



**Bluebonnet  
Learning**

K-5 Reading Language Arts

ENGLISH

# POETRY: WONDROUS WORDS



**GRADE 4 UNIT 7 | ACTIVITY BOOK**

EDITION 1

Acknowledgement:

Thank you to all the Texas educators and stakeholders who supported the review process and provided feedback. These materials are the result of the work of numerous individuals, and we are deeply grateful for their contributions.

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# Introduction

The American poet Emily Dickinson, who lived in the 1800s, once compared poetry to possibility, and that seems like a good comparison, because poetry uses a set of tools called figurative language to show how words can mean many different things, depending on how you use them. Poets write about all sorts of subjects, from how they feel to what they believe, from questions they have to their dreams for themselves and the world. In this unit, you will study poems written by people from different countries and time periods. You'll learn how to read poems aloud and how to figure out what possibilities each poem holds. You'll also learn how to recognize the tools poets use and to use them in poems of your own. We hope you'll enjoy learning all about these possibilities!

*Now let's get started!*







Name: \_\_\_\_\_

Date: \_\_\_\_\_

1.1

Reading “Wonderful World” and Alliteration

1. The speaker of the poem has chosen a subject in each line. What do all of the subjects have in common?

2. Why might this person be asking all these questions?

3. Look at the letters you wrote by each line of the poem. Now write in the chart below five new letters of the alphabet, making sure not to repeat the ones you wrote by the lines of the poem. Then fill in the chart, making sure that each word you use starts with the letter on its line. The first line shows an example from “Wonderful World”.

	Animal	Verb or Action Word	Feeling
ex: w	<i>whimsical</i>	<i>whales</i>	<i>whirl</i>
letter 1:			
letter 2:			
letter 3:			
letter 4:			
letter 5:			



## 1.1

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

4. Once you have completed the previous chart, use the words on each line to form a sentence. Try to make each one a sentence that you find interesting. You may revise the chart if you wish. Write your sentences on the lines below.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Reading “Wishes”

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

1. Look at the poem’s question lines. How many questions are on each line?

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2. What do the questions on line 1 have in common with each other?

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---

3. Reread the poem, looking for end words with the same rhyme sound.  
Then write the rhyming pairs here. Don’t forget to include slant rhymes.

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# 1.2

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. List three things from the poem or images that the speaker believes he will get when he is king.

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---

---

5. What would a king do with each of these items?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. In “Wishes,” the speaker dreams of becoming king. Write down the job you would most like to have.

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2. Using the list of questions your class assembled, pick the ones that interest you most. Write one question on every line with a Q next to it.

Q: \_\_\_\_\_

---

A: \_\_\_\_\_

Q: \_\_\_\_\_

---

A: \_\_\_\_\_

Q: \_\_\_\_\_

---

A: \_\_\_\_\_

Q: \_\_\_\_\_

---

A: \_\_\_\_\_



# 1.3

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Q: \_\_\_\_\_

\_\_\_\_\_

A: \_\_\_\_\_

Q: \_\_\_\_\_

\_\_\_\_\_

A: \_\_\_\_\_

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



# Vocabulary

## Core Vocabulary

crave - v.

to want or wish for

lack - v.

to be without

steed - v.

horse, usually ridden by an important person or warrior



## Literary Vocabulary

alliteration-n.

the repetition of sounds at the beginning of several words in order or near one another

dedication-n.

note in or after the title that shows the author wrote the poem for a special person

repetition-n.

saying the same letters, sounds, or words over and over again


slant rhyme-n.

words that share only the final consonant sound

### REMINDER

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





# Wonderful World

Whimsical whales whirl in the wide ocean.

Outstanding orange orchards smell so sweet.

Refreshing rainbows radiate a range of colors.

Lush leaves line the limbs of trees.

Dazzling days dance into the night.



# Wishes

Norman Ault

What do you look for, what do you seek?

A silver bird with a golden beak.

What do you long for, what do you crave?

Golden gems in a silver cave.

What do you lack, and what do you need?

A silver sword and a golden steed.

What do you want, of what do you dream?

A golden ship on a silver stream.

What do you have, and what do you own?

A silver robe and a golden crown.

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

Only the king of the land and the sea.



## Norman Ault

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

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







## 2.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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

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

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

**NOTE TO STUDENT**

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





## 2.1

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

For example, a student named Lauren might say:

*One time I dreamed I could fly.*

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

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

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

*Once, Lauren dreamed she could fly.*

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

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

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

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

**NOTE TO STUDENT**

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





Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Point of View

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

1. Emily dreamed of going on a trip to India with her uncle. \_\_\_\_\_
2. I dreamed about riding a racehorse. \_\_\_\_\_
3. My little brother dreamed of being president after he went to Washington, D.C. \_\_\_\_\_
4. Austin had a dream about being a Major League baseball player. \_\_\_\_\_
5. Sofia's mother had dreamed for years about opening a restaurant. \_\_\_\_\_
6. In the dream, the friendly dragon offered to let us ride on his back. \_\_\_\_\_
7. After hearing the astronaut speak, our class dreamed of going to Mars someday. \_\_\_\_\_
8. Write a first-person sentence about a dream you have had while sleeping.  
\_\_\_\_\_
9. Write a first-person sentence about something you dream of doing or becoming.  
\_\_\_\_\_
10. Write a third-person sentence about one of your partner's dreams.  
\_\_\_\_\_



## 2.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Reading “My First Memory (Of Librarians)”**

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

1. Is this poem in first- or third-person? List the word or words in the poem that make this clear.

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2. Based on the title of the poem, what is the narrator describing? Put the answer in your own words.

---

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3. The narrator lists two reasons the chairs might not have fit her very well. Name both reasons.

---

---

4. The narrator describes the librarian’s smile. Based on the description, how do you think the narrator felt about seeing the librarian? Give a reason for your answer.

---

---



Name: \_\_\_\_\_

Date: \_\_\_\_\_

5. In the final stanza, the narrator says she felt anticipation about visiting the library. Using the third-person, write a sentence that describes, in your own words, how the narrator felt when she was at the library.

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6. When you read Nikki Giovanni's biography, you were asked to think about how she might have felt about libraries and librarians when she was younger. Based on your answers to questions 4 and 5, does the poem show Giovanni feeling the way you expected? Explain your answer.

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7. How can books be like another world like the speaker describes in the next-to-last line of the poem?

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## 2.4

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Visualizing Detail**

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

1. Look back at the poem and underline any words that help describe what the library looked like.
2. For each item you underlined, think about how to draw that. Use the details from the poem to help you. For example, does Giovanni remember that some objects were big? Does she tell you the shape of the furniture? Think about how these details can help you imagine what the room looked like.
3. Take one description and draw it in the space below. Make sure to think about where in the space it should be located.
4. The narrator describes the entrance of the library, "In the foyer up four steps a semi-circle desk *presided*." *Presided* means to watch over or be in charge of something. What figurative language is this an example of? What does it make you imagine?
5. As you draw each thing, label it with a word from the poem that helped you imagine how to draw it.
6. Keep adding objects to your library until it looks like the one in the poem.

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



Name: \_\_\_\_\_

Date: \_\_\_\_\_

2.4

continued

A large rectangular box for writing, with a decorative wavy line border on the right side. The box is empty and occupies most of the page.



## 2.5

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Planning Memory Poems**

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

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

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

2a. \_\_\_\_\_

2b. \_\_\_\_\_

2c. \_\_\_\_\_

2d. \_\_\_\_\_



Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

3a. \_\_\_\_\_

3b. \_\_\_\_\_

3c. \_\_\_\_\_

3d. \_\_\_\_\_

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

4a. \_\_\_\_\_

4b. \_\_\_\_\_

4c. \_\_\_\_\_

4d. \_\_\_\_\_



## 2.5

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

5a. \_\_\_\_\_

5b. \_\_\_\_\_

5c. \_\_\_\_\_

5d. \_\_\_\_\_

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

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







# Vocabulary

## Core Vocabulary

anticipation-n.

excitement about something before it happens

bankers' lights-n.

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

card catalogue-n.

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

foyer-n.

an entryway, often leading into another room

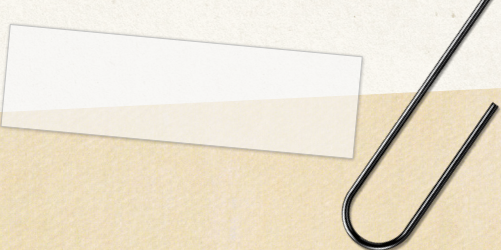
preside-v.

rule over or be in charge of

quilt rack-n.

used for hanging quilts and blankets once they are folded





## Literary Vocabulary

content-n.


the message of a poem or other text

form-n.

the structure or appearance of a poem or other text

free verse-n.

a poem with no rhyme scheme or set pattern of beats



### REMINDER

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







# My First Memory (of Librarians)

Nikki Giovanni

This is my first memory:

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

A line of green shades—bankers' lights—down the center  
Heavy oak chairs that were too low or maybe I was simply  
too short

For me to sit in and read

So my first book was always big

In the foyer up four steps a semi-circle desk presided  
To the left side the card catalogue  
On the right newspapers draped over what looked like  
a quilt rack

Magazines face out from the wall

The welcoming smile of my librarian

The anticipation in my heart

All those books—another world—just waiting

At my fingertips.



## Nikki Giovanni

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

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

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



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Figurative Language in Poetry

### Part 1

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

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


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

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

Example: The pen is mightier than the sword.

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

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



#### NOTE TO STUDENT

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



## 3.1

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Part 2

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

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

Figurative statement	Literal meaning
I'm so hungry I could eat a horse!	<i>I am very hungry.</i>
1. It's raining cats and dogs!	
2. The sun smiled on us!	
3. Don't let the cat out of the bag!	
4. It sank like a stone.	



Name: \_\_\_\_\_

Date: \_\_\_\_\_

3.2

Interpreting Similes in “Harlem”

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

Line	Simile	Literal meaning
Line 4		<i>to grow infected</i>
Line 2–3		
Line 6		
Line 7–8		
Line 9–10		



## 3.2

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Figurative meaning	In the poem, is this positive or negative?
deferred dreams are a kind of sickness	negative



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Developing Memory Poems

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

First, read over your notes on Poet's Journal 2.5. You will also see that your teacher has left you some comments about additional details you might add to your notes. If you have any questions about your teacher's comments, raise your hand to get help. Once you understand your teacher's comments, think about how you might do what your teacher suggests to improve your work.

Write down any changes you might make based on your teacher's comments.

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

1. In one sentence, describe the most important thing that happens in your memory.

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2. How did you feel when this happened?

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# 3.3

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

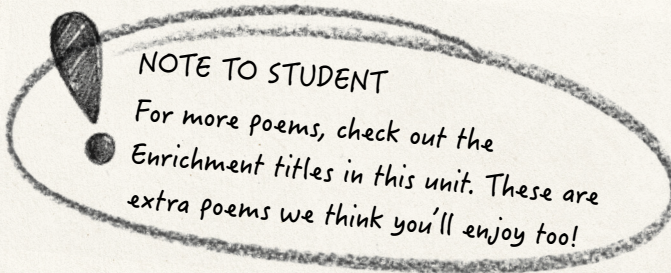
1. What two words could you use in your poem to help describe that feeling?

\_\_\_\_\_

2. Write a simile that shows readers how you felt in the memory.

\_\_\_\_\_

You will start drafting your poem next.





Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Drafting Memory Poems

Now that you've planned and revised your ideas, it's time to draft your memory poem! As you work, you should consult the description of your memory that you prepared with Poet's Journal 2.5 and 3.3 (Lesson 2). Use these materials as you answer the following questions:

1. In one sentence, write the topic of your memory.

---

---

2. In revision, you developed a simile to show readers how you felt in this memory. Copy that simile here.

---

---

3. Pick one important word that you want to stress as a way of showing your poem's tone. Write that word here.

---

4. How will you emphasize the word you picked in question 3?  
Circle your answer.

I will emphasize it through repetition.

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

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



## 3.4

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

A. \_\_\_\_\_

B. \_\_\_\_\_

C. \_\_\_\_\_

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



Date: \_\_\_\_\_

continued

- [illegible]









# Vocabulary

## Core Vocabulary

defer-v.

to put off or delay

fester-v.

to grow infected

renaissance-n.

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



## Literary Vocabulary

figurative language-n.

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

literal meaning-n.

the dictionary definition of a word

metaphor-n.

comparison that does not use like or as

simile-n.

comparison using the word *like* or *as*







# Harlem

Langston Hughes

What happens to a dream deferred?

Does it dry up  
like a raisin in the sun?  
Or fester like a sore —  
And then run?  
Does it stink like rotten meat?  
Or crust and sugar over —  
like a syrupy sweet?

Maybe it just sags  
like a heavy load.

*Or does it explode?*



# Langston Hughes

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

Hughes wrote about African American life between the 1920s and 1960s. His experiences traveling the world influenced his poetry. His work covered many different topics, from beautiful things to ugly things. His style was compared to jazz and blues music, perhaps due to its repetition and rhythm, or perhaps because his poems are lyrical and emotional. Hughes was proud of his culture and heritage, despite obstacles he faced. His poetry imagined a world of equality. He died in 1967.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Providing Feedback

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

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

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

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

1. Using your own words, describe the main thing that happens in your partner's poem.

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2. The previous lesson asked you to emphasize a word or phrase in your poem. What word or phrase seems to be emphasized in your partner's poem? You may look at the written poem as you think about your answer; make sure to give a reason for your answer.

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## 4.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Understanding Metaphor**

Up to now, the poems in this unit have used figurative language in clear ways.

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

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

1. At the end of the poem, Whitman writes, “Each singing what belongs to him or her and to none else.” Using your own words, explain what Whitman means here.

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2. Whitman makes sure to explain that the singers are all doing some kind of work. Here, he is probably not saying that everyone is singing at their jobs! Instead, he seems to compare work to singing. Write down ways that each of the following kinds of work might be like singing.

A. Shoemaking: \_\_\_\_\_

---

B. Plowing a field: \_\_\_\_\_

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## 4.2

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.2

continued

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

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Date: \_\_\_\_\_

## 4.3

# Planning

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

This image shows a single sheet of white, slightly textured paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.







Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “I Hear My School Singing”

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

1. Whitman's poem describes many different kinds of workers that help make up America. What different kinds of workers help make up your school?

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2. Whitman compares the work of Americans to songs. What kind of songs do you hear in the school? For example, students' feet as they enter the class might make a drumlike sound.

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



# 4.4

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

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# Vocabulary

## Core Vocabulary

beam - *n.*

a thick piece of wood

blithe - *adj.*

happy and untroubled

intermission - *n.*

a break in the middle of something, usually a performance

mason - *n.*

someone who builds things with stone

melodious - *adj.*

pleasant sounding

robust - *adj.*

healthy and strong

varied - *adj.*

different from each other or diverse



# I Hear America Singing

Walt Whitman

I hear America singing, the varied carols I hear,  
Those of mechanics, each one singing his as it should be blithe and strong,  
The carpenter singing his as he measures his plank or beam,  
The mason singing his as he makes ready for work, or leaves off work,  
The boatman singing what belongs to him in his boat, the deckhand singing  
on the steamboat deck,  
The shoemaker singing as he sits on his bench, the hatter singing as he  
stands,  
The wood-cutter's song, the ploughboy's on his way in the morning, or at  
noon intermission or at sundown,  
The delicious singing of the mother, or of the young wife at work, or of the girl  
sewing or washing,  
Each singing what belongs to him or her and to none else,  
The day what belongs to the day—at night the party of young fellows, robust,  
friendly,  
Singing with open mouths their strong melodious songs.



# Walt Whitman

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

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

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



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Interpreting Metaphor

Interpret the meaning of the metaphor you are assigned. Your teacher will review an example before you start.

Example. Line 1

More lines from the first stanza are listed below. Circle the letter of the line your teacher assigns your group. Then work together as a group to fill out the graphic organizer for your metaphor.

### Metaphors:

A. Line 2

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B. Line 3

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---

C. Line 4

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---

D. Line 5

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# 5.1

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

E. Line 6

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---

F. Line 7

---

---

G. Line 8

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---

Write your metaphor on the line below:

I am \_\_\_\_\_.

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



Name: \_\_\_\_\_

Date: \_\_\_\_\_

5.1

continued

Fill in the last words of your metaphor below.	What does this thing do, or how does it act?	What does this thing feel, smell, taste, or look like?
<i>feather on the bright sky</i>	<i>A feather is light and floats through the air when you drop it; a bright sky is due to the light of the sun.</i>	<i>The sky looks bright when the sun is shining. The feather does not feel heavy; feathers are usually found on birds.</i>



## 5.1

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

How might this relate to the speaker?	What do you think this metaphor means in your own words?
<i>The speaker might feel as light as a feather floating through life with ease or the speaker might be comparing themselves to a bird flying through the sky.</i>	<i>Both the speaker and a bird in a sunny sky can move through life with ease.</i>







# Vocabulary

## Core Vocabulary

lustre, n.

a glowing reflection of light

meadows, n.

low land that is covered mostly in grass

cluster, n.

a grouping that is positioned especially close together

dawn, n.

beginning of light, resulting from the sun's rising

sumac, n.

any flowering vines, shrubs, and trees within the genus *Rhus* of the cashew family

pomme blanche, n.

a plant of central North America with an edible starchy root

## Literary Vocabulary

anaphora—n.

the repetition of words at the start of a series of lines in a poem



# The Delight Song of Tsoai-talee

N. Scott Momaday

I am a feather on the bright sky  
I am the blue horse that runs in the plain  
I am the fish that rolls, shining, in the water  
I am the shadow that follows a child  
I am the evening light, the lustre of meadows  
I am an eagle playing with the wind  
I am a cluster of bright beads  
I am the farthest star  
I am the cold of dawn  
I am the roaring of the rain  
I am the glitter on the crust of the snow  
I am the long track of the moon in a lake  
I am a flame of four colors  
I am a deer standing away in the dusk  
I am a field of sumac and the pomme blanche  
I am an angle of geese in the winter sky  
I am the hunger of a young wolf  
I am the whole dream of these things  
You see, I am alive, I am alive  
I stand in good relation to the earth  
I stand in good relation to the gods  
I stand in good relation to all that is beautiful  
I stand in good relation to the daughter of Tsen-tainte  
You see, I am alive, I am alive



## N. Scott Momaday

N. Scott Momaday was born in Lawton, Oklahoma in 1934. His mother is of European and Cherokee heritage and his father is of Kiowa heritage. He spent much of his childhood on Navajo, Apache, and Jemez Pueblo reservations in the Southwest, where his parents taught. His writings, which embody Kiowa oral traditions, also include various facets of Kiowa culture and tradition. Momaday has earned a Ph.D. in English Literature from Stanford University and has received several literary awards, including a Pulitzer Prize.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Figurative Language: Nature**

In the previous lesson, you analyzed the metaphors in lines 1–8. The remaining lines in the first stanza include metaphors, almost all of which are connected to nature.

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

Your teacher will practice this with the ninth line of stanza 1.

1. What are some possible figurative meanings for the tenth and eleventh lines of stanza 1?

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2. What are some possible figurative meanings for the twelfth and thirteenth lines of stanza 1?

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6.7

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. What are some possible figurative meanings for the fourteenth and fifteenth lines of stanza 1?

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4. What are some possible figurative meanings for the sixteenth and seventeenth lines of stanza 1?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Planning Anaphora Poems

### Planning

In writing, it is important to think about what you want to accomplish before you begin. This exercise will help you do that. You will write one stanza during this lesson. You may choose to continue adding to this poem on your own. First consider what you are going to write: a poem that uses anaphora to describe different aspects of your own personality.

Think about how Momaday does this: He uses nature and the environment as representatives of what it means to be alive.

1. Think about your own life and the things that are most important to you. What elements of nature will you use as a metaphor to represent different parts of your life or identity in the lines of your anaphora poem?
2. Think about the way Momaday uses anaphora. Start each line of your poem by saying “I am \_\_\_\_.”

### Organizing

Now that you have an idea of how you will include anaphora, you need to develop ideas about how to organize the different characteristics. In this exercise, you'll use natural elements just as Momaday did. Think about how you can use ideas that describe your personality, what you do, and how you feel as a strategy for drafting your poem. Follow the prompts below to list the parts of your life or identity that you will write about in the poem.

3. Momaday's first stanza uses elements of nature. List at least two features of nature that are metaphors for your personality. For example, if you are stubborn, you might describe yourself as a boulder or mountains, because these are not easily moved.



## 6.2

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. Momaday's first stanza describes actions in the natural world. List at least two actions you see in nature that describe what you do. Like Momaday, you may use figurative language here. For example, if you are someone who is always moving, you might write "I am the crashing of waves."
5. Momaday and other poets often use feelings to guide their metaphors. List an element of nature that represents your feelings. For example, if you are often joyful, you might write, "I am the rainbow after it storms."

If you finish this section with time remaining, go back and try to add two more nature metaphors to each of your lists. For example, for question 3, you would add two more nature metaphors for your personality; for question 4, you would add two more nature metaphors for what you do; and for question 5, you would add two more nature metaphors for how you feel. All of these should be representative of your life, personality, or identity.

**Planning Checklist.**

1. Think about elements of nature that could represent your identity.
2. Start each line with "I am."
3. List nature metaphors for your personality.
4. List actions in nature that describe you.
5. List an element of nature that represents your feelings.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Drafting Anaphora Poems

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

- Make sure to use anaphora by including your phrase from step 2 at the start of each line.
- Make sure to include different aspects of your life, personality, or identity by using some of the items you brainstormed on your lists in steps 3–6.
- If you finish drafting with time remaining, go back and try to add two more details to your poem.









Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Alliteration

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

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

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

Examples:

Letter: S

*Shea spied swans.*

Letter: W

*Wally watched walruses.*

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_



# 7.1

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

Examples:

Letter: S

*Shea spied swans swimming silently.*

Letter: W

*Wally watched walruses waiting in the water.*



Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.2

Interpreting Similes

The following chart lists lines from Mora’s poem. Each line contains a simile that has to do with one of the five senses: smell, touch, sight, sound, or taste. For each line, write down the simile and the sense it deals with. Then think about what each simile might say about words and complete the possible figurative meaning of the simile.

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

Line	Simile	Sense (you may have more than one sense)	Figurative meaning: how this applies to words
Line 4		taste	Words can be sweet or pleasant to your mouth; they can be fun to say.
Line 5			
Line 6–7			
Line 7			



7.2

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Figurative meaning: how this applies to words				
Sense (you may have more than one sense)				
Simile				
Line	Line 8-9	Line 10	Line 11	Line 12



Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.2  
continued

Figurative meaning: how this applies to words				
Sense (you may have more than one sense)				
Simile				
Line	Line 13	Line 14	Line 15–16	Line 16–17



7.2  
continued

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

Figurative meaning: how this applies to words				
Sense (you may have more than one sense)				
Simile				
Line	Line 18	Line 19	Line 20	Line 21



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Writing with All Five Senses

Now it's your turn to write using all five senses and alliteration! In this activity you will follow Mora's example and write a poem about something that is extremely important to you. Follow the instructions below to plan, organize, and draft your poem.

1. Mora writes about words because she values them. In this poem you will write about something that is very important to you. Take a minute to think about an object that you value. It may not be something you actually own, but it should be something you know well enough to describe in a lot of different ways. When you have decided on the object you will write about, write it below.  
  
\_\_\_\_\_
2. Mora's poem uses all five senses to describe words. You will do the same thing in your poem. For each letter below, describe how the sense listed applies to your object. Depending on the object you selected, you may not be able to give a literal meaning for each sense. For example, if you selected a favorite rock to write about, you have probably never tasted it! But think about how Mora uses similes to introduce a figurative meaning into her descriptions. Try to do the same with your object.

A. What does it feel like when you touch it?

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# 7.3

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

B. What does it smell like?

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---

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C. How does it sound?

---

---

---

D. What does it look like?

---

---

---

E. What does it taste like?

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---

---



Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.3

*continued*

3. Mora describes how she feels free like words. How does your object make you feel?

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4. Describe a way that you are like your object.

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5. Now pick one of your answers from above and think about a way to describe it using alliteration. Write that here.

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## 7.3

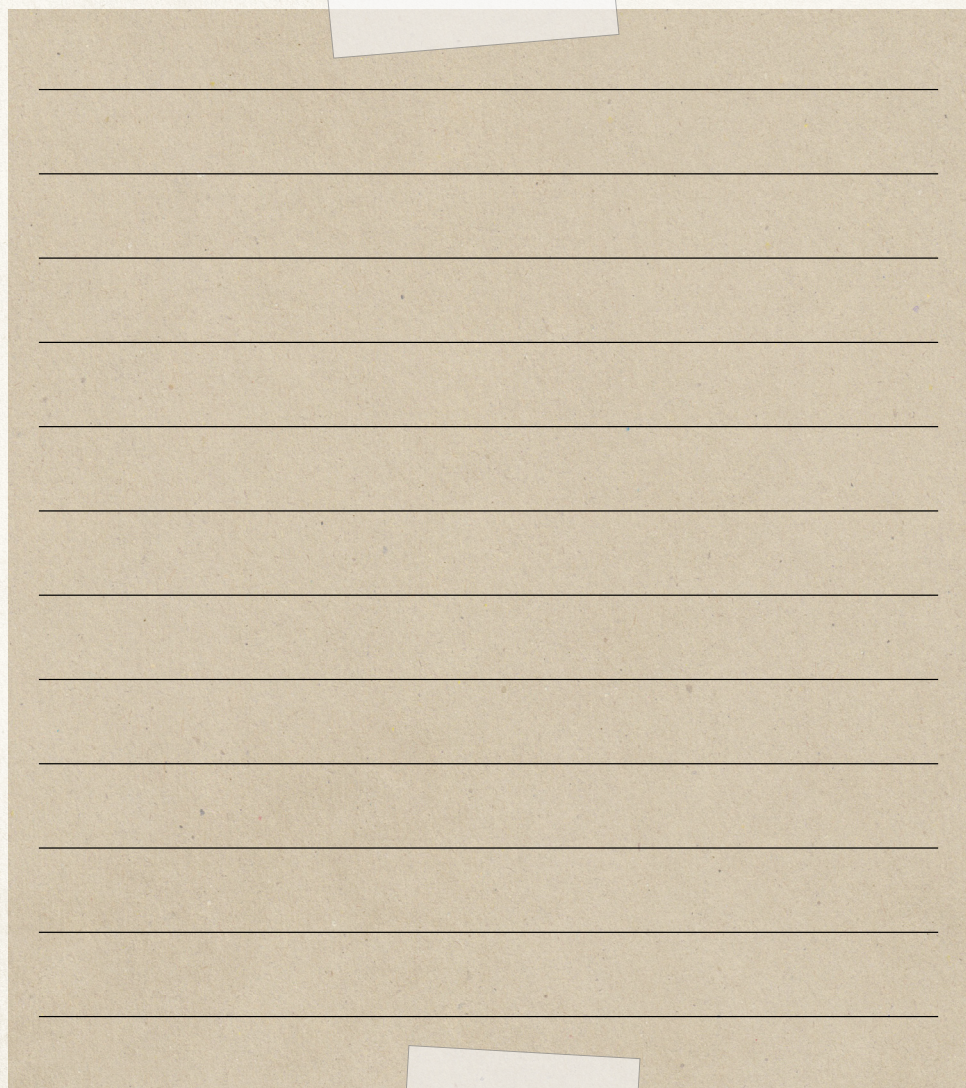
*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Now that you've thought about the things you might include in your poem, it's time to write! Use the lines below to describe your object. Make sure to use all five senses.

If you finish with time remaining, read back over your poem silently. Try to add alliteration to another line. Then try to add a simile.





# Vocabulary

## Core Vocabulary

plume - n.

a feather, either on a bird or used as decoration such as on a woman's hat

### REMINDER

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







# Words Free as Confetti

Pat Mora

Come, words, come in your every color.  
I'll toss you in storm or breeze.  
I'll say, say, say you,  
Taste you sweet as plump plums,  
bitter as old lemons,  
I'll sniff you, words, warm  
as almonds or tart as apple-red,  
feel you green  
and soft as new grass,  
lightweight as dandelion plumes,  
or thorngray as cactus,  
heavy as black cement,  
cold blue as icicles,  
warm as *abuelita's* yellowlap.  
I'll hear you, words, loud as searoar's  
Purple crash, hushed  
as *gatitos* curled in sleep,  
as the last goldlullaby.  
I'll see you long and dark as tunnels,  
bright as rainbows,  
playful as chestnutwind.  
I'll watch you, words, rise and dance and spin.



I'll say, say, say you  
in English,  
in Spanish,  
I'll find you.  
Hold you.  
Toss you.  
I'm free too.  
I say *yo soy libre*,  
I am free  
free, free,  
free as confetti





## Pat Mora

Pat Mora is a Latina poet and author. Born in El Paso, Texas in 1942 on the Mexico-US border, she grew up speaking English and Spanish at home. Her love of poetry started early: “I always liked poetry and I had lots of books in my house so I would just open them up and read.”

Mora became a teacher, a university administrator, and a writer inspired by her culture and childhood: “Many of my book ideas come from the desert where I grew up in the open spaces, wide sky, [and] all that sun.” Mora supports bilingual literacy programs. She is deeply involved in spreading “bookjoy”—exciting children to read at a young age. Her books *Tomas and the Library Lady*, *The Rainbow Tulip*, and *House of Houses* capture the imaginations of young readers. She currently lives and writes in Santa Fe, New Mexico.







Name: \_\_\_\_\_

Date: \_\_\_\_\_

Reading Extended Metaphors

When a writer’s metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.

Carl Sandburg’s poem “Fog” uses an extended metaphor to compare the fog to a cat. Using the poem as a reference, complete the following chart to show the different parts of Sandburg’s extended metaphor.

Words from poem	How this might describe a cat	How this might describe fog







Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Writing Poems with Extended Metaphors

Now that you have seen how Carl Sandburg uses an extended metaphor to describe the weather, it's your turn! Follow the steps below to write your own poem that contains an extended metaphor comparing the weather to an animal.

1. Read the words in the word bank below and pick the kind of weather you want to describe in your poem. Circle your choice.

breeze

hail

lightning

clouds

gust

rain

downpour

hurricane

rainbow

snow

sunshine

thunder

tornado

wind

earthquake

2. Write down at least five different things that describe the word you circled above. If you get stuck for ideas, you might think about what this kind of weather looks, sounds, or feels like. You might think about its shape, color, and way of moving.

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# 8.2

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. What animal would make a good metaphor for the word you circled above?

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4. Remember that in an extended metaphor, you must make your comparison over more than one line of the poem. Write down at least three ways your animal is like the weather you circled above.

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If you can't think of three things, try a different animal.

## NOTE TO STUDENT

When a writer's metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.





Name: \_\_\_\_\_

Date: \_\_\_\_\_

8.2

*continued*

5. Once you have listed three ways in which the animal compares to the weather, use the following lines to compose your poem.

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If you finish with time remaining, look back over your work to make sure your metaphor extends for more than one line of the poem. Then think of one more way you could compare the animal to the weather, and add that to your poem.

**Congratulations**—you just wrote another poem!







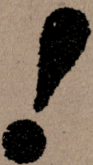


# Vocabulary

## Literary Vocabulary

extended  
metaphor - n.

a metaphor that continues for more than one sentence of a story or more than one line of a poem



### REMINDER

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







# Fog

Carl Sandburg

The fog comes  
on little cat feet.

It sits looking  
over harbor and city  
on silent haunches  
and then moves on.



## Carl Sandburg

Carl Sandburg was born January 6, 1878, in Galesburg, Illinois. Sandburg's family was desperately poor, so he left school at age thirteen, doing odd jobs to earn money for the family. While serving in the Spanish-American War years later, he met a student from Lombard College who persuaded Sandburg to return to school after the war.

At Lombard College, Sandburg was mentored by a writing professor who encouraged him to pursue poetry and supported him in publishing his first collection of poems, *Reckless Ecstasy*. Sandburg wrote in the free-verse style, inspired by the poetry of Walt Whitman. While living in Chicago as an adult, he published several volumes of poetry, including *Chicago Poems* and *Cornhuskers*. He became famous for his depictions of urban life and the industrial city. He won the Pulitzer Prize three times, once for his biography of President Lincoln and twice for poetry. Sandburg died in 1967.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

**“Casey at the Bat”**

This poem is too complex to understand completely without hearing and reading it multiple times. However, you probably still understood a great deal on just your first experience with the poem. The following questions will help show just how much you understand about the poem already.

1. Who is this poem's main character?

---

2. What sport does Casey play?

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3. Why do the fans want Casey to come up to bat?

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4. What happens when Casey does come up to bat?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Summarizing a Stanza

Working with the group your teacher assigned, follow these steps to figure out the meaning of your stanza.

1. Read the stanza silently.
2. Have one member of the group read the stanza aloud.
3. If the stanza has any words you do not know, ask your group members for help. You might look in the glossary to see if the word is defined. If not, work together as a group to think about how context clues can help you infer the word's meaning.
4. Go through each of the stanza's four lines and talk about what they mean.
5. Once you agree on a meaning for each line, summarize those into the action of the stanza. Remember that in a summary, you should describe the most important things happening. You should not include every detail, but you should give readers a sense of the basic points of the section.
6. When you have agreed on a summary, write it here.

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7. Pick one group representative to share the summary with the class when the teacher calls on your group.







Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Poetic Devices

Now it's time to explore the way this poem uses poetic devices. To do this, you will need to use things you learned from other lessons in the poetry unit. Think back to the different kinds of poetic devices you have learned about so far. Thayer uses a lot of them in his long poem!

Answer the following questions, consulting the poem as needed, to think more about which devices he used and why he chose them.

1. In stanzas 1 and 2, the phrases “sickly silence” and “deep despair” are examples of which poetic device?

---

2. This device often adds emphasis to certain details. Look back at the first two stanzas of “Casey at the Bat.” Why might the “sickly silence” and “deep despair” be important things to emphasize here?

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---

3. Stanza 4 describes how Blake “tore the cover off the ball.” The poet uses figurative language here; Blake did not really tear up the ball. What is the figurative meaning of this statement?

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## 9.3

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. In stanza 9, the poet writes:

... there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore.

Read each word carefully. What poetic device is used here? Name the word that helps you know this.

5. The lines in question 4 compare two different things. What are they?

6. How are the two things compared by the lines in question 4 similar?

7. Stanza 13 repeats the word “somewhere” many times. Circle the word every time it appears in the stanza. How many times does it appear?

8. We know that poets often use repetition to focus on important details. Why might the author of this poem want to focus on “somewhere” in this stanza?



# Vocabulary

## Core Vocabulary

defiance - *n.*

disobedience

ease - *n.*

a feeling of comfort or relaxation

fraud - *n.*

a dishonest action

lusty - *adj.*

healthy and strong

melancholy - *n.*

sadness

multitude - *n.*

large group

patrons - *n.*

people who support something; fans



stern-*adj.*

strict or harsh

stricken-*adj.*

upset

visage-*n.*

a face or the expression on it

### Literary Vocabulary

hyperbole-*n.*

an exaggerated statement not meant to be taken literally; for example, "I've been waiting forever" uses hyperbole to state that the speaker has waited a long time.

quatrain-*n.*

a four-line stanza



# Casey At The Bat

Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day:  
The score stood four to two, with but one inning more to play,  
And then when Cooney died at first, and Barrows did the same,  
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest  
Clung to the hope which springs eternal in the human breast;  
They thought, "If only Casey could but get a whack at that—  
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,  
And the former was a hoodoo, while the latter was a cake;  
So upon that stricken multitude grim melancholy sat,  
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,  
And Blake, the much despised, tore the cover off the ball;  
And when the dust had lifted, and men saw what had occurred,  
There was Jimmy safe at second and Flynn a-hugging third.



Then from five thousand throats and more there rose a lusty yell;  
It rumbled through the valley, it rattled in the dell;  
It pounded on the mountain and recoiled upon the flat,  
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;  
There was pride in Casey's bearing and a smile lit Casey's face.  
And when, responding to the cheers, he lightly doffed his hat,  
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;  
Five thousand tongues applauded when he wiped them on his shirt;  
Then while the writhing pitcher ground the ball into his hip,  
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,  
And Casey stood a-watching it in haughty grandeur there.  
Close by the sturdy batsman the ball unheeded sped—  
"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore;  
"Kill him! Kill the umpire!" shouted someone on the stand;  
And it's likely they'd have killed him had not Casey raised his hand.



With a smile of Christian charity great Casey's visage shone;  
He stilled the rising tumult; he bade the game go on;  
He signaled to the pitcher, and once more the dun sphere flew;  
But Casey still ignored it and the umpire said, "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"  
But one scornful look from Casey and the audience was awed.  
They saw his face grow stern and cold, they saw his muscles strain,  
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,  
He pounds with cruel violence his bat upon the plate;  
And now the pitcher holds the ball, and now he lets it go,  
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,  
The band is playing somewhere, and somewhere hearts are light;  
And somewhere men are laughing, and somewhere children shout,  
But there is no joy in Mudville —mighty Casey has struck out.



# Ernest Lawrence Thayer

Ernest Lawrence Thayer was born on August 14, 1863, in Lawrence, Massachusetts, to a wealthy family. He attended private schools as a boy, then studied philosophy at Harvard University. He was the editor and president of *Lampoon*, a Harvard literary magazine. After graduating, he moved to San Francisco and worked for the *San Francisco Examiner* writing humorous columns and poetry.

Thayer left San Francisco due to poor health and moved back to Massachusetts. He continued to write poetry, however, for several newspapers around the country. He is most famous for “Casey at the Bat,” which is considered the most well-known baseball poem. The poem became so popular that it was made into a short film in 1914. Thayer remained ill for the rest of his life and did little writing, but he enjoyed reciting his famous poems for friends. He died in 1940.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

10.1

## Poetic Structure

1. What is a stanza?

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2. Number the stanzas in the poem “Casey at the Bat.” How many stanzas does the poem contain?

---

3. How many lines are in each stanza?

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4. Write down the rhyming words in the poem’s first stanza.

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### NOTE TO STUDENT

A stanza with  
four lines is called  
a quatrain.







Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Planning Narrative Poems

“Casey at the Bat” tells a story about how things didn’t work out the way the people of Mudville thought they would. You’ll follow its example in this writing activity.

To get started, think of a time when something didn’t go the way you expected. Write a sentence about that time in the space that follows.

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Now answer the following questions to help you develop your ideas for your own poem.

1. Describe the scene of your story. Where were you?

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2. When did the story take place?

---

3. Who was there with you?

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# 10.2

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. What did you expect to happen?

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5. What actually happened?

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6. How did you feel about what happened?

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7. Think of one detail you want to emphasize in your poem. Write it here.

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8. How will you emphasize that detail? Write the name of the poetic device you will use here.

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Name: \_\_\_\_\_

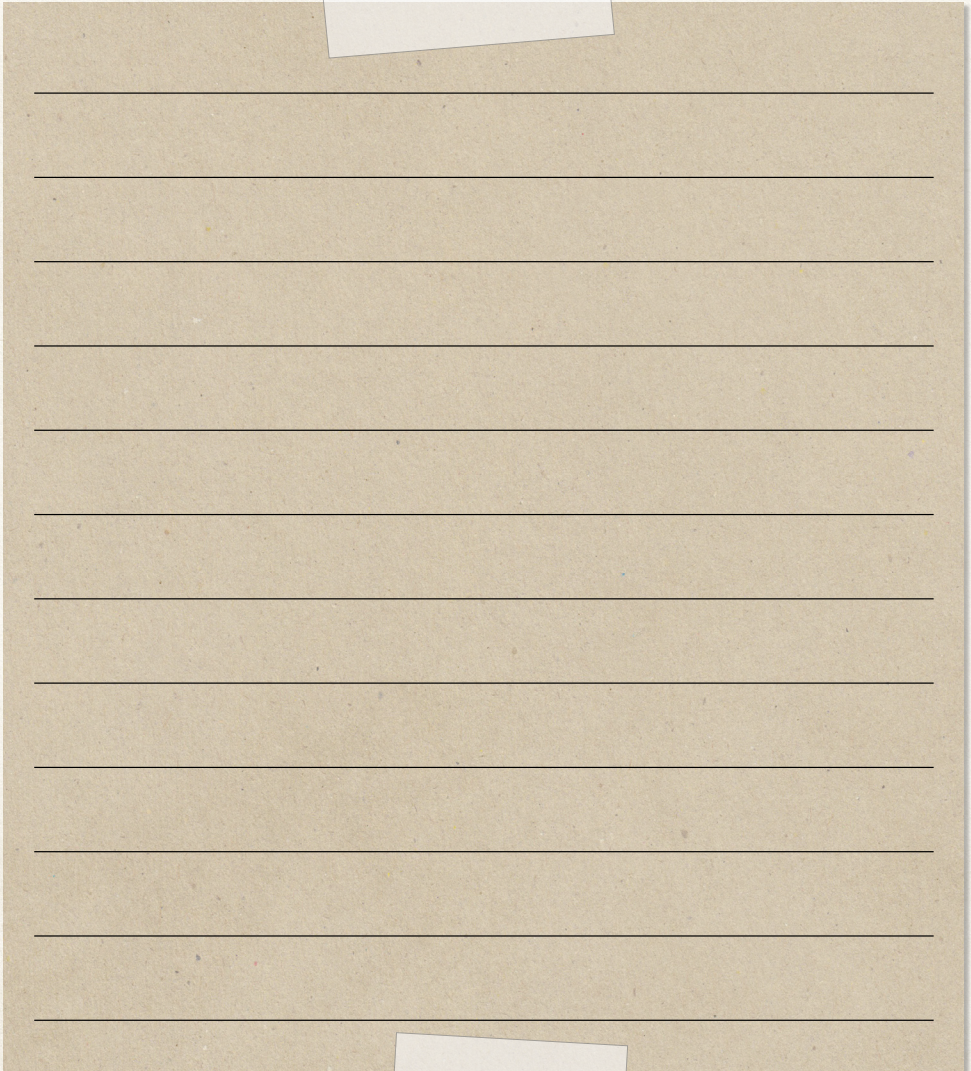
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10.3

## Drafting Narrative Poems

Now it's time to start drafting! Use the following space to write your poem. Don't forget to use poetic devices to emphasize important details.

If you finish with time remaining, read over your poem. In the space that follows, write down one more detail you could add to your poem to make it even better.









Name: \_\_\_\_\_

Date: \_\_\_\_\_

11.1

## Interpreting a Passage

In this activity you will work in groups to answer the following questions about part of the *Kavikanthabharana*. Your teacher will give your group a section of the poem to work on and will review the first example.

Use the excerpt of the poem you were given to answer the following questions.

Write your section of the poem in the space below.

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1. What is the literal meaning of the section?

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2. What are some possible broader meanings of the section?

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# 11.1

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. What ideas in the poem help you determine the meaning?

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4. Often, if we know what something does, we can make an inference about why it matters. Based on your answers to the previous questions, why does poetry matter?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

11.2

## Ideas for Poets

Now it's time to think about how you can apply Kshemendra's ideas to your own life as a poet. Working together with your group and using the section of the poem assigned to your group, answer the following questions. You may refer to the literal or the broader meaning of the section in developing your answers. Write your group's section of the poem below, then use the ideas in it to answer questions 1–3.

1. List at least three ways you could practice this during the next week.

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2. List at least three ways you could practice this as you grow older.

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# 11.2

continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. List at least three different kinds of poems you could write about the ideas above.

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## NOTE TO STUDENT

Don't forget that your Poet's Journal has extra space in the back where you can write new poems on your own! If your group answers all the questions with time remaining, pick one of these ideas and start drafting a new poem right now!





Name: \_\_\_\_\_

Date: \_\_\_\_\_

11.3

## Writing Advice Poems

Now it's your turn to write an advice poem. In this poem, you will describe what a reader of poetry should do. Follow the prompts below to compose your poem. As you work, you may want to think about the list of ideas your class brainstormed. You may also look back at the excerpt from *Kavikanthabharana* if you would like.

1. Name at least three things you try to notice when you read a poem for the first time.

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2. What is the most important thing you have learned about reading poetry?

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3. What helps you most when you read a poem?

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4. When you find a poem you really love, what do you do?

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## 11.3

*continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Now use your answers above to write an advice poem for people who have never read poetry before. What would they need to know in order to read poetry successfully? Make sure your poem tells them at least four different things about what poetry readers should know or do.





Name: \_\_\_\_\_

Date: \_\_\_\_\_

# 11.3

continued



If you finish with time remaining, read back over your poem. Make sure to give it a title. Then think about all the tools you have been given in this unit for reading poetry. Is there someone you know who might enjoy reading poetry, too? Maybe you could give them a copy of this poem as a way to inspire or encourage them.







# From *Kavikanthabharana*

Kshemendra

A poet should learn with his eyes  
the forms of leaves  
he should know how to make  
people laugh when they are together  
he should get to see  
what they are really like  
he should know about oceans and mountain  
in themselves  
and the sun and the moon and the stars  
his mind should enter into the seasons  
he should go  
among many people  
in many places  
and learn their languages



## Kshemendra

Writing during the twelfth century, Kshemendra lived in the region today known as India. Kshemendra wrote in the ancient language of Sanskrit. He studied Buddhism and Hinduism, and he wrote epic poems based on various stories and gods from those religions. Additionally, Kshemendra was a playwright, a novelist, and a historian.

Despite being born into a wealthy and powerful family, Kshemendra wrote about downtrodden or common people, on topics that appealed to the masses. His work remained mostly unknown until its discovery in 1871. In total, eighteen pieces of his writing have been found and translated. Now people from all over the world can read his work in their own language and appreciate this once-forgotten poet.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

Today you will read an excerpt from a new poem by Henry Wadsworth Longfellow titled “Paul Revere’s Ride.” After reading the poem, you will answer several questions.

**Reading Questions (30 minutes)**

1. Longfellow uses hyperbole in this verse. Identify at least one example.

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2. What are some reasons that Longfellow might use hyperbole?

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3. Longfellow uses alliteration in this verse. Identify at least one example.

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4. Below are some additional lines from the poem:

*"The watchful night-wind, as it went  
Creeping along from tent to tent,  
And seeming to whisper, 'All is well!'"*

What type of figurative language is Longfellow using?

- A. Simile
- B. Personification
- C. Hyperbole
- D. Alliteration

5. What are some reasons Longfellow might have chosen to use this type of figurative language in this poem?

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6. Below are two examples of figurative language (not from the poem). Which is a simile and which is a metaphor?

A. The thunder rumbled like a roaring lion.

B. The clouds were fluffy pillows moving across the sky.

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**Reading Score:**     /7



# Paul Revere's Ride

Henry Wadsworth Longfellow

So through the night rode Paul Revere;  
And so through the night went his cry of alarm  
To every Middlesex village and farm,—  
A cry of defiance, and not of fear,  
A voice in the darkness, a knock at the door,  
And a word that shall echo forevermore!  
For, borne on the night-wind of the Past,  
Through all our history, to the last,  
In the hour of darkness and peril and need,  
The people will waken and listen to hear  
The hurrying hoof-beats of that steed,  
And the midnight message of Paul Revere.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Writing Questions

7. Write your own poem describing one of your memories. Make sure your poem includes a title and rhyme scheme. You should also try to include figurative language or at least one example of alliteration. When you have completed your poem, complete the table that follows.

[illegible]



Name: \_\_\_\_\_

Date: \_\_\_\_\_

Check	Question	Complete the question below
	<p>The poetic tool I use in this poem is ...</p> <p>My poem is a really strong example of the tool being used. I know this because ...</p>	
	<p>I convey the message in a creative and new way. This is not a poem another person would write, because it shows my unique imagination in the following way ...</p>	
	<p>I have looked over each line and made intentional choices about where to begin and end each line. I decided ...</p>	
	<p>I read my poem aloud, thought about how it sounded, and then revised the poem so it is easy to follow and sounds great.</p>	(No writing here)
	<p>My poem will surprise my readers because ...</p>	
	<p>My poem has strong images, such as ...</p>	



Assessment

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Check	Question	Complete the question below
	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 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:     /15



Name: \_\_\_\_\_

Date: \_\_\_\_\_

PP.1

**Performance Reflection Sheet**

1. What did you like about the subject of the poem—what it was about?

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2. What did you like about the language that was used in the poem? Did the student use figurative language, alliteration, or anaphora?

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PP.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. What did you like about how the speaker performed the poem?

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4. Did anything stand out for you? What was it and why?

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# Glossary

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## A

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- alliteration** - *n.* the repetition of sounds at the beginning of several words in order or near one another
- anaphora** - *n.* the repetition of words at the start of a series of lines in a poem
- anticipation** - *n.* eagerness, thinking about something before it happens

## B

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- banker's lights** - *n.* desk lamps used by bankers. Their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers
- beam** - *n.* a thick piece of wood
- blithe** - *adj.* happy and untroubled



C

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- card catalogue** - *n.* the filing system used by libraries before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them
- cluster**, *n.* a grouping that is positioned especially close together
- content** - *n.* the message of a poem or other text
- crave** - *v.* to want or wish for

D

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- dawn**, *n.* beginning of light, resulting from the sun's rising
- dedication** - *n.* note in or after the title that shows the author wrote the poem for a special person
- defer** - *v.* to put off or delay
- deferred** - *adj.* postponed or delayed
- desperate** - *adj.* hopeless
- dialogue** - *n.* words or sentences spoken by a character in a poem, play, or story



## E

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- ease** - *n.* a feeling of comfort or relaxation
- extended metaphor**-*n.* a metaphor that continues for more than one sentence of a story or more than one line of a poem

## F

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- fester** - *v.* to grow infected
- figurative language** - *n.* words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language
- form** - *n.* the structure or appearance of a poem or other text
- foyer** - *n.* an entryway, often leading into another room
- fraud** - *n.* a dishonest action
- free verse** - *n.* a poem with no rhyme scheme or set pattern of beats

## H

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- hyperbole** - *n.* an exaggerated statement not meant to be taken literally; for example, “I’ve been waiting forever” uses hyperbole to state that the speaker has waited a long time



I

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

L

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**lack** - *v.* to be without

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

**line break** - *n.* the place where a line ends

**literal meaning** - *n.* the dictionary definition of a word

**lustre**, *n.* a glowing reflection of light

**lusty** - *adj.* healthy and strong

M

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**mason** - *n.* someone who builds things with stone

**meadows**, *n.* low land that is covered mostly in grass

**melancholy** - *n.* sadness

**melodious** - *adj.* pleasant sounding

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

**multitude** - *n.* a large group



## P

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<b>patrons</b> - <i>n.</i>	people who support something; fans
<b>personification</b> - <i>n.</i>	attributing human-like characteristics to nonhuman things
<b>plume</b> - <i>n.</i>	a feather, either on a bird or used as decoration such as on a woman's hat
<b>pomme blanche</b> , <i>n.</i>	a plant of central North America with an edible starchy root
<b>preside</b> - <i>v.</i>	rule over or be in charge of

## Q

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<b>quatrain</b> - <i>n.</i>	four-line stanza
<b>quilt rack</b> - <i>n.</i>	used for hanging quilts and blankets once they are folded

## R

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<b>renaissance</b> - <i>n.</i>	a time period when many people are interested in big ideas and in creating art, music, and literature
<b>repetition</b> - <i>n.</i>	saying the same letters, sounds, or words over and over again; often used to add emphasis or to make a poem sound pleasant
<b>robust</b> - <i>adj.</i>	healthy and strong



## S

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<b>simile</b> - <i>n.</i>	comparison using the words <i>like</i> or <i>as</i>
<b>slant rhyme</b> - <i>n.</i>	words that share only the final consonant sound
<b>stall</b> - <i>n.</i>	a room in a stable assigned to an animal or animals
<b>stanza break</b> - <i>n.</i>	the blank space that divides two stanzas from one another
<b>steed</b> - <i>n.</i>	horse, usually ridden by an important person or warrior
<b>stern</b> - <i>adj.</i>	strict or harsh
<b>stricken</b> - <i>adj.</i>	upset
<b>sumac</b> , <i>n.</i>	any flowering vines, shrubs, and trees within the genus <i>Rhus</i> of the cashew family

## T

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<b>tone</b> - <i>n.</i>	the attitude of a piece of writing, expressed through the style of writing and the words the author uses
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## V

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<b>varied</b> - <i>adj.</i>	different from each other or diverse
<b>visage</b> - <i>n.</i>	face or the expression on it

## W

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<b>waltz</b> - <i>n.</i>	a kind of dance
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Name: \_\_\_\_\_

Date: \_\_\_\_\_

[illegible]



Name: \_\_\_\_\_

Date: \_\_\_\_\_

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

This image shows a single sheet of white, slightly textured paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible, starting from the top edge and ending near the bottom edge. The paper has a subtle yellowish tint and some minor blemishes or foxing, giving it an aged appearance. The edges of the paper are slightly irregular.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

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