9: "One Art"

Reading

Primary Focus: Students will identify and define characteristics of the villanelle poetry form while also using textual evidence to make inferences about the poem's meaning. **[RL.5.2, RL.5.1]**

WHOLE CLASS READ-ALOUD (10 MIN.)

Introduce the Poem

- Tell students that like Ortiz's poem from the previous lesson, the poem in this lesson presents a speaker who is making a list as she thinks about things she has lost.

- Tell students that this poem has a very precise form; it is a villanelle. They will learn more about that form in the lesson, but as they listen to and read the poem, they should see if they notice any of the poem's rhyming words.
- Read the poem.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

Support

Remind students that rhyming words have the same ending sound.

Challenge

Students may circle rhyming words as they listen to the poem.

One Art

Elizabeth Bishop

The art of losing isn't hard to master;

so many things seem filled with the intent

to be lost that their loss is no disaster.

Lose something every day. Accept the fluster

of lost door keys, the hour badly spent.

The art of losing isn't hard to master.

Then practice losing farther, losing faster:

places, and names, and where it was you meant

to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or

next-to-last, of three loved houses went.

The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,

some realms I owned, two rivers, a continent.

I miss them, but it wasn't a disaster.

—Even losing you (the joking voice, a gesture

I love) I shan't have lied. It's evident

the art of losing's not too hard to master

though it may look like (*Write* it!) like disaster.

- Ask students to read the poem again silently.
    - You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

VILLANELLE FORM (20 MIN.)

Identifying Rhyme

1. **Literal.** What rhyming words did you notice in the poem?
    - » Students may have heard elements from the following combinations: master/disaster/fluster/faster/last or/vaster/gesture and intent/spent/meant/went/continent/evident.

- Tell students that they will practice marking the poem's rhyme scheme.
- Ask a student volunteer to review how to track a rhyme scheme.
    - If students need to review this practice, remind them that they mark each end word with a letter, starting with A. Each rhyme repeats the letter assigned to that rhyme sound.
- Model the first stanza for the class, then direct students to complete marking the rhyme scheme. The poem's rhyme scheme is ABA ABA ABA ABA ABA ABAA.

Identifying Repeated Lines

- Explain that this poem has repeated sounds in the rhyming words, but it also repeats entire phrases or lines. This kind of repetition is a trademark of the villanelle form.
- Ask a volunteer to read the first line of the poem.

2. **Literal.** Where does a variant of that line appear in the poem?
    - » Line 1 is repeated, twice with different punctuation, once with different wording with slight variation, in the final line of the second and fourth stanzas and the next-to-last line of the final stanza.

- Ask a volunteer to read the third line of the poem.

Support

Explain to students a variant of the line is a change, or adaptation of the line.

3. **Literal.** Where does a variant of that line appear in the poem?
    - » Line 3 is repeated with variation in the final line of stanzas three, five, and six.

- Explain that this pattern of repeating lines is part of the villanelle form.

Villanelle Form

Poet's Journal 9.1

- Direct students to Poet's Journal 9.1 for an illustration of the villanelle form. Review the illustration with students.

Poet's Journal 9.1

A villanelle is a poetic form with a set appearance, as shown below. It begins with five three-line stanzas and ends with a four-line stanza. Each stanza repeats at least one line from elsewhere in the poem. The poem's rhyme scheme is ABA, ABA, ABA, ABA, ABA, ABAA.

A–Line 1: The art of losing isn't hard to master;

B: so many things seem filled with the intent

A–Line 3: to be lost that their loss is no disaster.

A: Lose something every day. Accept the fluster

B: of lost door keys, the hour badly spent.

A–Line 1 repeated: The art of losing isn't hard to master.

A: Then practice losing farther, losing faster:

B: places, and names, and where it was you meant

A–Line 3 repeated: to travel. None of these will bring disaster.

A: I lost my mother's watch. And look! my last, or

B: next-to-last, of three loved houses went.

A–Line 1 repeated: The art of losing isn't hard to master.

A: I lost two cities, lovely ones. And, vaster,

B: some realms I owned, two rivers, a continent.

A–Line 3 repeated: I miss them, but it wasn't a disaster.

A: —Even losing you (the joking voice, a gesture

B: I love) I shan't have lied. It's evident

A–Line 1 repeated: the art of losing's not too hard to master

A–Line 3 repeated: though it may look like (Write it!) like disaster.

Check for Understanding

Agree/Disagree. Orate the following sentences, so students can determine if they agree/disagree:

- A Villanelle poem does not follow a particular pattern of repetition (*Disagree*)
- Each stanza of a villanelle poem repeats at least one line from elsewhere in the poem (*Agree*)

Clarify the answers for students who may have selected incorrectly.

READING FOR UNDERSTANDING (35 MIN.)

- Tell students that now that they understand the pattern of repetition a *villanelle* uses, they should think about why Bishop uses this form and what the poem's meaning is.
- Divide students into their pre-arranged groups and ask each group to name as many things the speaker has lost as possible.
    - You may wish to make this a game to see which group can accumulate the most items in the shortest amount of time.
- Ask each group to share one item, going group by group until the list is exhausted. Make sure students name the following lost things: door keys, the hour badly spent, places, names, where it was you meant to travel, mother's watch, three houses, two cities, realms, two rivers, a continent, you.
- Direct students to Poet's Journal 9.2, review the instructions, and ask students to complete questions 1–6.

Poet's Journal 9.2

Poet's Journal 9.2

1. In the second stanza the speaker mentions losing both keys and time. What kind of mood or situation does this loss cause? If you need help, look at the other lines in the stanza for context clues.
    - » It causes fluster or chaos.
2. The speaker also discusses losing "places, and names, and where it was you meant to travel." Like time, these are not necessarily objects someone can misplace. For example, "where it was you meant to travel" could mean a thought or idea. How do people lose names or ideas? If you need help, think about where people store those things.
    - » People can lose these things by forgetting them.
3. The poem lists more and more lost things, from the watch to a house. Which of these is bigger?
    - » A house is bigger than a watch.
4. Stanza 5 says the speaker lost two cities and a continent. Which of these things is bigger?
    - » A continent is bigger than a city.
5. The arrangement of items in each stanza seems to follow a pattern. For example, the watch appears before the house, and the cities appear before the continent. What pattern seems to exist here?
    - » The biggest item appears last.
6. Based on the pattern you see elsewhere in the poem, why do you think the speaker listed "losing you" last in the poem?
    - » The *you* is the most important thing she has lost.

      Note: If students wonder who the *you* is, you may wish to point out that the speaker doesn't give any real clues as to the person's identity. It seems to be someone she cares about and knew well, as evidenced by how well she knows the person's voice, but we aren't told much more by the poem.

Support

Remind students working on question 1 that a speaker's *tone* reflects the feelings or emotional state about something, which affects the mood of the poem and the emotions the reader experiences.

Challenge

Why would the author not tell the reader who the *you* is? What affect does this have on the reader?

- Review the answers aloud with the class.
- Ask a volunteer to review the definition of *tone*.
- Ask students to review the meaning of sincere tone and insincere tone.
- Explain to students that the poem's third line is repeated with variations throughout. It moves from "their loss is no disaster" to "it may look like [...] like disaster."

- Ask students to return to their groups and discuss the final stanza's *tone*. Tell students that they should consider whether the speaker's *tone* in this stanza is sincere. Students should think about how the changes in the "disaster" lines help reveal the speaker's tone. They should also think about why the speaker adds "(Write it!)."
- Circulate as students work to check for understanding. Make sure students understand that the speaker is most likely trying to convince herself that it is not a disaster to lose someone you love. The phrase "(Write it!)" shows that she is struggling to make this statement; this suggests that her *tone* is not fully sincere. She is still trying to make herself believe this.
- Allow groups to share their conclusions with the class.

Speaking and Listening
Exchanging Information/Ideas

Entering/Emerging
Use pre-prepared sentence frame. I think the speaker's tone is _____.

Transitioning/Expanding
Use pre-prepared sentence frame. It is clear that the speaker's tone _____.

Bridging
Use pre-prepared sentence frame. The final stanza presents _____.

Lesson 9: "One Art"

Writing

Primary Focus: Students will compose their own original villanelles incorporating their personally created motto/slogan. **[W.5.3b, W.5.3d]**

PLANNING (10 MIN.)

Mottos or Mantras

- Explain that the poem's speaker seems to repeat that it isn't a disaster to lose something because she is trying to teach herself to believe this.
- Tell students that in this lesson's writing activity, they will think about a statement they want to repeat, then use that statement in their own villanelles.
- Direct students to Poet's Journal 9.3, review the instructions, and ask students to complete the numbered items there.

Poet's Journal 9.3

Poet's Journal 9.3

Now that you've read and studied Elizabeth Bishop's villanelle, it's time to write your own! Use the following prompts to help you plan your writing.

The villanelle form requires repeated lines, so it's important to find some sentences that you want to repeat frequently. One way to do this is to think about Bishop's example. Her speaker seems to repeat some sentences that she wants to believe.

Poet's Journal 9.4

One way to think about something you believe or repeat often is to consider the idea of a motto or mantra. This is a sentence that you might repeat to yourself often. It can be something that you want to remind yourself of or that you consider a core belief. For example, your motto might be "Do my best every day."

1. Write your motto, mantra, or other sentence you want to repeat here.
2. On each of the following lettered lines, write down a situation that would make you need to repeat your motto, mantra, or other sentence.
3. Think of a sentence that you would like to pair with your mantra in your poem. For example, you might write, "When things get rough, there's a thing I say."

If you finish with time to spare, look back at the two sentences you plan to repeat. How can you make them rhyme?

DRAFTING (15 MIN.)

Writing Villanelles

- Direct students to Poet's Journal 9.4, review the instructions, and tell them to follow the prompts to craft their own villanelles.

Poet's Journal 9.4

Take the lines you planned in the previous section and fill them in below. The notes below each line will help you remember when to repeat the first and third lines. Remember that some lines do not have to be repeated, so you should fill in other words for those lines.

If you finish with time to spare, go back and think about how you can make the first five stanzas follow the ABA rhyme scheme. Remember that the last stanza should have an ABAA rhyme scheme. Make edits if needed to create this rhyme scheme for your villanelle.

Congratulations! You just started writing a villanelle!

End Lesson

Support

Students who struggle with this concept will benefit from teacher modeling. As you model the planning page, think aloud so that students can see the process of completing this activity.

Challenge

Ask students to generate a list of mottos or mantras they have seen or heard.

Writing
Exchanging Information/Ideas

Entering/Emerging
Work with students in a small group to complete the activity page to compose their own villanelle poem.

Transitioning/Expanding
Pair students to work together to complete the activity page to compose their own villanelle poem.

Bridging
Observe students working independently to complete the activity page to compose their own villanelle poem.

ABOUT THE POET

Elizabeth Bishop

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Born on February 8, 1911, in Worcester, Massachusetts, Elizabeth Bishop endured a series of tragedies in early childhood. Her father died not long after she was born, and her mother was permanently hospitalized for a nervous condition. Bishop was raised by extended family in Nova Scotia and Massachusetts. She attended Vassar College, pursuing a career in medicine until she met the poet Marianne Moore. Moore's inspiration and encouragement motivated Bishop to publish her poems in 1935.

During a trip a Brazil in 1951, Bishop fell ill, and for the next 18 years she lived in Brazil, where she adopted a toucan she named Uncle Sam. Her second volume of poetry, *A Cold Spring*, was inspired by her new home. Bishop was known for wit, attention to detail, and accuracy in her writing, and she often spent years writing a single poem. Bishop died in 1979.

LESSON

10

"Strange Patterns"

PRIMARY FOCUS OF LESSON

Reading

Students will identify parallel structure in poetry and analyze its use to compare and contrast scenes. **[RL.5.3]**

Writing

Students will create and share an original poem utilizing parallel structure to contrast scenes. **[W.5.3b, W.5.9a, SL.5.1c]**

Speaking

Students will read their poem aloud to a partner and offer positive feedback about their writing. **[SL.5.1c]**

FORMATIVE ASSESSMENT

Poet's Journal 10.1	**"Strange Patterns"** Poetry comprehension questions students will answer following the reading of McCray's poem. **[RL.5.2]**
Poet's Journal 10.2	**Independent Writing Practice** A planning guide for students to use while creating their poem that contrasts scenes. **[W.5.3b, W.5.9a]**
Poet's Journal 10.3	**Independent Writing Practice** A drafting guide for students to use to write their poem incorporating parallel structure. **[W.5.3b, W.5.9a]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Whole Class Read-Aloud	Whole Group	10 min.	❏ *Poet's Journal* ❏ Carrie Allen McCray's "Strange Patterns" ❏ Poet's Journal 10.1 ❏ Whiteboards/index cards
Parallel Structure	Whole Group	15 min.	
Contrast and Meaning	Whole Group, Independent	20 min.	
Writing (30 min.)			
Planning	Independent	15 min.	❏ *Poet's Journal* ❏ Poet's Journal 10.2, 10.3
Drafting	Independent	15 min.	
Speaking (15 min.)			
Sharing Poems Aloud	Partner	15 min.	❏ *Poet's Journal*

Why We Selected It

Carrie Allen McCray's poem "Strange Patterns" comments on early twentieth-century race relations in the United States. Rather than offering a polemic argument, McCray presents two scenes from her childhood, employing parallel structure to show the differences between these scenes. Her poem's nuance reminds students that not everything must be stated explicitly; one important task poets face is knowing when to trust readers to make inferences from the material provided.

ADVANCE PREPARATION

Reading

- Before the lesson begins, arrange students into groups for reading each stanza.
- Read Carrie Allen McCray's poem, "Strange Patterns."
    - It is beneficial to read the biography with students prior to reading the poem.
- Review the activity that asks students to read the first five lines of each stanza in alternating lines; the logistics are not complicated, but you may wish to review them in advance of introducing the activity to students.
- It is important that students understand by the end of the discussion not only that segregation is not a good thing but also that enduring legal segregation does not necessarily make relationships healthy.

  Note: During the Check for Understanding, students will need to determine if the certain orated statements are True or False. Students can do this by writing their selections on individual whiteboards. If whiteboards are not available, have students create TRUE/FALSE index cards to hold up as you make the statements.

Writing and Speaking

- Before the lesson begins, arrange students into pairs for sharing original poems.

Universal Access

Reading

- Students will work with you, with a partner, or independently to complete Activity Page 10.1 in the *Poet's Journal* to compare and contrast stanzas.

Speaking

- Students will participate in a Think-Pair-Share activity after writing their poem. Prepare students to engage with the content by doing/setting up the following:
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
    - I think the poem is about _____.
    - The poem's overall meaning is _____ because details like _____ show me _____.
    - Incorporating contrasting details such as _____ and _____ indicate that the poem is about _____.

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.
- **arbor, n.** structure used for supporting vines, which wind around the arbor as they grow

scuppernongs, n. large grapes found in the southeastern United States

Literary Vocabulary

- Review this term, which is introduced in the lesson and defined in the glossary at the back of the *Poet's Journal*.

parallel structure, n. when the same form is repeated in a series of lines or stanzas; poets often use parallel structure to demonstrate that they are linking two ideas or descriptions

Start Lesson

Lesson 10: "Strange Patterns"

Reading

45M

Primary Focus: Students will identify parallel structure in poetry and analyze its use to compare and contrast scenes. **[RL.5.3]**

Support

Students may benefit from an activity (e.g., Venn Diagram) that demonstrates comparing and contrasting. For example, ask students to compare house cats and tigers, then to contrast them.

Challenge

Ask students to compare and contrast their behavior when they are sitting at the dinner table with their behavior when they are playing outside.

Support

Explain to students that during segregation, African Americans were separated from white people in various environments such as schools, churches, etc., because of the color of their skin.

WHOLE CLASS READ-ALOUD (10 MIN.)

Introduce the Poem

- Ask student volunteers to review what we do when we compare and contrast two things. Make sure that students understand the distinction: comparing is finding elements that are alike; contrasting is finding elements that are different.
- Tell students that the poem in this lesson was written by a woman named Carrie Allen McCray. McCray was born in Virginia in 1913, but she moved to New Jersey as a young girl. In this poem, she remembers both places and compares and contrasts them. Explain that McCray, who was African American, grew up in a time when many places in the United States were segregated, so that people of different races did not get to use the same spaces.
    - You may wish to allow a few minutes to offer a more complex treatment of segregation.
- Tell students that as they listen to and read the poem, they should think about how these two scenes compare and contrast.
- Read the poem aloud.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

Strange Patterns

Carrie Allen McCray

When I was a young child

in Lynchburg, Virginia

I could not ride the

trolley car sitting next

to our white neighbor

But could sit, nestled

close to her

under her grape arbor

swinging my feet

eating her scuppernongs

and drinking tall, cold

glasses of lemonade

she offered us on

hot, dry summer days

When I was a young child

moving to Montclair, New Jersey

I could now ride the

trolley car sitting next

to our white neighbor

but did not dare

cross the bitter line

that separated our house

from hers

and she never offered us

tall, cold glasses of lemonade

on hot, dry summer days

- Ask students to read the poem again silently.
    - You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

PARALLEL STRUCTURE (15 MIN.)

Introducing Parallel Structure

- Introduce the poetic device of parallel structure to students, explaining that it occurs when the same form is repeated in a series of lines or stanzas.
- Ask for two student volunteers who will each read several lines of a stanza aloud. Tell them that the student reading stanza 1 will go first. As you point to each student, he or she will read one line of the stanza. As the class listens to these pairs of lines, tell them to listen for how they compare to and contrast with each other.
- Ask students to read a line each, stopping after each pair of lines to allow the class to observe what they notice about how the lines in each pair resemble each other.
- The students will read the following, in the following order:
    - **Stanza 1, line 1:** When I was a young child
    - **Stanza 2, line 1:** When I was a young child
        - The lines are the same. They are precisely parallel.
    - **Stanza 1, line 2:** in Lynchburg, Virginia
    - **Stanza 2, line 2:** moving to Montclair, New Jersey
        - The lines are similar in that they both name a city and state where the author lived.
    - **Stanza 1, line 3:** I could not ride the
    - **Stanza 2, line 3:** I could now ride the
        - The lines are almost the same, but they have one letter that is different (*not* becomes *now*). This is a small change in terms of the letters, but it represents a big change in terms of the meaning.
    - **Stanza 1, line 4:** trolley car sitting next
    - **Stanza 2, line 4:** trolley car sitting next
        - The lines are the same. They are precisely parallel.
    - **Stanza 1, line 5:** to our white neighbor
    - **Stanza 2, line 5:** to our white neighbor
        - The lines are the same. They are precisely parallel.

Support

Reinforce the concept of poetic structure by asking students to identify the number of stanzas in the poem. They may also identify the number of lines in each stanza.

Understanding Parallel Structure

1. **Evaluative.** What effect does this parallel structure have on the way you think about these two scenes?
    - » Answers will vary, though many students may find that by making most aspects of the lines the same, the parallel structure makes the differences that do exist stand out more.

- Divide students into groups, assigning half the groups the first stanza and half the second stanza. Tell each group to read its assigned stanza, then work together to summarize what happens after the line "to our white neighbor."

2. **Literal.** Ask groups focusing on stanza 1 to each offer a statement about what happens in the stanza. Continue group by group until all the material in the stanza has been covered.
    - » McCray visits the neighbor's yard, sits next to the neighbor in the arbor, eats grapes from the neighbor's vine, and drinks the lemonade the neighbor offers her.

3. **Literal.** Ask groups focusing on stanza 2 to each offer a statement about what happens in the stanza. Continue group by group until all the material in the stanza has been covered.
    - » McCray cannot visit the neighbor's house. The neighbor does not offer McCray any lemonade.

Check for Understanding

True/False. Orate the following statements:

- Parallel structure is the repeated form or pattern of words/phrases. (*True*)
- To compare two things is to show the differences between them. (*False*)
- Using parallel structure in poetry can make the differences between two things more prominent. (*True*)

Clarify the answers for students who may have selected incorrectly.

CONTRAST AND MEANING (20 MIN.)

Close Reading

- Tell students that now they will answer questions to help them think about the poem's meaning.

Support

Explain that when two things resemble each other, they have some similarities.

Poet's Journal 10.1

- Direct students to Poet's Journal 10.1. Review the instructions and ask students to complete questions 1–9.

Poet's Journal 10.1

Answer the following questions about Carrie Allen McCray's "Strange Patterns." You may consult the poem as you work.

1. How does the description of Virginia resemble the description of New Jersey?
    - » Answers will vary as students select different details, but they should note that both include the trolley car, and in both, McCray's family had a white neighbor.
2. How do the trolley systems in these two states differ from each other?
    - » In Virginia, the trolley is segregated. In New Jersey, people of different races can sit next to each other.
3. Based on the way the trolley passengers are arranged in each state, who would you expect to be more friendly to McCray: the white neighbor in Virginia or the white neighbor in New Jersey? Give a reason from the poem for your answer.
    - » Although students may draw different conclusions, the general assumption is that people in segregated communities were more resistant to minorities; therefore, it's common to expect that the Virginia neighbor would be less friendly than the New Jersey neighbor.
4. How are the neighbors in Virginia and New Jersey different from each other in their treatment of McCray?
    - » Although students may focus on different details in constructing their answers, they should understand that the Virginia neighbor is more open and friendly than the New Jersey neighbor.
5. McCray mentions being "nestled close to" her white neighbor in Virginia. Based on the words she uses here, how does she seem to feel around this neighbor?
    - » The words suggest she feels safe and comfortable with the neighbor.
6. McCray mentions "the bitter line" that separates her house from the house of her white neighbor in New Jersey. Based on the words she uses here, how does she seem to feel around this neighbor?
    - » The words suggest she feels separated or isolated from the neighbor. It does not sound like a comfortable situation.

Reading
Reading/Viewing Closely

Entering/Emerging
Work with students to create a Venn Diagram while answering the reading questions in order to highlight similarities and differences between stanzas.

Transitioning/Expanding
Pair students to create a Compare/Contrast T-Chart in order to highlight similarities and differences between stanzas.

Bridging
Observe students working independently to complete the activity page.

7. How does the title relate to or explain the content of the poem?
    » Answers will vary, but it's likely that students will see the link between the parallel structure and the word patterns.
8. McCray uses parallel structure to show how these two scenes are different from each other. They have several kinds of differences, including the way passengers are arranged in public spaces such as the trolley, and the way people treat one another in the private spaces of their homes. McCray's poem shows that in both states there is a difference between public and private behavior. Based on the descriptions she gives, which state do you think she preferred? Give a reason from the poem to support your answer.
    » The language in the first stanza suggests McCray preferred Virginia and the friendly neighbor.
9. Does McCray think either Virginia or New Jersey is perfect? Give a detail from the poem to support your answer.
    » Student answers may vary, but they should draw on textual evidence. If students believe McCray found Virginia perfect, direct them back to the beginning of the stanza and its acknowledgement of segregation. Remind them that this evidence suggests that McCray is not saying that Virginia was an ideal place to live: it was, of course, still segregated. McCray's poem shows that both places had problems: in Virginia, people were segregated in public, but in New Jersey, people were segregated in their personal lives.

- Review answers aloud as time permits, making sure to review question 9 and ensure that students understand that the poem does not claim that either state is an ideal place to live.

Lesson 10: "Strange Patterns"

Writing

Primary Focus: Students will create and share an original poem utilizing parallel structure to contrast scenes. **[W.5.3b, W.5.9a, SL.5.1c]**

PLANNING (15 MIN.)

Brainstorming

- Explain to students that they will now compose their own poems that show a contrast between two situations that are similar but not exactly the same.

- Give students the following examples of this kind of situation:
    1. a school day with the regular teacher versus a school day with a substitute teacher
    2. spending the night at a friend's house versus spending the night at home
    3. eating at home versus eating in a restaurant or in the school cafeteria
    4. staying at home with your parents or other family member versus staying at home with a babysitter
    5. having a pet dog versus having a pet fish
- Ask student volunteers to suggest other situations that might be similar but not exactly the same.
- Tell students to pick one situation from the ideas suggested or to develop their own idea. They will use this idea as the basis for their poem.

Support

Have students act out one of the situations above. Make sure they note the similarities and differences between each scenario.

Planning

- Direct students to Poet's Journal 10.2. Review the instructions and tell students to answer the questions to help them plan their poems.

Poet's Journal 10.2

Poet's Journal 10.2

In this exercise you will plan the next poem you will write. This poem will be like Carrie Allen McCray's "Strange Patterns," because it will compare and contrast two situations that are similar but not exactly alike. Answer the questions below to help you plan your poem.

1. Your poem will describe two situations that are similar but not exactly alike. Based on the class discussion or on your own ideas, pick what you will write about in your poem. List the two situations you will compare and contrast below.
2. Remember that *comparing* is pointing out ways that two or more things are alike. Write down at least three ways that your two situations are alike. You might use these comparisons to help create parallel structure in part of your poem.
3. Remember that *contrasting* is pointing out ways that two or more things are different. Write down at least three ways that your two situations are different from each other. You might use these points of contrast to help decide which words in your parallel situations should be different.

4. Which of these two situations do you like better? Give at least two reasons for your answer.
5. Remember that McCray does not say directly which state she likes best. Instead, she uses words such as "nestled close" or "bitter line" to show how she felt about each situation. List at least two phrases you can use to help your readers understand which thing in your poem you like best.

If you finish with time remaining, go back and add one more detail or answer to each question above.

DRAFTING (15 MIN.)

Drafting Poems

- After students complete Poet's Journal 10.2, allow them to begin drafting their poem. Direct them to Poet's Journal 10.3 to draft their work.

Poet's Journal 10.3

Use the space below to compose your poem. Remember to describe both situations and to list ways that they are alike and ways that they are different. Think about how you might use parallel structure in part of your poem.

If you finish with time remaining, go back and add one more detail to your description of each thing.

Poet's Journal 10.3

Lesson 10: "Strange Patterns"

Speaking

15M

Primary Focus: Students will read their poem aloud to a partner and offer positive feedback about their writing. **[SL.5.1c]**

SHARING POEMS ALOUD (15 MIN.)

Introducing Feedback Guidelines

- Tell students that in the final activity they will read their poems aloud to a partner. While listening, each student should carefully consider what the poem is about and what two situations it compares and contrasts. When the author has finished reading the poem aloud, the listener should summarize the poem briefly, describing its content in a few short sentences.

Reading Poems Aloud

- Assign student pairs. Have one student in each pair read his or her poem aloud and listen to the peer summary. Students should then switch roles.
- To wrap up, remind students that if a listener's summary focuses on something different from what the poet intended, this can be a useful tool for revision. It could be that a detail the poet thought was clear actually needs more development.
- You may wish to have students do revision as homework.

End Lesson

Summarizing
Speaking and Listening: Exchanging Information/Ideas

Entering/Emerging
Use pre-prepared sentence frame. *I think the poem is about _____.*

Transitioning/Expanding
Use pre-prepared sentence frame. *The poem's overall meaning is _____.*

Bridging
Use pre-prepared sentence frame. *Incorporating contrasting details such as _____.*

ABOUT THE POET

Carrie Allen McCray

Born on October 4, 1913, in Lynchburg, Virginia, Carrie Allen McCray was the ninth of ten children. She remembered childhood in Virginia fondly. However, When McCray was seven, however her family moved to Montclair, New Jersey, where the family met intimidation and threats from neighbors who were unhappy to have a black family in a white neighborhood.

McCray was surrounded by poetry at a young age. James Weldon Johnson and Langston Hughes were family friends and guests in the family's home. As an adult, McCray found that these influences helped shape her writing.

She published *Ajös Means Goodbye* in 1966 and continued writing throughout her life, publishing other works, such as the memoir *Freedom's Child: The Life of a Confederate General's Black Daughter*. Surprisingly, it wasn't until age 73 that McCray came to think of herself as a writer. She died in 2008 at age 94.

LESSON

11

"Isla"

PRIMARY FOCUS OF LESSON

Reading

Students will use textual evidence to compare and contrast characters' reactions in a poem. **[RL.5.1, RL.5.3]**

Writing

Students will compose and original poem in which two characters respond differently to the same circumstance. **[W.5.3b, W.5.9a]**

FORMATIVE ASSESSMENT

Poet's Journal 11.1	**Character Chart** Graphic organizer and reading comprehension questions designed for students to compare characters using textual evidence. **[RL.5.1, RL.5.3]**
Poet's Journal 11.2	**Independent Writing Practice** A planning guide for students to use while creating their own poem. **[W.5.3b, W.5.4]**
Poet's Journal 11.3	**Independent Writing Practice** A drafting guide for students to use to write their poem, which describes either a situation to which a character must respond. **[W.5.3b, W.5.9a]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Whole Class Read-Aloud	Whole Group	15 min.	❏ *Poet's Journal* ❏ Virgil Suárez's "Isla"
Reading for Understanding	Whole Group, Independent	45 min.	❏ Poet's Journal 11.1, 11.2
Writing (30 min.)			
Planning	Independent	15 min.	❏ *Poet's Journal* ❏ Poet's Journal 11.3
Drafting	Independent	15 min.	

Why We Selected It

Virgil Suárez's "Isla" depicts a multi-layered alienation—that of adolescence and that of the immigrant. The speaker's ability to empathize with monsters such as Godzilla demonstrates the extent to which he feels monstrous, displaced into a community whose language he does not speak or understand. Suarez's poem carefully reveals that the mother, too, understands monstrosity, although she sees it as rooted not in herself or her son but in their homeland. The poem demonstrates how two characters respond differently to the same text, and it shows how a character's perspective or point of view shapes his or her reactions and understanding.

ADVANCE PREPARATION

Reading

- Read Virgil Suárez's poem, "Isla."
    - It is beneficial to read the biography with students prior to reading the poem.
- This lesson's treatment of a speaker who feels isolated from his environment could offer a useful springboard for a classroom discussion about how students should respond to their own feelings of isolation or exile. Please review the lesson and plan that discussion if you would like to incorporate it into your classroom.

Writing

- Arrange students into small groups before the lesson begins.

Universal Access

Reading

- In this lesson, students will work with you, with a partner, or individually to compare and contrast personal experiences with that of the poem's speaker.

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

exiled, adj., away from one's homeland

transfixed, adj., intensely focused

Note to Student

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

Lesson 11: "Isla"

Reading

60M

Primary Focus: Students will use textual evidence to compare and contrast characters's reactions in a poem. **[RL.5.1, RL.5.3]**

WHOLE CLASS READ-ALOUD (15 MIN.)

Introduce the Poem

- Tell students that the poem in this lesson is about a boy who feels isolated or alone after moving to a new country where he does not yet speak the language.
- Explain that Virgil Suárez, the poet, was born in Cuba, so his first language was Spanish. In this poem he uses several Spanish words to help lend detail to the scene he describes. Direct students to the note with translations for these words and review them prior to reading the poem.
- As they listen to and read the poem, students should pay attention and try to notice what the speaker connects with in his new country.
- Read the poem.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

Isla

Virgil Suárez

In Los Angeles I grew up watching *The Three Stooges*,

The Little Rascals, *Speed Racer*, and the Godzilla movies,

those my mother called "*Los monstruos*," and though I didn't

yet speak English, I understood why such a creature would,

upon being woken up from its centuries-long slumber, rise

and destroy Tokyo's buildings, cars, people—I understood

Support

Students may need support understanding the concept of isolation. Explain that it means being alone. To help reinforce this concept, ask students to think of a time when they felt isolated or alone.

by the age of twelve what it meant to be unwanted, exiled,

how you move from one country to another where nobody

wants you, nobody knows you, and I sat in front of the TV,

transfixed by the snow-fizz on our old black and white,

and when Godzilla bellows his eardrum-crushing growl,

I screamed back, this victory-holler from one so rejected

and cursed to another. When the monster whipped its tail

and destroyed, I threw a pillow across my room; each time

my mother stormed into the room and asked me what,

what I thought I was doing throwing things at the walls.

"*¡Ese monstruo, esa isla!*" she'd say. That monster, that island,

and I knew she wasn't talking about the movie. She meant

her country, mine, that island in the Caribbean we left behind,

itself a reptile-looking mass on each map, on my globe,

a crocodile-like creature rising again, eating us so completely.

Note to Student

Virgil Suárez was born in Cuba but left with his family when he was a young child. He eventually moved to Los Angeles, California. This poem contains two phrases in Spanish, his native language. They are:

los monstruos: monsters, the monsters

ese monstruo, esa isla: that monster, that island.

- Ask students to read the poem again silently.
- You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

READING FOR UNDERSTANDING (45 MIN.)

Discussion and Comprehension

- Tell students that as a starting point, they will think about the basic things the poem describes.

1. **Literal.** Where is the speaker?
    - » He is in Los Angeles.
2. **Literal.** What does the poem tell us about the speaker's home country?
    - » It is an island in the Caribbean.
3. **Literal.** What television shows and movies does the speaker like to watch?
    - » He likes to watch *The Three Stooges*, *The Little Rascals*, *Speed Racer*, and the Godzilla movies.
4. **Literal.** According to the poem, why does the speaker feel isolated in his new country?
    - » Nobody wants him; nobody knows him; he does not yet speak English.

- You may wish to allow students to share what they know of the Godzilla movies; they may not realize that though there have been more recent films featuring Godzilla, Suárez is referring to the original Japanese films from the 1950s and '60s. In some of these films Godzilla even helps humans by protecting them from other giant monsters. If possible, show an image or movie clip of the iconic figure.
- Explain that writing about difficult things is one way some people deal with them. Some writers also look to writing as a way to express or explore the many different emotions people may feel.

5. **Inferential.** What does the speaker of the poem do to express his emotions?
    - » He throws a pillow and screams.

Comparing and Contrasting

- Direct students to Poet's Journal 11.1, review the instructions, and have them complete questions 1–3 to help them compare and contrast Godzilla and the speaker.
- Allow student volunteers to share answers to questions 1–3. Make sure students understand this material before asking students to complete questions 4–7.
- Allow students to volunteer their answers to questions 4–7. Allow time if needed for discussion to make sure students see the difference between the speaker's feelings and the mother's reaction.

Support

Remind students of the poetic device *allusion*, which is an indirect reference to an outside work of art or cultural figure.

Poet's Journal 11.1

Poet's Journal 11.1

Answer the following questions, using the poem as a reference as needed.

1. Complete the chart below, using evidence from the poem to help you fill in the spaces.

Character	Situation the Character Is In	How the Character Feels About the Situation	Character's Actions
Godzilla	*Woken up after centuries of sleep*	*Rejected, cursed*	*Destroyed buildings, cars, people; growled, bellowed, whipped its tail*
Speaker	*Moved to a new country*	*Unwanted, exiled, rejected, cursed*	*Screamed, threw a pillow*

2. How do Godzilla's circumstances resemble the speaker's circumstances?
    - » Students may cite different evidence, but they should recognize that both Godzilla and the speaker are unlike the creatures around them. They both are unwanted.
3. Two of the other programs the speaker watches show characters who are young boys like him. Why might the speaker identify more with the character of Godzilla, the monster, than with the characters who are human boys?
    - » Students should recognize that because he does not fit in, the speaker feels like a monster rather than like a boy.
4. How does the speaker's mother react to his actions?
    - » She storms into the room and asks why he throws things at the walls.
5. The mother references a monster, too. It is not, however, Godzilla. What does the mother refer to as a monster?
    - » She calls their home country the monster.
6. The boy says that his mother sees their home country as "a crocodile-like creature rising again, eating us so completely." Of course, the home country does not literally eat the boy and his mother, so we know she must be seeing this figuratively. How might the mother believe their home country is like a monster?
    - » Answers may vary, but students should understand that the mother blames the home country for their current isolation and for the problems in their lives.

7. What is different about how the mother sees the situation and how the speaker sees it?
    » The boy blames himself. The mother blames their origins.

- You may wish to allow time for discussion of how students could respond productively if they find themselves feeling isolated in the way the speaker does.
- Remind students that Suárez's childhood had some similarities to the situation in this poem. He was born in Cuba and moved to Spain before coming with his family to the United States, where he finished high school. Explain that despite once being an outsider and newcomer to the country, Suárez has become a successful poet and professor.

Check for Understanding

Thumbs-Up, Thumbs-Down. Orate the following sentences:

- The characters in the poem see things similarly. (*Thumbs-Down*)
- The character feels isolated, which means he feels surrounded by people. (*Thumbs-Down*)
- The speaker does not feel like he "fits in", which is why he compares himself to Godzilla. (*Thumbs-Up*)

Reading
Reading/Viewing Closely

Entering/Emerging
Have students create a compare/contrast list, highlighting the similarities and differences they are experiencing with the speaker and his mother.

Transitioning/Expanding
Pair students to discuss similarities and differences they have experienced with the speaker and his mother.

Bridging
Observe students working independently to write a summary comparing their experiences with the speaker's.

Challenge

Think about the differences between the speaker's point of view and the mother's perspective. How might this poem change if it were told from the mother's perspective? In what ways might it stay the same?

Lesson 11: "Isla"

Writing

30M

Primary Focus: Students will compose and original poem in which two characters respond differently to the same circumstance. **[W.5.3b, W.5.9a]**

PLANNING (15 MIN.)

Introducing Assignment

- Tell students that in this writing exercise, they will compose poems that show how two different characters feel about the same thing.
- Give students the following examples of things that people might see or respond to differently:
  - **A messy room:** how students see it versus how parents see it
  - **Homework:** how teachers see it versus how students see it
  - **A favorite song, book, or movie:** how students see it versus how their siblings see it
- Allow students to work in small groups to list other things that people view in different ways, then ask each group to share some of its suggestions with the class.
- Tell students to each pick the thing they want to write about in their poem.

Planning Details

- Direct students to Poet's Journal 11.2. Review the instructions and tell students to respond to the prompts to help them develop ideas for their poem.

Poet's Journal 11.2

Respond to the prompts below to help you plan your next poem. Remember that in this poem you will show how two different characters react to the same thing.

1. Name the situation or object your characters will react to in the poem.

2. Name the two characters who will be reacting.

3. Describe character 1's reaction.

Challenge

Allow students to act out the examples in their small groups.

Poet's Journal 11.2

Support

If students need additional help, model an example aloud so students can see the skill in action.

4. What details about character 1 help shape his or her reaction? For example, in the Suárez poem, the mother loves her child, so she does not view him as a monster.

5. What details about character 2 help shape his or her reaction? For example, in the Suárez poem, the child feels left out and isolated, so he feels like a monster.

If you finish with time remaining, go back and add one more detail to your answers to numbers 3–5.

DRAFTING (15 MIN.)

Composing Original Poems

- Direct students to Poet's Journal 11.3. Ask them to compose their poems according to the instructions.

Poet's Journal 11.3

Using the material you developed above, compose a draft of your poem in the space below. Remember to describe the situation or object, then show how each character reacts to that situation.

If you finish with time remaining, go back and add one more detail to each character's reaction.

- As a wrap-up, praise students for writing another poem.
- You may wish to encourage students to look back over all the poems they've written in this unit and to pick the poem with which they are most pleased. Ask them to give a reason citing the poem's structure, form, or poetic devices, that supports why they are pleased with it.

End Lesson

Poet's Journal 11.3

Writing
Exchanging Information/Ideas

Entering/Emerging
Work with students in a small group to complete the activity page to compose their own poem. Encourage students to use their personal experiences (i.e. compare/contrast list) in their poem.

Transitioning/Expanding
Pair students to work together to complete the activity page to compose their own poem. Encourage students to use their personal experiences (i.e. compare/contrast list) in their poem.

Bridging
Observe students working independently to complete the activity page to compose their own advice poem. Encourage students to use their personal experiences (i.e. compare/contrast list) in their poem.

ABOUT THE POET

Virgil Suárez

Courtesy of Virgil Suárez

Virgil Suárez was born in Havana, Cuba, in 1962. His family moved several times, and when he was an adolescent, they immigrated to the United States. In his new home Suárez sought to find acceptance by learning to share his voice. He was influenced by the music, culture, and stories of his friends and family. As a professor today, Suárez teaches his students "to listen to the voices in their lives, the present, the past, whatever speaks to them," as a source of inspiration in their writing.

As both a poet and a novelist, Suárez focuses on the experience of migrant peoples seeking to find a home in a new culture. His works Latin Jazz, Garabato Poems, Spared Angola: Memories of Cuban-American Childhood, and many others highlight the themes of identity, culture, and language. Virgil Suárez continues to write novels and poetry and lives in Florida.

LESSON

12

"Constantly Risking Absurdity (#15)"

PRIMARY FOCUS OF LESSON

Reading

Students will analyze a poem and identify poetic devices such as personification and extended simile. **[RL.5.1, RL.5.2]**

Writing

Students will apply learned poetry skills to compose a final, original, ars poetica. **[W.5.3b]**

FORMATIVE ASSESSMENT

Poet's Journal 12.1	**"Constantly Risking Absurdity (#15)"** Students will answer poetry comprehension questions following the reading of Ferlinghetti's poem. **[RL.5.2]**
Poet's Journal 12.2	**Independent Writing Practice** Students use a planning and drafting guide while creating their own poem. **[W.5.3b, W.5.4]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Whole Class Read-Aloud	Whole Group	15 min.	❑ *Poet's Journal* ❑ Poet's Journal 12.1 ❑ Whiteboards (optional) ❑ Index cards
Reading and Interpreting	Whole Group, Independent	45 min.	❑ Image or video clip of acrobats, tightrope walkers (optional) ❑ Image of Charlie Chaplin (optional)
Writing (30 min.)			
Writing Poems about Poetry	Independent	30 min.	❑ *Poet's Journal* ❑ Poet's Journal 12.2 ❑ Graphic organizer (optional)

Why We Selected It

Ferlinghetti's poem dances through the responsibilities and perils of being a poet, using the extended comparison of poets to tightrope walkers to underscore the difficulty and promise of poetry. His descriptions of poets walking the taut tightrope of truth in hopes of catching beauty offer both allusion to and revision of the relationship Keats described between the two entities in his own "Ode on a Grecian Urn." Here, truth and beauty are not synonymous, but they do work in concert as the poet uses one to access the other. Ferlinghetti's work reminds students of poetry's challenges but also its lofty aims. The poem's structure also expands the formal possibilities students have encountered, demonstrating that lines of poetry need not be tightly confined but may wander across a page, celebrating its spaces the same way acrobats' jumps demonstrate their delight in the air through which they move.

ADVANCE PREPARATION

Reading and Writing

- Read Lawrence Ferlinghetti's "Constantly Risking Absurdity (#15)."
    - It is beneficial to read the biography with students prior to reading the poem.

Note: During the Check for Understanding, students will need to determine if they agree or disagree with certain orated statements. Students can do this by writing Agree or Disagree on individual whiteboards. If whiteboards are not available, have students create AGREE/DISAGREE index cards to hold up as you make the statements.

Universal Access

Reading

- Students will work with you, with a partner, or independently to color-code figurative language used in the poem.

Writing

- Students will work with you, with a partner, or independently to create an ars poetica.

VOCABULARY

Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

absurdity, n. foolishness, stupidity, or senselessness

entrechats, n. dance-like jumps in which the performer taps his or her feet together quickly while in the air

perceive, v. to understand or see

perforce, adv. necessarily

rime, n. a variation of the word *rhyme*

spread eagle, n. a kind of jump in which the arms and legs are stretched out so that the body takes the shape of an "X"

supposed, adj. believed to be true

taut, adj. stretched tightly

Literary Vocabulary

- Review these poetic devices, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

ars poetica, n. a poem about the craft of poetry

personification, n. describing nonhuman things as if they had human qualities

Start Lesson

Lesson 12: "Constantly Risking Absurdity (#15)"

Reading

Primary Focus: Students will analyze a poem and identify poetic devices such as personification and extended simile. **[RL.5.1, RL.5.2]**

WHOLE CLASS READ-ALOUD (15 MIN.)

Introduce the Poem

- Tell students that the subject of the poem in this lesson is poetry itself.
- Tell students that in this poem, the poet makes a comparison between poets and another kind of professional. As students listen to and read the poem, they should think about what the speaker compares to poets.

- Read the poem aloud.

  Note: It is beneficial to read the poem aloud at least twice before having students read it silently.

Support

It may be helpful for students to create a list of occupations.

Constantly Risking Absurdity (#15)

Lawrence Ferlinghetti

Constantly risking absurdity

and death

whenever he performs

above the heads

of his audience

the poet like an acrobat

climbs on rime

to a high wire of his own making

and balancing on eyebeams

above a sea of faces

paces his way

to the other side of day

performing entrechats

and sleight-of-foot tricks

and other high theatrics

and all without mistaking

any thing

for what it may not be

For he's the super realist

who must perforce perceive

taut truth

before the taking of each stance or step

in his supposed advance

toward that still higher perch

where Beauty stands and waits

with gravity

to start her death-defying leap

And he

a little charleychaplin man

who may or may not catch

her fair eternal form

spreadeagled in the empty air

of existence

- Ask students to read the poem again silently.
- You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

READING AND INTERPRETING (45 MIN.)

Structure

1. **Literal.** Ask student volunteers to describe how the poem looks on the page.
   - » Students will likely notice that the lines start at different intervals throughout, with varying indentations.
2. **Inferential.** Ask students if they might have any ideas about why the poet would arrange his lines in this manner when writing a poem about acrobats.
   - » Student ideas will vary, but they should recognize that the lines move around the white space of the page the way an acrobat tumbles through the air. The poem's pacing also reflects the way a performer would pace his steps on a high wire.

- Explain to students that this is an example of the poet using the poem's structure to help reflect the poem's subject.

◦ If students notice the compounding of words such as "spreadeagled" and "charleychaplin," note that this is a way of adding emphasis to these words. If time permits, you may wish to have students speculate at the end of the lesson on why Ferlinghetti makes this choice.

Extended Simile

- Ask a volunteer to review the definition of the poetic device *simile*.
- Ask students to identify the simile in this poem and explain what it compares.
  - The simile appears in line 6 and compares poets to acrobats.
- Make sure students have a clear understanding of acrobats and tightrope walkers before moving on. If possible, provide an image and/or video clip of acrobats and tightrope walkers in action.

3. **Literal.** What do tightrope walkers do as their most basic task?
   » They walk across ropes high in the air.

- As experiential learning, before asking the next question, you may wish to allow students to stand up and practice walking in a very straight, narrow line to see how challenging it can be to keep their balance. Then remind them that tightrope walkers do that very high in the air on a tiny rope or wire!

4. **Literal.** What skills do performers on a high wire need to succeed?
   » Answers will vary, but students should recognize the importance of balance. You may wish to ask them to reflect or comment on the challenges of this task.

- Explain that the poem's first stanza also uses the language of tightrope walking to discuss poetry. The acrobat "performs" on "a high wire" as a tightrope walker would. Therefore, we know that this particular acrobat is completing his gymnastic stunts high up in the air on a very thin wire–this is even harder than just walking across the wire!

5. **Literal.** What does Ferlinghetti say the poet risks?
   » He risks absurdity and death.

6. **Inferential.** In what ways might poets literally risk these things?
   » Answers will vary, though students might understand that it can be scary to read or share your writing with the world, so poets risk feeling foolish or absurd in that regard.

- Students may struggle to understand how a poet could risk death. You might remind them that throughout history, many writers have been threatened, imprisoned, or otherwise punished for sharing their ideas and thoughts, particularly when those thoughts disagreed with the government.

Support

Students must differentiate between literal and figurative meaning to understand this poem fully. Remind students that *figurative language* is a word or phrase that is not using its dictionary definition; similes are examples.

7. **Inferential.** In what ways might Ferlinghetti be using absurdity and death as metaphors?
    - » Answers will vary, but some students may associate creative pursuits and risk; others may evoke the hyperbolic expression, "I died of embarrassment."
8. **Literal.** Ferlinghetti writes that a poet "performs above the heads of his audience." What might this mean figuratively?
    - » One meaning is that some poets think about complicated things that not everyone can understand.

- If students struggle, you might remind them of the expression that something very complex is "over my head."

Personification

- Explain to students that this poem includes the poetic device *personification*, or the practice of describing nonhuman things as if they had human traits or characteristics.
- You might ask students to draw the literal and figurative meanings of each sentence. Give students several examples of personification:
    - The house shivered as snow fell on its roof.
    - The lighthouse winked at passing ships.
    - The wind sang through the open barn door.
- Explain that houses don't literally shiver, lighthouses can't wink without eyes, and wind does not literally sing. These are all examples of *personification*, which is a kind of figurative language.
- Ask several volunteers for examples of personification. Tell students that they will now answer some written questions to help them identify Ferlinghetti's use of personification and to consider what Ferlinghetti thinks poets do and how that compares to tightrope walkers.
- Direct students to Poet's Journal 12.1, review the instructions, and ask them to complete questions 1–3.

Poet's Journal 12.1

Answer the following questions about "Constantly Risking Absurdity (#15)." You may consult the poem as you work.

1. Re-read stanza 2. How would you put the message of the first four lines of stanza 2 into your own words?
    - » Poets have to understand the truth before they move forward.

Poet's Journal 12.1

Note to Student

Personification is the practice of describing non-human things as if they had human traits or characteristics.

2. According to stanza 2, who waits for the poet?
    » Beauty waits for him.
3. Ferlinghetti personifies beauty by describing it in human terms. What actions or characteristics show how beauty is personified?
    » She stands and waits; she plans to leap.

- Review the answers to questions 1–3 aloud.

Allusion

- Ask a student volunteer to review the definition of *allusion*.
- Ask students if they are familiar with the actor Charlie Chaplin. If so, allow them to share their knowledge.
- If students are unfamiliar with Chaplin, assure them that this is okay! Explain that he was an actor from England who lived from 1889 to 1977. He was very famous for his comedy, and most of Ferlinghetti's readers would have known who he was. They might also have known his film *The Circus*, which has a very funny scene of Chaplin trying to walk on a tightrope while being harassed by monkeys. They climb all over him, pull down his pants, and even bite his nose, all while he is up in the air on a high wire! If possible, show an image of the iconic actor.

Reading
Reading/Viewing Closely

Entering/Emerging
Work with students in a small group to highlight/color-code various uses of figurative language in the poem.

Transitioning/Expanding
Pair students together to highlight/color-code various uses of figurative language in the poem.

Bridging
Observe students working independently to highlight/color-code various uses of figurative language in the poem.

9. **Inferential.** Ferlinghetti calls the poet "a little charleychaplin man." Think back to what you now know about Charlie Chaplin. What does this allusion to the famous comic actor show us about how Ferlinghetti views the work of a poet?
    » Answers may vary, but students should recognize that poets are doing something Ferlinghetti finds very difficult or nearly impossible. Advanced students may link this to the title and observe that Chaplin looks absurd.
10. **Inferential.** Ferlinghetti writes that the poet must walk across a tightrope of truth and try to catch "Beauty." This, of course, is figurative language. How does a poet walk through truth in a more literal way?
    » Answers may vary, but students should connect this to writing; poets are, according to Ferlinghetti, obligated to write truthfully.
11. **Literal.** How would you put this description into your own words?
    » Answers will vary, but students should paraphrase accurately. They might write that poets tell us the truth about the world and that is how poems reveal beauty.
12. **Inferential.** What relationship does Ferlinghetti see between truth and beauty?
    » We find beauty through truth.

Check for Understanding

Agree/Disagree. Orate the following statements:

- *Personification* gives nonhuman things human-like qualities. (*Agree*)
- An *extended simile* is one that appears briefly in a poem. (*Disagree*)
- An *allusion* is a reference to a well-known person or thing. (*Agree*)

Clarify the answers for students who may have selected incorrectly.

"Constantly Risking Absurdity (#15)"

Writing

30M

Primary Focus: Students will apply learned poetry skills to compose a final, original, ars poetica. **[W.5.3b]**

WRITING POEMS ABOUT POETRY (30 MIN.)

Introduce Ars Poetica

- Explain to students that poems about the craft of writing poetry have a special name. They are called *ars poetica*. This term is Latin and translates loosely to "the art of poetry."
- Tell students that Ferlinghetti's "Constantly Risking Absurdity (#15)" is an example of *ars poetica.*
- Remind students that throughout this unit, they have learned a lot about reading and writing poetry. In the next activity they will take that knowledge and use it to write their own ars poetica, or poems about writing poetry.
- You may want to list the following items on the board as students offer answers. Then they will have the ideas to consult as they write their original poems.

1. **Literal.** What are different poetic devices a poet might use?
   - » Possible answers include *figurative language*, *metaphor*, *simile*, *repetition*, *rhyme*, *stanza or line breaks*, *allusion*, *personification*, *extended metaphor*, *meter*, and *tone*.
2. **Evaluative.** What is the most important thing you have learned about writing a poem?
   - » Answers will vary. Students may speak about the importance of planning, revising, or drafting. They may reference the utility of looking at other poets as models.

Support

Make sure students have an appropriate understanding of each device before moving on. You may wish to ask students to give an example of each device.

Support

Students who struggle with this exercise may benefit from using a brainstorming or mind-map graphic organizer to answer these questions.

Support

If students struggle with the writing prompt, try a different approach. Ask them to pretend they are writing an instructional poem that will teach a younger student how to write poetry.

Challenge

Lawrence Ferlinghetti wrote his poem in a structure that visually reminds readers of the acrobat's movement. How can you follow his example and use your poem's structure to help show your poem's message?

Poet's Journal 12.2

Writing
Exchanging Information/Ideas

Entering/Emerging
Work with students in a small group to compose an ars poetica. Encourage students to color-code figurative language used in their original poems.

Transitioning/Expanding
Pair students to work together to compose an ars poetica. Encourage students to color-code figurative language used in their original poems.

Bridging
Observe students working independently to compose an ars poetica. Encourage students to color-code figurative language used in their original poems.

3. **Literal.** How would you describe a poet's job? Give a reason to explain your answer.
    - » Answers will vary, though students should collect several different ideas.

- Direct students to Poet's Journal 12.2, review the instructions, and have them follow the prompts to compose their original *ars poetica*.

Poet's Journal 12.2

Now it's your turn to write an *ars poetica*. In your poem you will describe the craft of poetry–why poets should practice it, what poetry does, and how poets should do their jobs. Follow the prompts below to compose your poem. As you work, you might want to think about the list of ideas your class brainstormed. You may also look back at "Constantly Risking Absurdity (#15)" if you would like.

1. Name at least three things you notice about poems you read.
2. Name at least three things you think about when you write a poem.
3. What is the most important thing you have learned about writing poetry?
4. What is your favorite poetic device to use, and why do you like using it?
5. Pretend that someone is reading your poems. What response, emotions, or actions would you want your poem to evoke in the reader?
6. Based on your answer to question 5, what do you think poetry does for people?

Use your answers to write an ars poetica for people who have never written poetry before. What would they need to know in order to write poetry successfully? Make sure your poem tells them at least four different things about what poetry writers should know or do.

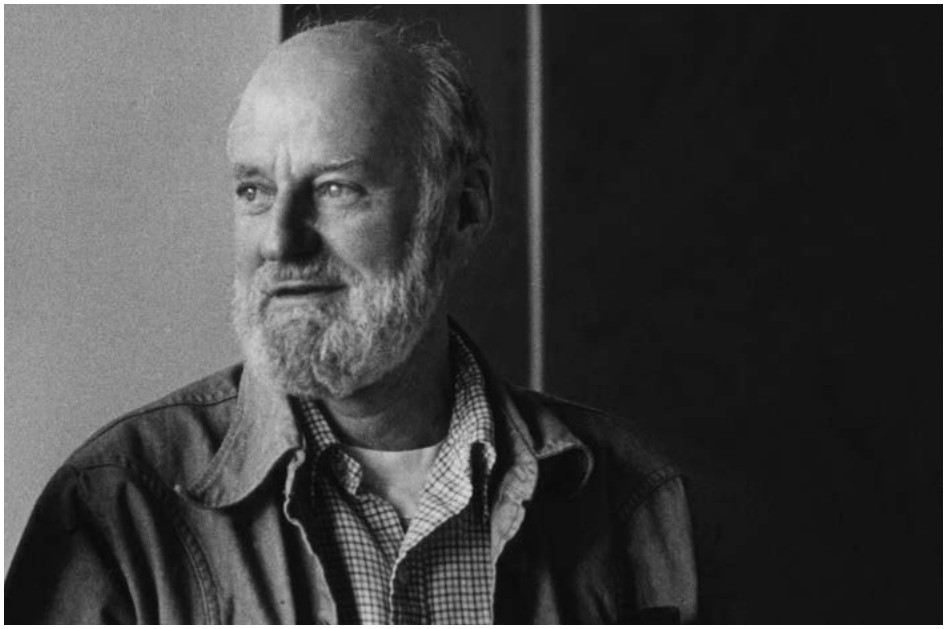
If you finish with time remaining, read back over your poem. Make sure to give it a title. Then think about all the tools you have learned in this unit for reading poetry. Is there someone you know who might enjoy reading or writing poetry? Give that person a copy of this poem as a way to inspire or encourage him or her.

- Ask student volunteers to read their poems aloud to the class.
- As a wrap-up, remind students of all the poetry tools they have learned. You might also advise them on where to find additional poems to read on their own.

End Lesson

ABOUT THE POET

Lawrence Ferlinghetti



Chris Felver/Archive Photos/Getty Images

Lawrence Ferlinghetti was born in Yonkers, New York, in 1919. Several months before Ferlinghetti was born, his father died of a heart attack. Unable to care for him, his mother sent him to live with various relatives, and he eventually landed in France with his aunt. After they moved to America for work, his aunt left suddenly, leaving him with a foster family. It was there that he first encountered poetry.

After serving in the US Navy in World War II, Ferlinghetti began writing poetry by imitating his heroes: T. S. Eliot and Ezra Pound. Determined to develop his own voice, he began to focus on creating a new style of poetry, leading to his collection *A Coney Island of the Mind*. Soon after its publication, Ferlinghetti started a poetry magazine and opened the City Lights Books store in San Francisco.

Ferlinghetti's poetry is known for its creative imagery and humor. He continues to write and publish today.

LESSON

13 Poetry, Final Unit Assessment

	Grouping	Time	Materials
Reading Assessment (40 min.)			
Reading	Independent	40 min	❑ *Poet's Journal*
Writing Assessment (50 min.)			
Writing	Independent	50 min.	❑ *Poet's Journal*

Lesson 13: Poetry, Final Unit Assessment

Unit Assessment

- Tell students they will read a new poem and answer questions about it; then, they will compose a poem of their own and describe the choices they made.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their *Poet's Journals* quietly, re-reading and checking their answers carefully.
- Circulate around the room as students complete the assessment to provide guidance as needed.
- Assist students as needed, but do not provide them with answers.

  Note: These poems were chosen for their complexity and the presence of many of the devices and language students have encountered throughout the unit.

ADMINISTRATION INSTRUCTIONS

- Tell students to open their *Poet's Journal* and read the instructions.
- Tell them to read the poem carefully and complete the reading and writing activities that follow.
- At the end of class, collect *Poet's Journals* and tally students' scores. The following pages show the poem and activities as presented to students. The correct answers are in the pages that follow.
- Distribute paper to students, or direct students to Creative Space section in the back of their Poet's Journal, to complete their writing task.

Universal Access

- During the assessment period, allow students the following accommodations:
  - additional time
  - alternate test setting (small group)
  - use of notes, when appropriate

Lesson 13: Poetry, Final Unit Assessment

Reading Assessment

40M

- Tell students the following: "Today you will read a new poem, 'The Echoing Green' by William Blake. After reading the poem, you will answer several questions and complete a writing activity."

The Echoing Green

William Blake

The sun does arise,

And make happy the skies;

The merry bells ring

To welcome the Spring;

The skylark and thrush,

The birds of the bush,

Sing louder around

To the bells' cheerful sound,

While our sports shall be seen

On the Echoing Green.

Old John, with white hair,

Does laugh away care,

Sitting under the oak,

Among the old folk.

They laugh at our play,

And soon they all say:

'Such, such were the joys

When we all, girls and boys,

In our youth time were seen

On the Echoing Green.'

Till the little ones, weary,

No more can be merry;

The sun does descend,

And our sports have an end.

Round the laps of their mothers

Many sisters and brothers,

Like birds in their nest,

Are ready for rest,

And sport no more seen

On the darkening Green.

READING (40 MIN.)

Note: The following pages show the questions as presented to students.

Reading Questions

Answer the following questions. You may consult the poem as you work.

1. Using letters of the alphabet as you did in earlier lessons, mark the poem's rhyme scheme. You may write the letters on the printed copy of the poem in your *Poet's Journal*.
2. Use your own words to summarize stanza 1.
3. Use your own words to summarize stanza 2.
4. Use your own words to summarize stanza 3.

5. How do "Old John, with white hair" and the other "old folk" feel as they watch the children play? Make sure to quote words from the poem in your answer.

6. What do the "Many sisters and brothers" have in common with "birds in their nest"?

7. When the speaker states "like birds in their nest," what type of figurative language is he using? Give a reason for your answer.

8. The phrase "On the echoing Green" appears in stanza 1 and 2. In stanza 3 it changes to "On the darkening Green." What are some reasons that the poet might make this change?

Reading Score: ___/16 points

Lesson 13: Poetry, Final Unit Assessment

Writing Assessment

WRITING (50 MIN.)

Note: The following pages show the questions as presented to students as well as the correct answers.

Writing Assessment

1. Blake's poem presents adults who look at children and think about growing up. Write your own poem describing your memories of growing up. Make sure your poem includes a title and figurative language such as simile and metaphor. When you have finished your poem, complete the checklist table below.

    » Answers will vary. Students should follow the instructions above. Their poems should be about a personal memory and should contain figurative language and a title.

Check	Statement	Complete the statement 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. It shows my unique imagination in the following way: ___.	
	I have looked over each line and made intentional choices about where to begin and end each line.	No writing here
	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 reader because: ___.	
	My poem has strong images, such as ___.	
	I have chosen the best words to express myself. I took out all the words I don't need.	No writing here
	I have written 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 particular shape, line breaks, long lines, or short lines. I decided ___.	
	I have carefully 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: ___/___ points

Lesson 13: Poetry, Final Unit Assessment

Assessment Analysis

The poem used in the assessment has appropriate complexity as well as many of the devices students have investigated in this unit.

READING ANALYSIS

Correct Answers and Rationales

Item	Correct Answer(s)	Points	Standards
1	The poem consists of rhyming couplets, so its rhyme scheme is AABBCCDDEE (stanza 1) FFGGHHIIJJ (stanza 2) KKLLMMNNOO (stanza 3).	2	RL 5.5, RF 5.4
2	On a spring morning, the birds sing and bells ring as people play in the village green.	2	RF 5.4
3	An old man named John laughs as he sits with his peers. The other elderly people laugh at the playing children, who make them think of their own childhood playtime.	2	RF 5.4
4	Night falls and the children grow tired. The play ends, and the green grows empty and dark.	2	RF 5.4
5	Answers will vary. Student answers should recognize that Old John feels happy and joyful when he watches the children playing, as seen in details such as "laugh at (the children's) play."	2	RL 5.1, RF 5.4
6	Answers will vary, but students may link the children in the shelter of their mothers's laps to the birds resting in the nest.	2	RL 5.4, RF 5.4
7	"Like birds in their nest" is an example of a simile. Students should cite the word as to support their deduction.	2	RL 5.1, RL 5.4, RF 5.4, STD L 5.5
8	Student answers may vary. The poet may be emphasizing particular ideas or phrases to add musical or cyclical qualities to the poem or to make the poem sound more pleasing or distinctive to listeners. Additionally, the repetition varies slightly at the end to show the passage of time.	2	RL 5.1, RL 5.5, RF 5.4

WRITING SCORING

The writing prompt addresses **[W.5.1, W.5.3, W.5.4, W.5.9, L.5.2, L.5.3, L.5.6]**

Score Criteria

Award students one point for each of the checks they have made where their writing exhibits intentional, appropriate choices.

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 content and theme.
3. Award an additional point if students have used figurative language, alliteration, or another form of emphasis.

Pausing Point

Take the final two days to address students' performance in this unit, using 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. When assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

REMEDIATION

For a detailed description of remediation strategies, which address lagging skills in Reading Comprehension, Fluency, Grammar and Morphology, Spelling, and Writing, refer to the Program Guide.

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:

- 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.

1. Students should read the enrichment poem "The Negro Speaks of Rivers" by Langston Hughes.
2. Students should read the enrichment poem "I Am Offering This Poem" by Jimmy Santiago Baco.

The Negro Speaks of Rivers

Langston Hughes

I've known rivers:

I've known rivers ancient as the world and older than the

flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln

went down to New Orleans, and I've seen its muddy

bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

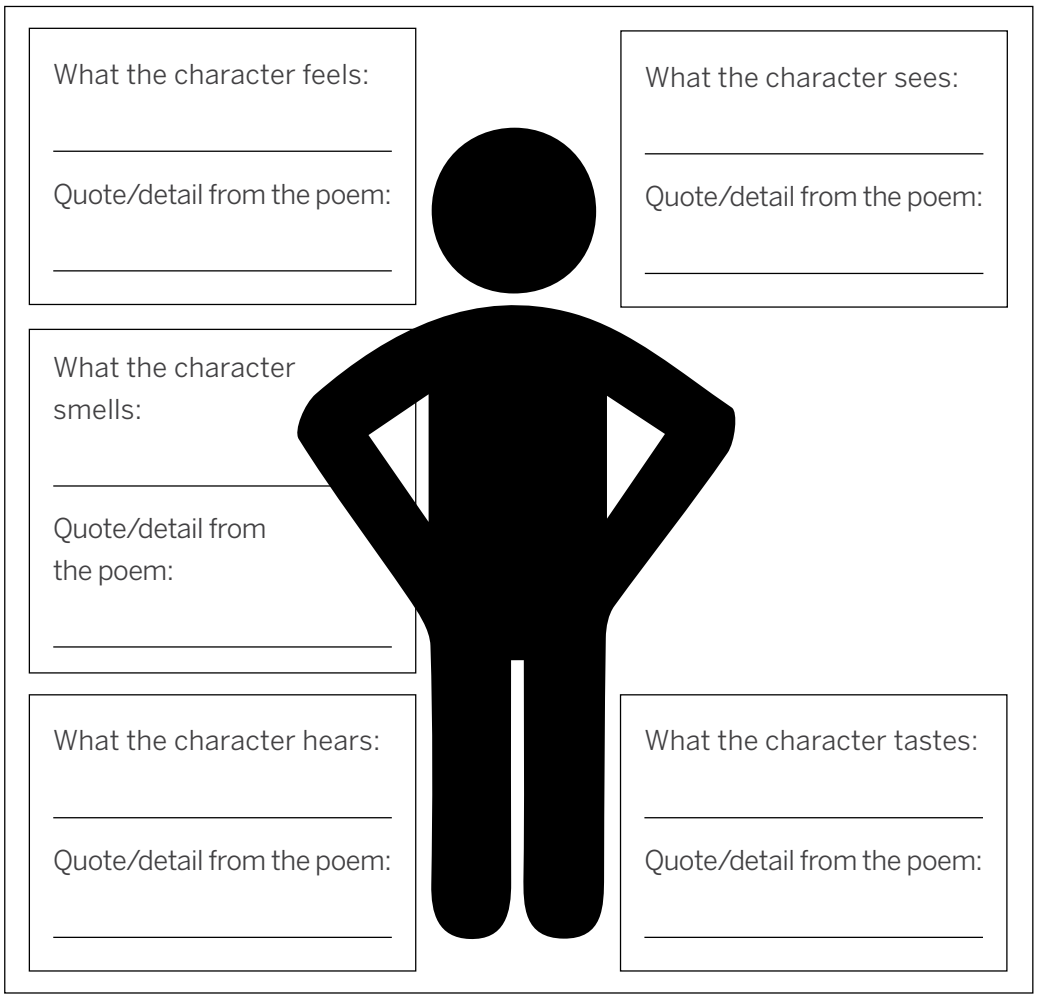
Poet's Journal PP.1

Short-Answer Writing Questions—Text-Based

1. Who is the narrator of the poem?
2. What traits of the speaker are emphasized?
3. What metaphors, similes, or other forms of figurative language does this poet use?
4. Identify an example of repetition of words or phrases in the poem.
5. In one sentence, describe what this poem is about.

Graphic Organizer

Langston Hughes uses many different sensory details to help the reader to feel, see, smell, taste, and hear throughout this poem. Imagine yourself as the narrator of the poem. Complete the graphic organizer to infer what the narrator has experienced.



Writing Questions—Creative

6. What does it mean to have a "soul...grown deep like the rivers?"
7. Create your own poem using an element of nature as a metaphor to describe your life, your family, your culture, or your history. Your poem should also use rhythm and repetition.
8. Use the space below to add an illustration of your metaphor.

Vocabulary

Core Vocabulary for "The Negro Speaks of Rivers" by Langston Hughes

ancient, adj. belonging to the very distant past and no longer in existence

bosom, n. woman's chest

I Am Offering This Poem

Jimmy Santiago Baca

I am offering this poem to you,
since I have nothing else to give.
Keep it like a warm coat
when winter comes to cover you,
or like a pair of thick socks
the cold cannot bite through,

    I love you,

I have nothing else to give you,
so it is a pot full of yellow corn
to warm your belly in winter,
it is a scarf for your head, to wear
over your hair, to tie up around your face,

    I love you,

Keep it, treasure this as you would
if you were lost, needing direction,
in the wilderness life becomes when mature;
and in the corner of your drawer,
tucked away like a cabin or hogan

in dense trees, come knocking,

and I will answer, give you directions,

and let you warm yourself by this fire,

rest by this fire, and make you feel safe

I love you,

It's all I have to give,

and all anyone needs to live,

and to go on living inside,

when the world outside

no longer cares if you live or die;

remember,

I love you.

Poet's Journal PP.2

Poet's Journal PP.2

Short-Answer Questions

1. Summarize the poem you read.
2. Suggest a new title for the poem, one that highlights a different part of the poem than its current title.
3. What devices does the poet use? Complete the table below using examples from the poem.

Poetic Device	Example(s) from "I Am Offering This Poem"
Repetition	
Simile	
Personification	
Point of View	

Graphic Organizer

The poem uses several similes to compare various things to a poem. Complete the table below.

Item	Quotes from the Poem	In your own words, how is the poem like this item?
		
		
		
		

Writing Questions—Creative

4. Write down two new words that you learned while reading the poem, then use each word in an original sentence.

5. "I Am Offering This Poem" uses figurative language and repetition to describe a poem as a gift. Write your own poem as a gift to someone you care for or who has helped you in your life. If you wish, you can include some of the devices you learned about: anaphora, allusions, repetition, alliteration, parallel structure, and figurative language.

Vocabulary

Core Vocabulary for "I Am Offering This Poem" by Jimmy Santiago Baca

mature, adj. fully developed physically; full-grown

dense, adj. closely compacted in substance

hogan, n. a traditional Navajo hut of logs and earth

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 would you want to be treated during and after your performance?" Collect responses onto a list to post in the classroom as "Rules for Discussion."

You may wish to change the classroom environment—for example, 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 two lines from an exercise they are proud of or a full poem they have created.

As students perform, the audience should write reflections on the work of their peers. Use the short reflection sheet to help students understand how to construct positive feedback.

Support

To eliminate stress, draw a student's name from a hat and have him/her read his/her work. Then, allow the student to select the next reader. Explain that after the performance, each performer will receive positive peer feedback from the audience.

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.

Poet's Journal PP.3

Performance Reflection Sheet

1. What did you like about the subject of the poem?
2. What is this poem about?
3. What did you like about the language in the poem?
4. Did the student use figurative language, or alliteration, or anaphora?
5. What did you like about how the speaker performed the poem? Did anything stand out for you? What was it and why?

Remember to focus on positive feedback. Of course you can have constructive criticism, too (e.g. what can be improved). You may wish to write that down, but do not share it for now.

POETRY PORTFOLIO (LONG TERM)

Tell students that blank pages have been included in the back of their *Poet's Journals*. Ask them to continue working on their poems, and to write new poems on these pages. At the end of the year, students may wish to submit a "portfolio" of their poems and illustrations. Ask them to add a poet's bio about themselves.

Grade 5 | Unit 3

Teacher Resources

In this section, you will find:

- Glossary

Grade 5 | Unit 3

Glossary

A

absurdity, n. foolishness, stupidity, or senselessness

Allah, n. Arabic word for God

allusion, n. an indirect reference to an outside work of art or a cultural figure

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

ancient, adj. belonging to the very distant past and no longer in existence

apostrophe, n. writing that addresses a person or thing that is not present

arbor, n. structure used for supporting vines, which wind around the arbor as they grow

ars poetica, n. a poem about the craft of poetry

assurance, n. a promise

astronomer, n. scientist who studies outer space and the bodies (such as stars, moons, and planets) in it

B

beams, n. thick piece of wood or steel

bosom, n. a woman's chest

C

cautious, adj. careful

content, adj. the words or subject of a piece of writing

convenient, adj. nearby or easy to find

Copper Beech, n. a large tree that can live for several hundred years and grow to a height of over 150 feet

D

dense, adj. closely compacted in substance

dew, n. drops of water that form overnight

E

emblem, n. a symbol

entrechats, n. dance-like jumps in which the performer taps his or her feet together quickly while in the air

evident, adj. clear or obvious

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

exiled, n. away from one's homeland

F

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

figures, n. numbers or diagrams

fluster, n. a confused feeling

form, n. the shape, structure, or appearance of a piece of writing

G

glinting, adj. a sparkling or shining

H

hogan, n. traditional Navajo hut of logs and earth

I

immense, adj. extremely large

implied metaphor, n. a comparison that is not made directly

indifferent, adj. uncaring

J

Joha, n. a character in Palestinian folktales who is known for playing tricks

L

learn'd, adj. a shortened version of *learned* (in which the apostrophe stands in for missing letter e) used to describe people, especially those who have spent many years studying one subject

lecture, n. a talk, usually given by a teacher or other expert, on a single topic

line break, n. the place where a line ends

M

mature, adj. fully developed physically; full-grown

metaphor, n. a figure of speech in which words typically used to describe one thing are used to describe something else in order to suggest a likeness

mystical, adj. not of this world

O

oar, adj. a long, thin, usually wooden pole with a blade at one end, used to row or steer a boat

P

parallel structure, n. when the same form is repeated in a series of lines or stanzas; poets often use parallel structure to demonstrate that they are linking two ideas or descriptions

perceive, v. to understand or see

perforce, adv. necessarily

personification, n. describing nonhuman things as if they had human qualities

plash, n. a splash

proofs, n. in math, arguments that show an idea or rule must be correct

pulsing, adj. throbbing rhythmically, like a heart beating

Q

quatrain, n. a four-line stanza

R

rhyme, n. words that end in the same sound or sounds

rhyme scheme, n. the pattern of repeated rhyming words in a poem

rime, n. variation of the word rhyme

rue, v. to feel sorry about or regret

S

scuppernongs, n. large grapes found in the southeastern United States

seam, n. the place where two things connect

simile, n. a comparison of two different things using the words like or as

slant rhyme, n. when two words share only the same final consonant sound (example: crumb and home)

spread eagle, n. a kind of jump in which the arms and legs are stretched out so that the body takes the shape of an X

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

stanza break, n. the blank space that divides two stanzas from each other

supposed, adj. believed to be true

T

taut, adj. stretched tightly

theme, n. main point or topic

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

transfixed, adj. intensely focused

U

unaccountable, adj. something that cannot be explained; a person who does not take responsibility

V

variation, n. a different approach to a topic

vast, adj. extremely big

veteran, n. a person who has been in the military

villanelle, n. a poetic form with nineteen lines and a set pattern of repeating lines and rhyming words

W

wake, n. a trail of disturbed water or air left by the passage of a ship or aircraft

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