

POETRY: WONDROUS WORDS



GRADE 4 UNIT 7 | TEACHER GUIDE

EDITION 1

Grade 4

Unit 7

Poetry: Wondrous Words

Teacher Guide

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.

Notice: These learning resources have been built for Texas students, aligned to the Texas Essential Knowledge and Skills, and are made available pursuant to Chapter 31, Subchapter B-1 of the Texas Education Code.

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Introduction

POETRY: WONDROUS WORDS

This introduction includes the necessary background information to teach the Poetry unit. This unit contains eleven daily lessons, a Unit Assessment, plus two Pausing Point days that may be used for differentiated instruction. Lessons and activities address various aspects of a comprehensive language arts curriculum. Each lesson will require a total of ninety minutes. Lesson 12 is devoted to a culminating Unit Assessment. It is recommended you spend no more than fourteen days total on this unit.

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

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

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

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

This unit, which focuses on poetry, is like others in this curriculum in routinely encouraging and enabling students to read texts closely and carefully. To accomplish that, and in recognition of the differences between poetry and other genres of writing, this unit's structure, materials, and activities differ at times from those of other units. Throughout the unit, students practice close reading and writing. They learn about many of the formal elements of poetry as they identify those elements arising organically from the text.

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

Why These Poems Are Important

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

Lesson 1

“Wonderful World” and Norman Ault’s “Wishes” both present accessible content (an appreciation for the natural world and a desire to be king) and structure (statements/questions and answers). By pairing the poems, students learn how a basic form, such as the question poem, can gain structural complexity through the inclusion of answers. “Wonderful World” captures the world and its beauty through sensory imagery. Ault’s poem uses meter and rhyme to shape a melodious description of human wishes and desire.

Lesson 2

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

Lesson 3

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

Lesson 4

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

Lessons 5 and 6

N. Scott Momaday's "The Delight Song of Tsoai-talee" invites readers to think about what it means to be alive while making metaphorical connections to nature and using anaphora as a structural literary device. The anaphora structure's simplicity is age-appropriate and reduces cognitive load, allowing students to focus on analyzing the metaphors, which hinge upon both living and nonliving components.

Pronunciation Guidance: Tsoai-talee: pronounced [ts'oh-igh-tahl-yee] (The ts' makes a sharp /z/ sound) Tsen-tainte: pronounced [tsayn-t'ighn-day] (The second t makes an emphasized /t/ sound)
It is an important cultural note that there have been multiple iterations of Kiowa vocabulary which attempt to turn the tonal sounds into a phonetic alphabet. The pronunciations written above are the closest to the Kiowa pronunciation. For additional cultural context, in the Kiowa written language, the words are written as follows: Tséñt'áñ:dé [tsayñ-t'ighñ-day], Ts'òáitályì: [ts'oh-igh-tahl-yee]

Lesson 7

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

Lesson 8

Carl Sandburg's poem "Fog" is a classic twentieth-century American poem. The extended metaphor renders the fog vividly and descriptively, adding nuance and depth to the poem's imagery. Sandburg's work presents no human characters, but by endowing the fog with agency and consciousness, it brings the commonplace weather phenomenon to life and demonstrates the imaginative possibilities of figurative language.

Lessons 9 and 10

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

Lesson 11

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

Prior Knowledge

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

INSTRUCTIONAL MATERIALS: GRADE 4 POETRY COMPONENTS

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

Teacher Guide

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

Reader for this Unit

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

WRITING

TEKS 4.2.C

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

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

In Grade 4, students will write legibly in cursive to complete assignments. Writing legibly includes knowledge of how to connect letters, use appropriate spacing and letter height. In order to master these skills, encourage students to complete activities in cursive throughout the unit.

FLUENCY SUPPLEMENT

A separate component, the Fluency Supplement, is available in the program’s online materials. This component was created to accompany 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.

 **TEKS 4.2.C** Write legibly in cursive to complete assignments.

TEACHER RESOURCES

Throughout this unit, teachers will use the Speaking and Listening Observational Checklist to assess student progress. See the Teacher Resources at the end of this Teacher Guide.

“Wonderful World” and “Wishes”

PRIMARY FOCUS OF LESSON

Reading

Students will identify textual evidence to determine the implicit and explicit meanings of “Wonderful World”.

 **TEKS 4.7.C**

Language

Students will define the terms *repetition* and *alliteration* and create original work using alliteration.  **TEKS 4.10.D**

Reading

Students identify textual evidence to determine the implicit and explicit meanings of Norman Ault’s “Wishes” and make comparisons between his poem and the “Wonderful World” poem.  **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.6.H**

Writing

Students will compose questions and assemble them into an original poem.

 **TEKS 4.2.C; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 1.1

Reading “Wonderful World” and Alliteration Answer questions about the poem’s content and structure

 **TEKS 4.7.C**

Poet’s Journal 1.1

Reading “Wonderful World” and Alliteration Write alliterative questions  **TEKS 4.10.D**

Poet’s Journal 1.2

Reading “Wishes” Answer questions about the poem’s content and structure  **TEKS 4.6.G**

Poet’s Journal 1.3

Writing Question and Answer Poems Write original question and answer poems  **TEKS 4.2.C; TEKS 4.12.A**

 **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (15 min.)			
Read-Aloud: "Wonderful World"	Whole Class	15 min.	<input type="checkbox"/> Poet's Journal 1.1 <input type="checkbox"/> Text: Component 1 (Digital Component)
Language (15 min.)			
Repetition and Alliteration	Independent	15 min.	<input type="checkbox"/> Poet's Journal 1.1
Reading (30 min.)			
Read-Aloud: "Wishes"	Whole Class	15 min.	<input type="checkbox"/> Image: Components 2-7 (Digital Components)
Reflection and Inference	Independent	15 min.	<input type="checkbox"/> Poet's Journal 1.2
Writing (30 min.)			
Question and Answer Poems	Independent	25 min.	<input type="checkbox"/> Poet's Journal 1.3
Lesson Wrap-Up	Whole Class	5 min.	

Why We Selected It

“Wonderful World” and Norman Ault’s “Wishes” both present accessible content (a curiosity about the natural world/a desire to be king) and structure (statements/questions and answers.) By pairing the poems, students learn how a basic form, such as the question poem, can gain structural complexity through the inclusion of answers. “Wonderful World” captures the world and its beauty through sensory imagery. Ault’s poem uses meter and rhyme to shape a melodious description of human wishes and desires.

ADVANCE PREPARATION

Language

- Prepare supplemental examples of alliteration if desired for support.

Reading

- Prepare to divide the class into two groups for the responsive reading.
- Prepare Digital Components 1-7, located in the online materials of this unit.

Writing

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

Universal Access

- Prepare vocabulary support for “Wonderful World,” including the appropriate terms in the student’s native language.
- Prepare a word bank of sensory words.

VOCABULARY

Core Vocabulary

crave, v. to want or wish for

lack, v. to be without

radiate, v. to shine brightly

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

whimsical, adj. playfull, unpredictable

Literary Vocabulary

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

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

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

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

Start Lesson

Lesson 1: “Wonderful World” and “Wishes”



Reading

Primary Focus: Students will identify textual evidence to determine the implicit and explicit meanings of “Wonderful World.” **TEKS 4.7.C**

READ-ALOUD: “WONDERFUL WORLD” (15 MIN.)

Introduce the Reading

- Tell students that this lesson begins with a poem by called “Wonderful World.”
- Ask students to share with a partner how poems are structured. Call on a few students to share their responses.
 - » Possible answers may be that poems can rhyme, have stanzas and lines, have rhythm to the language, or syllable counts like in Haikus or Cinquain poems.
- Display Digital Component: Text: Wonderful World.
- Read the poem aloud as students follow along.

Support

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



TEKS 4.7.C Use text evidence to support an appropriate response.

Poet's Journal 1.1



Challenge

Why might the speaker's questions be unanswered?

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

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Reading
Reading/Viewing closely

Beginning

Prior to reading, provide vocabulary support, including the appropriate terms in the student's native language and images of the parts of nature.

Intermediate

Provide vocabulary support while students read.

Advanced/

Advanced High

Provide vocabulary support, as needed.

ELPS 1.E; ELPS 4.D;

ELPS 4.F

Reading for Understanding

1. **Literal.** Ask students to look at the poem and identify what the words on the first line have in common.
 - » They all start with the letter *W*.
2. **Literal.** Let's re-read the last line of this poem. *Dazzling days dance into the night*. Can days really 'dance'?
 - » No.

- Explain to students that this is a type of figurative language called personification. Personification means that a nonhuman thing or idea is represented as having a human quality. Authors use personification to help readers create mental images and connections to their poetry. Ask students to turn to Poet's Journal 1.1, Reading "Wonderful World" and Alliteration, and complete questions 1–2.
- Read the end of the poem again, then use words from the poem to answer the questions below.

Poet's Journal 1.1

1. Say: Let's re-read the last line of this poem. *Dazzling days dance into the night*. Can days really 'dance'? This is a type of figurative language called personification. Personification means that a nonhuman thing or idea is represented as having a human quality. Authors use personification to help readers create mental images and connections to their poetry.
2. Why might this person be asking all these questions?
 - » Answers will vary, as the question allows for student speculation. Possibilities include that the person is amazed by the world. They may point out that these descriptions are detailed and appealing to their senses.



Check for Understanding

What similarities do these lines have to one another?

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

Lesson 1: “Wonderful World” and “Wishes”

Language



Primary Focus: Students will define the terms *repetition* and *alliteration* and create original work using alliteration. **TEKS 4.10.D**

REPETITION AND ALLITERATION (15 MIN.)

Introducing Repetition and Alliteration

1. **Literal.** Which letter begins all of the words in the poem’s first line?

» *W*

- Ask students to write the letter *W* out to the side of the line, then look at the remaining lines, seeing what letter begins most (though not always all) of the words in each line. Have students write that letter to the side of the line.

» Line 1: *W*

Line 2: *O*

Line 3: *R*

Line 4: *L*

Line 5: *D*

- Explain that *repetition* is an important poetic device or tool used by some poets to add emphasis; this poem repeats letters and sentence structure (the questions), but other poems repeat specific words.

- Tell students that when an author repeats the same letter or letters at the beginning of closely connected words, the poet is using a poetic device called *alliteration*.

- Explain that words must appear close together in order to be considered an example of alliteration. For example, the sentence “Tommy wanted his lunch early on Tuesday” does not contain alliteration, because the words “Tommy” and “Tuesday” are too far apart.

- Ask students to turn to Poet’s Journal 1.1 and complete questions 3–4 there.

Note: Students will use their own names for an additional alliteration activity in Lesson 6, but you may wish to have them create acrostic poems now using the names of family members or friends.

Support

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

Poet’s Journal 1.1



 **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

Challenge

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

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**Language
Writing**

Beginning

Provide students with a word bank of sensory words; model an example.

Support students individually as they complete the chart and write alliterative sentences.

Intermediate

Provide students with a word bank of sensory words; model an example.

Allow students to work with a partner to complete the chart and write alliterative sentences.

Advanced/ Advanced High

Provide students with a word bank of sensory words; model an example.

Offer light support as students complete the chart and write alliterative sentences.

ELPS 1.C; ELPS 5.D

Poet's Journal 1.1

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

» Answers will vary.

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

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

3. Once you have completed the chart above, 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.

» Answers will vary.

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



Check for Understanding

What are *repetition* and *alliteration*?

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

Lesson 1: “Wonderful World” and “Wishes”

Reading



Primary Focus: Students identify textual evidence to determine the implicit and explicit meanings of Norman Ault’s “Wishes” and make comparisons between his poem and the “Wonderful World” poem. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.6.H**

READ-ALOUD: “WISHES” (15 MIN.)

Introduce the Reading

- Tell students that the next poem is by Norman Ault, a British man known for his poetry and his artistic abilities as an illustrator. As students listen to the poem read-aloud, they should pay attention to differences between this poem and “Wonderful World”.
- Read the poem aloud.
- Have a student read the Note to Student aloud. Discuss as needed to make sure students understand the concept of a slant rhyme.

1. **Evaluative.** What does this poem have in common with the first poem, “Wonderful World”?
 - » Both speakers of the poem use sensory imagery.
2. **Literal.** How many lines does this poem contain?
 - » twelve
3. **Literal.** How many stanzas does this poem contain?
 - » one

- Ask volunteers to list the differences they observed in the Ault poem and the “Wonderful World” poem. Many exist, and it’s fine if students volunteer a range of answers. However, make sure students recognize that the Ault poem consists of both questions and answers, rather than just statements.
- Tell students that they will focus on the difference in structure, or the way that Ault’s poem answers the questions it asks.

Note to Student

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

Challenge

Remind students that rhyming pairs are usually the last words of each line that rhyme. Ask students to identify the rhyming patterns in “Wishes” by circling rhyming pairs.

Support

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

 **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.6.H** Synthesize information to create new understanding.



Reading
Reading/Viewing closely

Beginning

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

Intermediate

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

**Advanced/
Advanced High**

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

ELPS 2.G; ELPS 4.G

- Divide the class into two groups and assign one group to read the questions and the other group to read the answers.
- Have the class read the poem responsively by line, so that the first group asks a question that the second group answers.

REFLECTION AND INFERENCE (15 MIN.)

- Tell students that they will see some images and look for words or lines of the poem that describe what's happening in the images. Show Components 2-6. After each one, have students identify the words in the poem that describe the images.

➤ Component 2: Image for line 2

» Line 2

➤ Component 3: Image for line 4

» Line 4

➤ Component 4: Image for line 6

» Line 6

➤ Component 5: Image for line 8

» Line 8

➤ Component 6: Image for line 10

» Line 10

- Before showing Component 7, remind students that the speaker has been naming things he wishes for, but that they all add up to his biggest wish, which concerns what he wants to be.
- Ask students to think about what he wants to be as they look at Component 7.

➤ Component 7: Image for line 12

4. What does the speaker want to be?

» He wants to be a king.

Poet's Journal 1.2

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

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

Note: When reviewing this answer, remind students that *synonyms* are words with the same meaning.
3. 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.
 - » Students should list the last word of each line in rhyming pairs.
4. List three things from the poem that the speaker believes he will get if he is king.
 - » Answers will vary, but students should draw them from the poem.
5. What would a king do with each of these items?
 - » Answers will vary, but students should give reasons for their decisions.

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

Poet's Journal 1.2



Check for Understanding



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

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

Lesson 1: “Wonderful World” and “Wishes”

Writing



Primary Focus: Students will compose questions and assemble them into an original poem. **TEKS 4.2.C; TEKS 4.12.A**

QUESTION AND ANSWER POEMS (25 MIN.)

- Direct students to Poet’s Journal 1.3, Writing Question and Answer Poems, and have them complete question 1. Students are expected to write legibly in cursive to complete assignments.
- Ask several students to share their answers aloud with the class.
- Ask students to work together as a class, raising their hands to suggest ideas, and to develop a list of questions they would like to ask different people about their jobs.
- Explain that these should be general questions that could apply to many different jobs, rather than questions about one particular profession. Then model an example. Example: If a student asks, “Why do doctors wear stethoscopes?” you might rephrase to, “What tools do you need for your job?”
- Have the class compile a list of approximately ten questions on the board for students to consult, then direct students to question 2 of Poet’s Journal 1.3.
- Check in with students after they complete question 2, then model a response to question 3 so students can see an answer based on a specific profession.
Example of a possible response:
 - Question: What tools do you need for your job?
 - Answer: Doctors might answer that they need a stethoscope and a clean white coat.

 **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Poet's Journal 1.3

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

Q

A

- » Answers will vary.

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



Check for Understanding

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

LESSON WRAP-UP (5 MIN.)

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

End Lesson

Support

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

Challenge

Encourage students to construct their answers using alliterative language.



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Writing Supporting Opinions

Beginning

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

Intermediate

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

Advanced/

Advanced High

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

ELPS 2.C; ELPS 5.G

ABOUT THE POET

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.

“My First Memory (of Librarians)”

PRIMARY FOCUS OF LESSON

Reading

Students will identify different points of view, applying their knowledge while closely reading Giovanni's poem, and paying particular attention to textual detail.



TEKS 4.6.D; TEKS 4.6.G; TEKS 4.8.D; TEKS 4.10.E

Writing

Students will record information about one of their own experiences and plan a memory poem that includes sensory details and rich description.



TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A

FORMATIVE ASSESSMENT

Poet's Journal 2.2

Point of View Students identify whether sentences are written in first- or third-person point of view. **TEKS 4.10.E**



Poet's Journal 2.4

Visualizing Detail Students use textual details to visualize and draw the poem's library.



Poet's Journal 2.5

Planning Memory Poems Students generate information about their own memories of an experience. **TEKS 4.2.C; TEKS 4.12.A**



TEKS 4.6.D Create mental images to deepen understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot; **TEKS 4.10.E** Identify and understand the use of literary devices, including first- or third-person point of view; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (75 min.)			
Reading Skill: Point of View	Whole Class	25 min.	<input type="checkbox"/> Text: Components 1 and 2 (Digital Components) <input type="checkbox"/> scissors <input type="checkbox"/> Poet's Journal 2.1–2.4
Read-Aloud	Whole Class	25 min.	
Visualizing Detail	Independent	25 min.	
Writing (15 min.)			
Planning Memory Poems	Independent	15 min.	<input type="checkbox"/> Poet's Journal 2.5

Why We Selected It

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

ADVANCE PREPARATION

Reading

- Prepare Component 1 and Component 2, found in the online materials for this unit.
- Prepare to arrange the class in pairs.

Writing

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

Universal Access

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

VOCABULARY

Core Vocabulary

anticipation, n. excitement about something before it happens

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

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

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

preside, v. rule over or be in charge of

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

Literary Vocabulary

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

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

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

Start Lesson

Lesson 2: “My First Memory (of Librarians)”

Reading



Primary Focus: Students will identify different points of view, applying their knowledge while closely reading Giovanni’s poem, and paying particular attention to textual detail. **TEKS 4.6.D; TEKS 4.6.G; TEKS 4.8.D; TEKS 4.10.E**

READING SKILL: POINT OF VIEW (25 MIN.)

Point of View

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

Poet’s Journal 2.1, Part 1

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

Poet’s Journal 2.1



TEKS 4.6.D Create mental images to deepen understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot; **TEKS 4.10.E** Identify and understand the use of literary devices, including first- or third-person 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.

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*.)

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

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

Poet's Journal 2.1, Part 2

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

For example, a student named Lauren might say:

“One time I dreamed I could fly.”

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

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

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

"Once, Lauren dreamed she could fly."

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

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

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

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

- Direct students to Poet's Journal 2.2 and ask them to complete numbers 1–7.

Note: This distinction between the kind of dream one has while sleeping and the kind of dream to which one aspires often challenges students. It is a crucial distinction for them to understand when studying Langston Hughes's poem "Harlem" in Lesson 3, so introducing it now will help build toward that material.

Note to Student

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

Poet's Journal 2.2



Poet's Journal 2.2

Point of View

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

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

Support

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

Challenge

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

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Reading Reading/Viewing Closely

Beginning

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

Intermediate

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

Advanced/ Advanced High

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

**ELPS 1.F; ELPS 4.D;
ELPS 5.D**

5. Sofia's mother had dreamed for years about opening a restaurant.
» third

6. In the dream, the friendly dragon offered to let us ride on his back.
» first

7. After hearing the astronaut speak, our class dreamed of going to Mars someday.
» first

8. Write a first-person sentence about a dream you have had while sleeping.
» Answers will vary, but they should be in the specified point of view.

9. Write a first-person sentence about something you dream of doing or becoming.
» Answers will vary, but they should be in the specified point of view.

10. Write a third-person sentence about one of your partner's dreams.
» Answers will vary, but they should be in the specified point of view.

- Review the answers to 1–7, paying particular attention to sentences that use possessive or plural pronouns, as students may miss that words such as *us* and *our* also signal first-person point of view.
- Ask students to answer numbers 8–9. Once they've finished, have them share their sentences with a peer.
- Ask students to answer number 10 in Poet's Journal 2.2.
- If time permits, allow students to share their sentences with the class.



Check for Understanding

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

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

READ-ALOUD (25 MIN.)

Introduce the Poet

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

1. **Literal.** What does Nikki Giovanni do for a living?

» She is an English professor and writer.

2. **Evaluative.** How do those jobs relate to books?

» An English professor teaches students about books, and a writer writes books of her own.

3. **Inference.** Based on the relationship Giovanni has with books as an adult, what do you imagine her feelings were about librarians as a child? Make sure to explain how you reached your answer.

» Answers will vary, but students should use the biography to make inferences. At this stage, it’s not crucial for them to predict correctly the content of the poem; the goal is to get them thinking about how the biography might connect to the poem. The end of the lesson will allow them to assess the success of their inference.

Introduce the Poem

- Distribute copies of the poem “My First Memory (of Librarians)” by Nikki Giovanni to students.
- Tell students to read along as they listen to the poem. Ask students to pay attention to as many of the details as possible and to try to picture the room.
- Read the poem aloud.



- Ask students to read the poem again silently.
- Direct students to Poet's Journal 2.3. Review the instructions and ask students to complete numbers 1–7.

Poet's Journal 2.3

Reading “My First Memory (Of Librarians)”

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

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

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

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

- » Answers will vary. The student's accuracy isn't the main point here; the goal is to help students start to think about ways that biographical material might interact with or inform the content of a poem.

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

- » Answers will vary, but possibilities are that books help us learn about other worlds, offer a break or chance to escape from everyday life, help us experience new things, or present a fantasy. The goal is to get students thinking about Giovanni's figurative language.

- If time permits, review some answers in class.



Check for Understanding

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

VISUALIZING DETAIL (25 MIN.)

Introducing Visual Exercise

- Tell students that they will now use the details of the poem to show what the library looked like to the poet.
- Direct students to Poet's Journal 2.4. Review the instructions and tell students to follow the prompts to imagine what the library looked like.
- As students work, circulate and check in. Because this exercise asks students to recreate the library from the poem, they must think and read carefully what the poem reveals in terms of the room's arrangement. Make sure students are using the words of the poem to shape their choices.

Challenge

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

Support

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

Poet's Journal 2.4





Beginning

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

Intermediate

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

Advanced/ Advanced High

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

**ELPS 1.A; ELPS 1.F;
ELPS 4.F; ELPS 4.I**

Support

When going over Poet's Journal 2.4, explain to students that question

4 is an example of personification. As a result of the literary device, students may have imagined that the desk was large and that it drew the attention of people coming in.

Poet's Journal 2.4

Visualizing Detail

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

Follow these steps to get started:

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

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



Check for Understanding

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

Lesson 2: “My First Memory (of Librarians)”

Writing

15M

Primary Focus: Students will record information about one of their own experiences and plan a memory poem that includes sensory details and rich description. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

PLANNING MEMORY POEMS (15 MIN.)

Brainstorming Material

- Direct students to Poet’s Journal 2.5, which asks them to write down a few sentences describing one of their own memories. Students are expected to write legibly in cursive to complete assignments.
- Model this exercise by thinking aloud about each question and answering with concrete details.
- Students will use their description of the memory in a later class period, so collect each *Poet’s Journal* and provide feedback on their work.

Poet’s Journal 2.5



Poet’s Journal 2.5

Planning Memory Poems

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

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

TEKS 4.2.C Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

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. _____

» Answers will vary.

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

3a. _____

3b. _____

3c. _____

3d. _____

» Answers will vary.

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

4a. _____

4b. _____

4c. _____

4d. _____

» Answers will vary.

5. Now write down any other details you can remember about this experience.

These could include how the place feels, how the place smells, or any other special detail that you remember and want to include.

5a. _____

5b. _____

5c. _____

5d. _____

» Answers will vary.

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

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



Check for Understanding

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

End Lesson

Challenge

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

Support

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



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Writing Writing

Beginning

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

Intermediate

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

Advanced/ Advanced High

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

**ELPS 1.A; ELPS 1.E;
ELPS 5.B**

ABOUT THE POET

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.

“Harlem”

PRIMARY FOCUS OF LESSON

Reading

Students will make a prediction about Langston Hughes’s “Harlem” prior to reading and then discuss the poem with particular emphasis on interpreting the poem’s many similes. **TEKS 4.6.C; TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

Writing

 Students will revise and draft a memory poem, reviewing teacher feedback, compiling specific important details, organizing information, and selecting a method of repetition to emphasize tone.

 **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 3.1

Figurative Language in Poetry Identify the meaning of various examples of figurative language.

 **TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

Poet’s Journal 3.2

Interpreting Similes in “Harlem” Interpret the meaning of the similes in “Harlem.”

 **TEKS 4.6.G; TEKS 4.10.D**

Poet’s Journal 3.3

Developing Memory Poems Use teacher feedback and new prompts to develop these poems.

 **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

Poet’s Journal 3.4

Drafting Memory Poems Students use their notes to draft poems with a specific tone and emphasis.

 **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.6.C** Make and correct or confirm predictions using text features, characteristics of genre, and structures; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Introduction to "Harlem"	Whole Class	20 min.	<input type="checkbox"/> Poet's Journal 3.1 and 3.2
Figurative Language	Partner	30 min.	
Similes	Independent	15 min.	
Writing (25 min.)			
Revising and Drafting Memory Poems	Independent	25 min.	<input type="checkbox"/> Poet's Journal 3.3 and 3.4

Why We Selected It

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

ADVANCE PREPARATION

Reading

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

Universal Access

- Prepare vocabulary support for the words in "Harlem."
- Prepare a word bank with lists of feelings, adjectives, and nouns, and sentence frames for students to use in completing their similes.
- Prepare sentence frames to assist students in describing their memories.

VOCABULARY

Core Vocabulary

defer, v. to put off or delay

deferred, adj. postponed or delayed

fester, v. to grow infected

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

Literary Vocabulary

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

literal meaning, n. the dictionary definition of a word

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

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



Lesson 3: "Harlem"

Reading

Primary Focus: Students will make a prediction about Langston Hughes's "Harlem" prior to reading and then discuss the poem with particular emphasis on interpreting the poem's many similes. **TEKS 4.6.C; TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**



INTRODUCTION TO "HARLEM" (20 MIN.)

TEKS 4.6.C

- Tell students that they will focus on a poem by a writer named Langston Hughes. This lesson will offer several different tools for thinking about and understanding this important poem, titled "Harlem."
- Distribute copies of the poem "Harlem" by Langston Hughes to students. Before they read the whole poem, ask them to look at its first line.
- Explain that the rest of the poem discusses this one specific question, so it is important to know what Hughes is asking.
- Ask a volunteer to share the meaning of the word *deferred*, reminding students that they may use the glossary at the back of the workbook to look up this definition.

1. **Evaluative.** How could you explain the meaning of Hughes's question in your own words?

- » Answers will vary, but Hughes is asking what happens if you put off your dreams.

2. **Literal.** What are the two different kinds of dreams a person may have?

- » the kind of dreams that you have while sleeping and the kind of dreams that are your hopes and wishes

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

Support

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

TEKS 4.6.C Make and correct or confirm predictions using text features, characteristics of genre, and structures;
TEKS 4.6.G Evaluate details read to determine key ideas; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

Challenge

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

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



Check for Understanding

What kind of dream is “Harlem” about?

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

- Ask students to raise their hand if their prediction was correct.
- Invite a few volunteers to ask questions about the poem until you have generated a class list of several questions.
 - » Answers will vary, but prompt students to create open questions (e.g., “What is the dream?”) that cannot be satisfied with a one-word answer.
- Tell students that you have some tools to help understand the poem better and find answers to their questions. If possible, display the question list during this lesson.

FIGURATIVE LANGUAGE (30 MIN.)

- Direct students to Poet's Journal 3.1.
- Review Part 1.



Check for Understanding

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

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

Poet's Journal 3.1

Figurative Language in Poetry

Part 1

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

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

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

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

Poet's Journal 3.1



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.

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.

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

Part 2

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

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

Example:

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

Literal meaning: I am very hungry.

Figurative statements

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

- Review the answers to questions 1–4. Ask students to explain the visual image they have as they read the examples of figurative language. Discuss how each of the examples creates an image.
- When reviewing question 2, note that the statement, “The sun smiled on us” is personification, because the sun is described as doing a human action: smiling.
- When reviewing question 4, note that the statement “It sank like a stone” is a unique kind of figurative language known as *simile*.

3. **Literal.** What is a simile?

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

SIMILES (15 MIN.)

- Tell students to listen to “Harlem” one more time and to follow along in their *Poet’s Journal*. As you read the poem aloud, students should underline every simile.
- Read “Harlem” aloud again.
- Ask students to volunteer the similes they found.
- Direct students to Poet’s Journal 3.2.
- Model how to fill out the chart with simile A, working on the board and allowing students to fill in the answers along with you.
- Ask students to complete all four columns for B–E silently at their desks. Answers will vary, but possible options are listed in the following chart.

Poet’s Journal 3.2



Poet's Journal 3.2

Interpreting Similes in “Harlem”

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

Support

If students struggle, ask them to circle the word *like*.

Remind them that these similes compare a dream deferred to the thing that appears after the word *like*.

Review answers.

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Reading
Analyzing Language Choices

Beginning

Provide vocabulary support and yes/no questions.

Example: If a dream deferred is like rotten, stinking meat, is the dream deferred a good thing?

Intermediate

Provide vocabulary support and either/or questions.

Example: If a dream deferred is like rotten, stinking meat, is it positive or negative?

Advanced/ Advanced High

Provide vocabulary support and open-ended question.

Example: When someone says a dream deferred is like rotten, stinking meat, how do they feel about that dream?

ELPS 1.C; ELPS 1.E;
ELPS 4.D

Line	Simile	Literal meaning	Figurative meaning	In the poem, is this positive or negative?
Line 4		to grow infected	deferred dreams are a kind of sickness	negative
Lines 2–3		to shrivel	<i>your dreams shrivel if you don't follow them</i>	negative
Line 6		<i>it spoils and smells</i>	<i>your dreams go bad if you don't work toward them</i>	negative
Lines 7–8		<i>it crystallizes</i>	<i>your dreams can't be used if you wait too long</i>	negative
Lines 9–10		<i>it weighs you down</i>	<i>your deferred dreams are a burden</i>	negative

Check for Understanding



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

» They are all negative.

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

» no

- Tell students that now they will revise and draft their memory poems. They will also write their own similes to include in their memory poems.

Lesson 3: “Harlem”

Writing



Primary Focus: Students will revise and draft a memory poem, reviewing teacher feedback, compiling specific important details, organizing information, and selecting a method of repetition to emphasize tone.



TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A

REVISING (10 MIN.)

- Remind students that in the lesson on Nikki Giovanni’s poem “My First Memory (of Librarians),” they started writing about a memory of their own. Tell them that today they will continue developing their writing by revising and drafting.
- Direct students to Poet’s Journal 3.3 and review the instructions. Students are expected to write legibly in cursive to complete assignments.
- Distribute your feedback on Poet’s Journal 2.5 and circulate to make sure students understand your comments.

Poet’s Journal 3.3

Developing Memory Poems

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

First, read over your notes on Poet’s Journal 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

 **TEKS 4.2.C** Write legibly in cursive to complete assignments; **4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Support

Ask students to review the definition of simile.

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

Challenge

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

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Writing Modifying to Add Detail

Beginning

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

Intermediate

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

Advanced/ Advanced High

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

ELPS 1.C; ELPS 5.B

to them. Answer the following questions to help you think about ways to show why your memory is so important to you.

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

You will start drafting your poem next.

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

DRAFTING (15 MIN.)

- Explain to students that they will now combine their ideas, feedback and revisions to draft their poems.
- Direct students to Poet's Journal 3.4 for the exercise. Students are expected to write legibly in cursive to complete assignments.

Poet's Journal 3.4

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. 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 10? Circle your answer.

I will emphasize it through repetition.

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

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

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

A

B

C

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

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

- Tell students that if they have not finished their poems, they should complete them this evening at home.



Check for Understanding

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

End Lesson



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Writing

Understanding
Text Structure

Beginning

Ask students to draw, in sequential order, the events from their memory.

Intermediate

Provide sentence frames with words that indicate the order of events.

Example: First I ___. After that I ___. Finally I ___.

Advanced/

Advanced High

Allow students to describe their memory to a peer; have the students pair work together to determine and write the order of events.

ELPS 3.E; ELPS 5.F;

ELPS 5.G

ABOUT THE POET

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.

“I Hear America Singing”

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will read their original poems aloud to a peer and give feedback.

 **TEKS 4.1.A; TEKS 4.7.G; TEKS 4.13.H**

Reading

Students will identify how Whitman characterizes America and make inferences about what Whitman most values about the nation.

 **TEKS 4.6.F; TEKS 4.8.A; TEKS 4.9.B**

Writing

Students will compose original “I Hear My School Singing” poems, using a number of different episodes throughout the school day to present a varied portrait of their academic environment. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Teacher Resources

Speaking and Listening Observational Checklist

 Read poem aloud to a peer. **TEKS 4.13.H**

Poet’s Journal 4.1

Providing Feedback

Offer peer feedback on a poem
 Read-Aloud. **TEKS 4.1.A; TEKS 4.7.G**

Poet’s Journal 4.2

Understanding Metaphor

Answer inferential questions about Whitman’s use of metaphor.

 **TEKS 4.6.F; TEKS 4.8.A; TEKS 4.9.B**

Poet’s Journal 4.3

Planning

Students generate ideas for their poems.

 **TEKS 4.2.C; TEKS 4.11.A**

Poet’s Journal 4.4

“I Hear My School Singing”

Students draft original poems. **TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.2.C** Write legibly in cursive to complete assignments;

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (15 min.)			
Sharing Original Poems	Partner	15 min.	<input type="checkbox"/> Poet's Journal 3.4 and 4.1 <input type="checkbox"/> Text: Component 1: Tone (Digital Components) <input type="checkbox"/> Speaking and Listening Observational Checklist
Reading (35 min.)			
Read-Aloud	Whole Class	15 min.	<input type="checkbox"/> Poet's Journal 4.2
Reflection and Inference	Independent	20 min.	
Writing (40 min.)			
Observational Walk/Brainstorming	Whole Class	15 min.	<input type="checkbox"/> Poet's Journal 4.3 and 4.4 <input type="checkbox"/> schoolyard or grounds for optional walk
"I Hear My School Singing" Poems	Independent	25 min.	

TEKS 4.11.A Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Why We Selected It

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

ADVANCE PREPARATION

Speaking and Listening

- Prepare to arrange students in pairs.
- Prepare the Speaking and Listening Observational Checklist, which can be found in the Teacher Resources. If desired, assess students reading their poems aloud.

Writing

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

Universal Access

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

VOCABULARY

Core Vocabulary

beam, **n.** a thick piece of wood

blithe, **adj.** happy and untroubled

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

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

melodious, adj. pleasant sounding

robust, adj. healthy and strong

varied, adj. different from each other or diverse

Start Lesson

Lesson 4: "I Hear America Singing"

Speaking and Listening

15M

Primary Focus: Students will read their original poem aloud to a peer and give feedback. **TEKS 4.1.A; TEKS 4.7.G; TEKS 4.13.H**

SHARING ORIGINAL POEMS (15 MIN.)

Introduce Tone

- Remind students that they selected specific words in their memory poem to convey a specific tone. Explain that tone is the attitude of the author.
- Explain that sometimes the same sentence can have different tones.
- Display Digital Component 1: Tone.

Digital Component 1: Tone

Oh great! I'm starving now.

- Read the text aloud in a neutral tone.
- Tell students that you want them to work with their partners to practice different tones.
- First, tell students they should imagine that they just learned that the school cafeteria is serving their favorite food for lunch today. Have students practice saying the sentence to their partners in an excited tone.
 - » Circulate as students practice tone, offering feedback as needed.
- Next, tell students they should imagine that they just learned that the school cafeteria is serving a food they really dislike for lunch today. Have students practice saying the sentence to their partners in a sarcastic tone.
 - » Remind students that sarcasm is used when what one says is not really what one means.

 **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results; **TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning.

Poet's Journal 4.1



Speaking and Listening Observational Checklist



- » Circulate as students practice tone, offering feedback as needed.
- Tell students that sometimes the tone and meaning of a statement depend on which word or phrase is stressed or emphasized. This emphasis can be an important tool for helping create a certain tone.
- Point out to students that the term emphasis refers to a weight, importance, or value placed on a word, symbol, or idea. When you emphasize a specific word in a sentence, phrase, or poem, you are adding more weight and importance to that word—which can alter the overall meaning—as well as giving readers clues about your tone.
- Tell students that they will now read their memory poems to their partners. Instruct students to think about the tone of their poems as they read them aloud.

Read-Aloud in Pairs

- Tell students that they will begin this lesson by sharing the original memory poem they worked on throughout the previous lessons.
- Arrange students into pairs and tell them to turn to Poet's Journal 4.1.
- Review instructions and tips for reading aloud successfully and providing useful feedback.
- As students work, circulate and evaluate using the Speaking and Listening Observational Checklist.

Poet's Journal 4.1

Providing Feedback

Throughout the previous lessons, you have been working on your own memory poem. Today you will get to share your poem aloud with a partner. Each person will read their 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.

Challenge

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 their poem. Make sure to look at your partner while they read the poem aloud.

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

» Answers will vary based on the content of each poem; however, students should be paraphrasing.

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

» Answers will vary; the key is that students are reflecting on the text and its form.

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



Check for Understanding

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

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

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

Support

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



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**Speaking and
Listening
Listening Actively**

Beginning

Allow students to listen to the poem multiple times; provide answer guides.

Example: The word ___ is emphasized in my peer's poem. I know this because it is ___ (on a line break/repeated.)

Intermediate

Allow students to listen to the poem multiple times.

Advanced/ Advanced High

Allow students to listen to the poem a second time.

ELPS 2.D

Lesson 4: “I Hear America Singing”

Reading

35M

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

 **TEKS 4.6.F; TEKS 4.8.A; TEKS 4.9.B**

READ-ALOUD (15 MIN.)

Introduce the Reading

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

I Hear America Singing

Walt Whitman

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



TEKS 4.6.F Make inferences and use evidence to support understanding; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images.

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

Singing with open mouths their strong melodious songs.

Support

Ask students to review the definition of *metaphor*.

Challenge

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

REFLECTION AND INFERENCE (20 MIN.)

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



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Reading
Reading/Viewing Closely

Beginning

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

Intermediate

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

Advanced/

Advanced High

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

ELPS 3.E; ELPS 4.F

1. **Literal.** Ask students what word they heard repeated most often.

- » The word *singing* is repeated most frequently, aside from articles (the), pronouns (he), and conjunctions (or).

REFLECTION AND INFERENCE (20 MIN.)

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



EMERGENT
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Reading
Reading/Viewing Closely

Beginning

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

Intermediate

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

Advanced/

Advanced High

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

ELPS 3.E; ELPS 4.F

1. **Evaluative.** When do we usually hear carols?

- » Student answers will likely reference holidays such as Christmas, as they are the most common association with the term today.

- Explain to students that while many kinds of songs exist, carols are happy, joyful songs, which is one reason we may sing them at holidays.



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STUDENTS

Reading
Reading/Viewing Closely

Beginning

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

Intermediate

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

Advanced/

Advanced High

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

2. **Inferential.** By using the word *carol*, Whitman give us a hint of how he feels about America. What does this word choice tell us about Whitman's feelings for America?

- » He likes it or believes it to be a happy place.



EMERGENT
BILINGUAL
STUDENTS

Reading
Reading/Viewing Closely

Beginning

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Intermediate

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

Advanced/

Advanced High

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

3. **Inferential.** Whitman also uses the adjective *varied* to describe the carols.

What does the word *varied* mean?

- » different or diverse

- Explain that Whitman reveals that the people in America are singing, but that they sing very different songs.



EMERGENT
BILINGUAL
STUDENTS

Reading
Reading/Viewing Closely

Beginning

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

Intermediate

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

Advanced/

Advanced High

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

4. **Literal.** Ask students to name all the different people who are singing in the poem.

- » The poem names the following singers: mechanics, the carpenter, the mason, the boatman, the deckhand, the shoemaker, the hatter, the wood-cutter, the ploughboy, the mother, the young wife at work, the girl sewing or washing.

- You may wish to list these on the board or display area.

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

- » They describe people by their jobs.
- If students are confused by the portrayal of females in this poem, explain to them that by naming the responsibilities those women held (care of children is implied in “mother”; Whitman specifies that the young wife is “at work” and the girl is “sewing or washing”), Whitman is demonstrating that they, too, are working.
- You may wish to remind students that in Whitman’s time women usually did not work outside the home.
- Tell students to turn to Poet’s Journal 4.2. Review the instructions, ask questions 1 and 2 aloud as models for the class, then ask students to complete questions 3–7 to help them think more closely about this metaphor.
- Ask students to answer the STAAR Aligned Multiple Choice Question. **TEKS 4.8.A** What is the theme of Walt Whitman’s poem, “I Hear America Singing?”
 - A. Work defines you
 - B. The power of singing
 - C. The beauty of diversity
 - D. Joy from a job well-done
 - » Correct Answer: C

Poet’s Journal 4.2



Poet’s Journal 4.2

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.
 - » All the people have their own unique songs.

TEKS 4.8.A Infer basic themes supported by text evidence.

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

shoemaking

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

plowing a field

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

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

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

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

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

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

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

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

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

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



Check for Understanding

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

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

Lesson 4: “I Hear America Singing”

Writing

40M

Primary Focus: Students compose original “I Hear My School Singing” poems, using a number of different episodes throughout the school day to present a varied portrait of their academic environment. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

OBSERVATIONAL WALK/BRAINSTORMING (15 MIN.)

Introducing Activity Goals

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

Support

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



TEKS 4.2.C Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Observational Walk/Brainstorming

- Choose one of the following activities:
 - Take students on the ten-minute observational walk and allow them five minutes for recording the things they noticed. They will record these things in Poet's Journal 4.3.
 - Facilitate the brainstorming activity, allowing students to record ideas in Poet's Journal 4.3.

Poet's Journal 4.3

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

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

Poet's Journal 4.3



**EMERGENT
BILINGUAL
STUDENTS**

**Writing
Writing**

Beginning

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

Intermediate

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

Advanced/ Advanced High

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

ELPS 5.B

“I HEAR MY SCHOOL SINGING” POEMS (25 MIN.)

- Direct students to Poet's Journal 4.4 and instruct them to complete questions 1 and 2.

Challenge

Think of the example in question 2, which compares students' feet entering the classroom to a drum. How could you use figurative language to demonstrate what a day in your school sounds like?

Poet's Journal 4.4



Check for Understanding

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

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

Poet's Journal 4.4

Planning

“I Hear My School Singing”

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

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

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

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

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

End Lesson

ABOUT THE POET

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.

5

“The Delight Song of Tsoai-talee” (Lesson 1 of 2)

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will read N. Scott Momaday’s “The Delight of Tsoai-talee,” following their assigned roles when speaking in and to groups



TEKS 4.1.D

Reading

Students will define anaphora and metaphor, identify them in the poem, and explain the meaning of examples of figurative language in the poem.



TEKS 4.2.C; TEKS 4.9.B

FORMATIVE ASSESSMENT

Teacher Resources

Poet’s Journal 5.1

Speaking and Listening Observational

Checklist Follow assigned roles in a collaborative speaking opportunity. **TEKS 4.1.D**

Interpreting Metaphor Complete a graphic organizer to interpret a metaphor from the poem.

TEKS 4.2.C; TEKS 4.9.B



TEKS 4.1.D Work collaboratively with others to develop a plan of shared responsibilities; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (25 min.)			
Read-Aloud	Whole Class	25 min.	<input type="checkbox"/> Speaking and Listening Observational Checklist <input type="checkbox"/> Line assignments for each student
Reading (65 min.)			
Reading for Anaphora	Independent	30 min.	<input type="checkbox"/> Poet's Journal 5.1
Reading for Metaphor	Small Group	35 min.	

Why We Selected It

N. Scott Momaday's "The Delight Song of Tsoai-talee" is a poem that invites the reader to think about what it means to be alive while making connections to nature through metaphor. In addition to the vivid use of metaphor by the poet, the poem utilizes anaphora as a structural poetic device. The predictability of anaphora as a poetic device takes away cognitive load in the reading, so that students can more readily focus on the analysis of the metaphors, which hinge upon both living and nonliving components. The poem highlights the poet's identity as a member of the Kiowa tribe with references to Tsen-tainte, a Kiowa chief. Tsoai-talee, meaning "rock tree boy," was a name given to the poet as an infant by his tribe.

Pronunciation Guidance: Tsoai-talee: pronounced [ts'oh-igh-tahl-yee] (The ts' makes a sharp /z/ sound) Tsen-tainte: pronounced [tsayn-t'ighn-day] (The second t makes an emphasized /t/ sound) *It is an important cultural note that there have been multiple iterations of Kiowa vocabulary which attempt to turn the tonal sounds into a phonetic alphabet. The pronunciations written above are the closest to the Kiowa pronunciation. For additional cultural context, in the Kiowa written language, the words are written as follows: Tsêñt'âiñ:dè [tsayñ-t'ighñ-day], Ts'òâitâlyì: [ts'oh-igh-tahl-yee]*

ADVANCE PREPARATION

Speaking and Listening

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

Reading

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

Universal Access

- Prepare to define additional vocabulary terms.
- Prepare images of items found in nature that are mentioned in the poem (running horses, fish, meadow, blue wildflowers, snow, lake, etc.).

VOCABULARY

Core Vocabulary

You may choose to preview the vocabulary words before reading the text.

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

Start Lesson

Lesson 5: "The Delight Song of Tsoai-talee" (Lesson 1 of 2)

Speaking and Listening



Primary Focus: Students will read N. Scott Momaday's "The Delight Song of Tsoai-talee," following their assigned roles when speaking in and to groups.



TEKS 4.1.D

READ-ALOUD (25 MIN.)

Introduce the Poem

- Ask a student to volunteer to review the class discussion and work on Walt Whitman's poem "I Hear America Singing."
 - » Answers may vary slightly as students focus on different aspects of the poem, but they should remember that it involved Whitman describing the United States through the "songs" of its workers.



TEKS 4.1.D Work collaboratively with others to develop a plan of shared responsibilities.

- Explain to students that, although Whitman's poem uses the idea of song as a metaphor for different kinds of work, poetry and music do have things in common.
- Tell students that the poet in this lesson, N. Scott Momaday, uses a rhythmic, repetitive pattern inspired by Kiowa chants and songs. Momaday is a descendant and member of the Kiowa tribe.

1. **Literal.** Ask students what they notice about the title of the poem.
 - » Answers may vary, but students should notice the poet's use of the word *song* in the title.
- Explain that Tsoai-talee, which means "rock tree boy" or "one who lives with nature," is a Kiowa name that Momaday was given as an infant.
- **Evaluative.** Based on this discussion of the title, ask students whose point of view they think this poem is from.
 - » Answers may vary but students should understand that this poem is likened to a song of delight from the poet's point of view.
- Explain that while Kiowa chants and songs can take many different forms, they often include repetition. Tell students that as they listen to the poem, they should pay attention to repeated words or phrases.



Check for Understanding

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

Read the Poem

- Read the poem aloud to students.

1. **Literal.** What phrases were repeated in this poem?
 - » Answers may vary but students may point out the phrases *I am*, *I stand in good relation*, or *I am alive*.
- Students need not notice every variation; for now, it is sufficient for them to notice the general trend of phrases repeated with some variations.

Class Reading

- Explain that in many Kiowa traditions, songs and chants were not written down but kept alive through being retold to new generations. Tell the class that they will now read the poem “The Delight Song of Tsoai-talee” aloud together as a class to practice this.

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

2. **Inferential.** How does the poem change when everyone reads it aloud together?

» Answers will vary, though students may note that when reading aloud, they need to be aware of the pace of other speakers, which helps create a sense of community. They may also notice that reading the poem together causes them to attend to the rhythm of the poem.

Reading in Turns

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

3. **Evaluative.** What are some tips to keep in mind for how to read poetry aloud?

- » Answers will vary, but students should be reading slowly and clearly, making sure that they are speaking loudly enough for all to hear, and using an appropriate tone.
- Read the entire poem in order, allowing each student to speak their part individually.
- Use the Speaking and Listening Observational Checklist to evaluate student participation.
- Extension: If time permits, you may allow students to collaborate in small groups to choose lines or phrases of the poem to recite creatively. For example, students may opt to read some lines through a choral reading and some lines with one reader, or vary the tempo or tone of their reading, etc.

Support

Allow students to recite only the repeated phrase *I am*, highlighting the repetition of each line. Alternatively, say each line and have an assigned student repeat it in turn.

Speaking and Listening Observational Checklist





Speaking and Listening
Adapting Language
Choices

Beginning

Allow students to practice their lines 1:1 with the teacher prior to the class reading. Encourage students to use hand gestures or facial expressions to help express tone.

Intermediate

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

**Advanced/
Advanced High**

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

**ELPS 1.B; ELPS 3.G;
ELPS 3.I**

Lesson 5: “The Delight Song of Tsoai-talee” (Lesson 1 of 2)

Reading



Primary Focus: Students will define *anaphora* and *metaphor*, identify them in the poem, and explain the meaning of examples of figurative language in the poem.



TEKS 4.2.C; TEKS 4.9.B

READING FOR ANAPHORA (30 MIN.)

Anaphora

Direct students to the poem’s first stanza. Ask students what they notice about the language used in the first stanza. Answers may vary, but students should notice that each line contains the phrase *I am*.

- Have them underline the phrase *I am* each time it appears in the first stanza of the poem.
- 1. **Literal.** Count the number of times the phrase appears in the first stanza.
 - » The phrase appears eighteen times in the first stanza.
- 2. **Literal.** Where in each line does the phrase appear in the first stanza?
 - » It appears at the beginning of each of the eighteen lines in the first stanza.
- Ask students to continue underlining the phrase throughout the poem.
- 3. **Inferential** Ask students why they think the poet uses this phrase at the beginning of each line.
 - » Answers will vary but may include that the repetition adds a rhythm, it brings the poem structure, or it adds emphasis to certain words and helps to show which words have importance.
- 4. **Evaluative.** Ask students where they have heard this type of repetition used at the beginning of lines and consecutively in writing.
 - » Answers will vary but may include songs or speeches that students have heard.
- Tell students that this is a device that we sometimes also hear in poetry.
- Explain that when a poet repeats a word or phrase at the start of consecutive lines, that poet is using a poetic device called anaphora.
- Ask students to read the second stanza to themselves and continue underlining examples of anaphora that they find.
- 5. **Literal.** What are the examples of anaphora in the second stanza?



TEKS 4.2.C Write legibly in cursive to complete assignments; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images.

- » Students should have the phrase *I stand in good relation to* underlined in the second stanza.

6. **Evaluative.** Is the phrase *You see, I am alive* an example of anaphora?

Explain your answer.

- » Students should be able to tell you that this phrase is an example of repetition but not anaphora, since it is not on consecutive lines in the poem.
- Explain that the effects of repetition are similar to the effects of anaphora, which is specifically the repetition of a word or phrase at the beginning of consecutive lines. However, because the words are repeated in the same place—at the start of each line—anaphora also adds structure to the poem. This kind of repetition can make a poem resemble a song or chant.

READING FOR METAPHOR (35 MIN.)

Metaphor



Check for Understanding

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

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

- Direct students to Poet's Journal 5.1. Review the instructions and model the first two examples. Students are expected to write legibly in cursive to complete assignments.
- Arrange the class into small groups and give each group one of the lettered metaphors from the first stanza (listed below). Tell students that there is no one way to interpret these metaphors. Students may have different interpretations of each metaphor, but they should use the features of the poem you have been discussing to interpret their metaphor's meaning.

Challenge

Where have you heard anaphora before?

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

Poet's Journal 5.1

Interpreting Metaphor

In "The Delight Song of Tsoai-talee," N. Scott Momaday uses a first-person point of view to compare the speaker's life to various elements of the natural world. Nature occupies a special space in many Kiowa communities. The comparisons the speaker makes are in the form of metaphors.

Poet's Journal 5.1



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

Example. Line 1

- » Metaphor: I am a feather on the bright sky. Here, the speaker is comparing himself to the natural element of a feather in the sky. A possible interpretation of the metaphor could be that the speaker's life is being likened to a bird flying in the sky. Both the speaker and the bird are alive and moving through space freely and with ease.

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

- » Student answers will vary, but a possibility includes that this metaphor could be comparing the speaker to blue wildflowers that often grow in the plains regions and the horses running through the fields of flowers on the plains. This could be a metaphor for freedom that is represented in flowers growing wildly across the plain and horses running freely.

B. Line 3

- » Student answers will vary, but a possibility includes the rolling fish is one that has a duller appearance when removed from the water. In the water, the fish is slippery and shining.

C. Line 4

- » Student answers will vary, but a possibility includes that this could be a metaphor comparing the shadow to a child's companion that is always following along. This metaphor could be likening the speaker to a familiar and constant friend. In this line, nature is still implied, as light is needed for a shadow to appear.

D. Line 5

- » Student answers will vary, but a possibility includes that this metaphor could compare the speaker to the moon, which is the light in nature that is still seen in the evening.

E. Line 6

- » Student answers will vary, but a possibility includes that this could be a metaphor comparing the eagle's flight to the speaker's own enjoyment found in life. The eagle is a massive bird that could be intimidating, but this metaphor depicts the eagle experiencing joy from flight.

F. Line 7

- » Student answers will vary, but a possibility includes that this could be the beads of

Support

If students are stuck, list the elements from the poem.



EMERGENT
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STUDENTS

Reading Analyzing Language Choices

Beginning

Define vocabulary words and facilitate group discussion of images of the metaphorical item and of different elements found in nature.

Intermediate

Define vocabulary words and encourage group discussion of images of the metaphorical item and of different elements found in nature, using a sentence frame to create metaphors [I see _____ in nature. _____ are _____. Ex. I see clouds in nature. Clouds are cotton balls.]

Advanced/ Advanced High

Have students work with a partner to define vocabulary words, creating a list of metaphors for items in nature.

ELPS 3.I; ELPS 4.D

Support

Have students list each reference to nature or a natural element in the poem. Encourage students to discuss connections to the title of the poem for each natural element on their lists.

dew that cluster on leaves and blades of grass, often reflecting the morning sun. Like these beads, the speaker feels a connection to nature.

G. Line 8

- » Student answers will vary, but a possibility includes that this could be a metaphor for how present and deep the speaker's connection is to nature and life. The farthest star cannot be seen when one looks into the sky, but it is still an important part of the universe.

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.

Fill in the last words of your metaphor below.	What does this thing do, or how does it act?	What does this thing feel, smell, taste, or look like?	How might this relate to the speaker?	What do you think this metaphor means in your own words?
feather on the bright sky	A feather is light and floats through the air when you drop it; a bright sky is due to the light of the sun.	The sky looks bright when the sun is shining. The feather does not feel heavy; feathers are usually found on birds.	The speaker might feel light as a feather floating through life with ease, or the speaker might be comparing himself to a bird flying through the sky.	Both the speaker and a bird in a sunny sky can move through life with ease.

- » Answers will vary, but some possibilities are provided above for some of the metaphors in the poem.
- Allow each group to share answers and ideas with the class. Allow students to complete the graphic organizer as each group shares its responses.

1. **Inferential.** What do each of the metaphors have in common?

- » They all are drawn from nature.

2. **Inferential.** What do these descriptions suggest about the speaker?

- » Answers may vary, but students should recognize that the speaker in the poem has a connection to nature.

End Lesson

“The Delight Song of Tsoai-talee” (Lesson 2 of 2)

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will read N. Scott Momaday’s “The Delight of Tsoai-talee,” following their assigned roles when speaking in and to groups.

 **TEKS 4.1.D**

Reading

Students will use textual detail as evidence for inferences about the poem’s meaning. **TEKS 4.6.F; TEKS 4.10.D**

Writing

Students will plan and draft original poems that use metaphor and anaphora. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Teacher Resources

Speaking and Listening Observational Checklist

Follow assigned roles in a collaborative speaking opportunity. **TEKS 4.1.D**

Poet’s Journal 6.1

Figurative Language: Actions Interpret different examples of figurative language.

 **TEKS 4.6.F; TEKS 4.10.D**

Poet’s Journal 6.2

Planning Anaphora Poems Generate ideas and details to use in an original poem. **TEKS 4.11.A**

Poet’s Journal 6.3

Drafting Anaphora Poems Draft an original poem that uses metaphor and anaphora

 **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.1.D** Work collaboratively with others to develop a plan of shared responsibilities; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (15 min.)			
Read-Aloud	Whole Class	15 min.	<input type="checkbox"/> Speaking and Listening Observational Checklist <input type="checkbox"/> Line assignments for each student
Reading (30 min.)			
Close Reading	Whole Class	30 min.	<input type="checkbox"/> Poet's Journal 6.1
Writing (45 min.)			
Planning Anaphora Poems	Independent	25 min.	<input type="checkbox"/> Poet's Journal 6.2 and 6.3
Drafting Anaphora Poems	Independent	20 min.	

Why We Selected It

N. Scott Momaday's "The Delight Song of Tsoai-talee" is a poem that invites the reader to think about what it means to be alive while making connections to nature through metaphor. In addition to the vivid use of metaphor by the poet, the poem utilizes anaphora as a structural poetic device. The predictability of anaphora as a poetic device reduces the cognitive load in the reading, so that students can more readily focus on the analysis of the metaphors, which hinge upon both living and nonliving elements of nature. The poem highlights the poet's identity as a member of the Kiowa tribe with references to Tsen-tainte, a Kiowa chief. Tsoai-talee, meaning "rock tree boy," was a name given to the poet as an infant by his tribe.

ADVANCE PREPARATION

Speaking and Listening

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

Reading

- Prepare graphic organizers to accompany Poet's Journal 6.1.
- Prepare sentence starters to accompany Poet's Journal 6.3.

Universal Access

- Prepare to define additional vocabulary terms.
- Prepare images of items found in nature that are mentioned in the poem (horses running, fish, meadow, blue wildflowers, snow, lake, etc.).

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

Start Lesson

Lesson 6: “The Delight Song of Tsoai-talee” (Lesson 2 of 2)

Speaking and Listening

15M

Primary Focus: Students will read N. Scott Momaday's “The Delight Song of Tsoai-talee,” following their assigned roles when speaking in and to groups. **TEKS 4.1.D**

READ-ALOUD (15 MIN.)

Review Prior Knowledge

- Ask students to name the poem discussed in the previous lesson.
 - The poem is titled “The Delight Song of Tsoai-talee.”
- Ask students to name something they remember about the poem.
 - Answers may vary, but if possible, have students reflect on both content (such as the specific elements of nature in the poem) and form (such as the anaphora and metaphors).



Check for Understanding

What is anaphora?

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

Support

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

Reading in Turns

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

Challenge

Assign students new lines or phrases from the poem.

 **TEKS 4.1.D** Work collaboratively with others to develop a plan of shared responsibilities.

Speaking and Listening Observational Checklist



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Speaking and Listening Adapting Language Choices

Beginning

Allow students to practice their lines 1:1 with the teacher prior to the class reading. Encourage students to use hand gestures or facial expressions to help express tone.

Intermediate

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

Advanced/ Advanced High

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

ELPS 3.B

- Remind students of their assigned lines.
- Extension: If you opted to have students collaborate on readings of the poem in small groups during the previous lesson, you may have small group volunteers recite.

1. **Evaluative.** What are some strategies for reading poetry aloud successfully?

» Answers will vary, but students should be reading clearly and at an appropriate pace, making sure that they are speaking loudly enough for all to hear, and using an appropriate tone. They should also follow along to know when it will be their turn.

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

Lesson 6: “The Delight Song of Tsoai-talee” (Lesson 2 of 2)

Reading



Primary Focus: Students will use textual detail as evidence for inferences about the poem’s meaning. **TEKS 4.6.F; TEKS 4.10.D**

CLOSE READING (30 MIN.)

Stanza Pattern and Meaning

- Remind students that in the previous lesson, they looked closely at the metaphors in the first eight lines of “The Delight Song of Tsoai-talee.”



TEKS 4.6.F Make inferences and use evidence to support understanding; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.



Check for Understanding

What did the metaphors in the first stanza have in common?

- » Answers may vary, but students should remember that the metaphors compare the speaker and his life to elements of nature.

- Explain that in the remaining lines of the first stanza, Momaday uses some of the same organizational patterns.
- Explain to students that the first stanza is a way for the speaker to use metaphor to express an appreciation for life, and the second stanza expresses this appreciation for life concretely.
- Direct students to Poet's Journal 6.1, review the instructions, and ask them to complete the questions.

Poet's Journal 6.1

Poet's Journal 6.1



Figurative Language: Nature

The first stanza of “The Delight of Tsoai-talee” includes various elements of nature. The poet uses a first-person voice on each of the anaphoric lines in the stanza to connect the speaker to the natural world. Since a person cannot really be a feather, meadow, blue horse, star, etc., we know that Momaday must be using figurative language. The poet is also reminding readers that natural elements and human life are connected.

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 the stanza 1.

Line 9

- » Student answers will vary, but a possibility includes the speaker's life is being compared to the newness of a cold dawn. You may make a connection to

Support

Explain that sumac is a flowering plant that has colorful leaves in autumn.

You may also explain that pomme-blanche are sometimes called white apples.

Challenge

Ask students to interpret the meaning of the name

Tsoai-talee (“rock tree boy”) in the title. Students may close-read the title to analyze how the poet’s Kiowa name is connected to the theme in the poem.

newborn babies that are wrapped immediately to keep them warm. The speaker could be speaking to the new opportunity for life that is presented with each dawn or new day.

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

Line 10

- » Student answers will vary, but a possibility includes that the speaker’s life is being compared to the fierceness of a storm, which might indicate the speaker is feeling passionate or powerful.

Line 11

- » Student answers will vary, but a possibility includes that the speaker’s life is being compared to the uniqueness of each snowflake; snow is cold, sometimes unbearably cold, but the glittery appearance makes it beautiful and appreciated by many.

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

Line 12

- » Student answers will vary, but a possibility includes that the speaker’s life is being compared to the moon’s reflection on the lake, which makes the light intensify, all while the moon’s shape is elongated, going on and on, seemingly bringing the moon closer to the spectator.

Line 13

- » Student answers will vary, but a possibility includes that the speaker’s life is being compared to all of the colors in the flame that come together to make one color. The separate colors in the flame could be seen as different parts of the speaker’s own life.

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

Line 14

- » Student answers will vary, but a possibility includes that the speaker’s life is being compared to a deer’s stance between twilight and dusk when they are most active.

Line 15

- » Student answers will vary, but a possibility includes that the speaker’s life is being compared to a particular type of plant life that is native to the Great Plains, where the Kiowa traditionally lived.

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

Line 16

- » Student answers will vary, but a possibility includes that the speaker's life is being compared to the organization for survival found in communities such as geese. Geese organizing in an angle or v-shape gives them additional lift in flight as they escape the winter to migrate south for survival.

Line 17

- » Student answers will vary, but a possibility includes that the speaker's life is being compared here again to a more vivid description of survival, as even the young wolf must hunt to survive.

- Ask volunteers to share answers aloud.
- Have students read line 18 of the first stanza and volunteer to interpret the line.
 - » Student answers will vary, but a possibility includes the speaker is using the metaphor of "the whole dream" to express a desire to be the best version of all that nature and humanity has to offer.
- Ask students to read the second stanza silently.

1. **Literal.** What do you notice about the structure of the second stanza?

- » The poet uses repetition in the first and last line for added emphasis of the theme. Anaphora is used in the middle lines, which all begin with "I stand in good relation to."

2. **Evaluative.** What is the connection between the metaphors used in the first eight lines and the repetitive lines or anaphora lines in the second stanza?

- » In the first stanza, the speaker uses metaphors about nature to express how they feel about being alive. The stanzas work together to emphasize a theme of connection with the natural world.

3. **Evaluative.** In the second stanza, why might the speaker be using the phrase *I stand in good relation to* as anaphora in this final stanza?

- » Answers may vary but may include it is to show the importance of mutual respect as one way of living in a community.



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STUDENTS

Reading

Reading/Viewing Closely

Beginning

Provide 1:1 support and graphic organizers based on Poet's Journal 5.1 to help remind students of the steps to take in interpreting figurative language.

Intermediate

Provide graphic organizers based on Poet's Journal 5.1; allow students to work on these organizers in groups.

Advanced/
Advanced High

Provide graphic organizers based on Poet's Journal 5.1.

ELPS 4.F

Lesson 6: From “The Delight Song of Tsoai-talee” (Lesson 2 of 2)

Writing

45M

Primary Focus: Students will plan original poems that use metaphor and anaphora.



TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A

Support

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

You may draw student attention to the poet’s use of the pronoun *I* throughout the poem.

Poet’s Journal 6.2



PLANNING ANAPHORA POEMS (25 MIN.)

- Tell students that now they will work on their own anaphora poems that contain metaphor, using Momaday’s poem as a model for their writing.
- Ask whether Momaday’s poem is in first- or third-person point of view.
 - » The poem is in first-person.
- Revisit Momaday’s poem as needed to discuss the poet’s use of metaphor and anaphora. Explain that the students will be writing their own poems in first-person point of view, using anaphora by starting each line with the phrase *I am*.
- Direct students to Poet’s Journal 6.2. Review the instructions and tell students to complete steps 1 and 2, which appear in the Planning section.
- Allow students to share their answers to questions 1 and 2 with a partner before asking them to move on to steps 3–6, which appear in the Organizing section of Poet’s Journal 6.2.
- Allow volunteers to share their answers with a partner.

Poet’s Journal 6.2

Planning Anaphora Poems

Planning

In writing, it is important to think about what you want to accomplish before you begin. This exercise will help you do that. 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.



TEKS 4.2.C Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

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?



Check for Understanding

Ask students to name an element of nature that could represent them and to explain their reasons for choosing this particular thing.

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.

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. Think of 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.



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Writing
Understanding
Text Structure

Beginning

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

Intermediate

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

Advanced/ Advanced High

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

ELPS 1.C; ELPS 5.B

DRAFTING ANAPHORA POEMS (20 MIN.)

- Ask students to note any ideas they got for their poem after discussing it with a peer.
- Direct students to Poet's Journal 6.3, review the instructions, and ask them to draft their poem. Students are expected to write legibly in cursive to complete assignments.

Poet's Journal 6.3

Drafting Anaphora Poems

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

- Make sure to use anaphora by including your phrase from 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.

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

End Lesson

ABOUT THE POET

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 holds a Ph.D. in English Literature from Stanford University and has received several literary awards, including a Pulitzer Prize.

“Words Free as Confetti”

PRIMARY FOCUS OF LESSON

Reading

Students will identify and create examples of alliteration; they will also identify and explain the many similes in “Words Free as Confetti.”

 **TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

Writing

Students will compose original poems using alliteration and detailed

 descriptions based on the five senses. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 7.1  **Alliteration.** Write alliterative lines. **TEKS 4.10.D**

Poet’s Journal 7.2  **Interpreting Similes.** Complete a graphic organizer to explain the poem’s similes.

 **TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

Poet’s Journal 7.3  **Writing with All Five Senses.** Use the senses to write descriptive and alliterative poems.

 **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Read-Aloud	Whole Class	20 min.	<input type="checkbox"/> Poet's Journal 7.1 and 7.2
Poetic Device: Alliteration	Independent	20 min.	
Close Reading	Independent	25 min.	
Writing (25 min.)			
Writing with All Five Senses	Independent	25 min.	<input type="checkbox"/> Poet's Journal 7.3

Why We Selected It

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

ADVANCE PREPARATION

Universal Access

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

VOCABULARY

Core Vocabulary

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

[Start Lesson](#)

Lesson 7: "Words Free as Confetti"

Reading

65M

Primary Focus: Students will identify and create examples of alliteration; they will also identify and explain the many similes of "Words Free as Confetti."

 **TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

READ-ALOUD (20 MIN.)

Introduce Reading

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

 **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purpose.

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

» The word *as* indicates that the title is a simile.

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

2. **Literal.** What two things are being compared in the title?

» words and confetti

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

» Both are free.

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

4. **Inferential.** Mora compares words to confetti, which is usually used for celebrations. Based on that, what kind of feelings do you think Mora has about words?

» Answers will vary, but students should recognize that Mora has a positive feeling toward words.

- Direct students to the poem. They may follow along silently as you read the poem aloud.
- Read the poem.
- Students may notice the unusual compounding of several words. Remind students that this is not the standard way of presenting words, but it is an example of poetic license, or using a format to help make your point. You may wish to prompt students to speculate on why Mora made this choice; perhaps she wished to draw attention to these particular words, or she wanted to show the connection between each component of the pair, or she wanted to show that her freedom extends to language.

Note to Student

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

abuelita—grandmother
gatitos—kittens

yo soy libre—I am free

Challenge

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

Poet's Journal 7.1



POETIC DEVICE: ALLITERATION (20 MIN.)

Review Alliteration

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

Check for Understanding



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

- The poem contains two examples of alliteration: one in line 4 and one in line 6.

- Explain that line 4 is an excellent example of alliteration, as the words share four opening letters: *p*, *l*, *u*, and *m*. Remind students that alliteration can occur even if the words share fewer letters.

Practicing Alliteration

- Direct students to Poet's Journal 7.1. Review the instructions and ask them to complete numbers 1–5.

Poet's Journal 7.1

Alliteration

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

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

Sid spied swans.

Letter: W

Wally watched walruses.

1. _____

2. _____

3. _____

4. _____

5. _____

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

Examples:

Letter: S

Sid spied swans swimming silently.

Letter: W

Wally watched walruses waiting in the water.

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



Support

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

CLOSE READING (25 MIN.)

Similes

- Direct students to the chart in Poet's Journal 7.2. Review the directions and example, then ask students to complete the chart. They may consult the poem as they work.

Poet's Journal 7.2

Interpreting Similes

Explain that, in addition to alliteration, Mora uses many similes throughout her poem. In fact, she includes sixteen different similes! Then walk students through filling out the first row of the chart as an example.

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

Your teacher will fill out the first row of the chart with you as an example.

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

Line	Simile	Sense (you may have more than one sense)	Figurative meaning: how this applies to words
Line 4	sweet as plump plums	taste	<i>words can be sweet or pleasant to your mouth; they can be fun to say</i>
Line 5		taste/smell	<i>words can be unpleasant in your mouth; they can be harsh to say; Mora also mentions sniffing words here; the smell of lemons is somewhat sharp and crisp, but old lemons might be less appealing</i>
Lines 6–7		touch	<i>words can be warm; they can make you feel warm or good inside</i>
Line 7		taste/sight	<i>tartness is sweet but also surprising or sharp; words can get your attention; the bright red of an apple can also be attention-grabbing; red is a sign of caution, so words might also get our attention in this way</i>



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**Reading
Analyzing Language
Choices**

Beginning

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

Intermediate

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

**Advanced/
Advanced High**

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

ELPS 3.J; ELPS 4.F

Lines 8–9		touch/sight	words can be soft or gentle, soothing; words can be green as new grass—young, healthy, and full of life
Line 10		touch	they can be easy to carry; they don't weigh you down; they are effortless
Line 11		sight/touch	the dull color and suggestion of thorns seem unpleasant; words can hurt
Line 12		sight/touch	this would weigh you down; can be hard or firm
Line 13		sight/touch	words can make you cold, be distant, make you feel unhappy
Line 14		touch	words can warm you, make you feel comforted; can be familiar
Lines 15–16		sound	words can be loud and dramatic; can get your attention
Lines 16–17		sound	words can be gentle and soft, quiet
Line 18		sound	words can be musical
Line 19		sight	words can be mysterious, lead you to new places
Line 20		sight	words can have lots of different characteristics or meanings; can be unusual or special
Line 21		touch	can blow by without warning; can catch you off-guard

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

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

2. **Inferential.** Mora's title says that words are free. But at the end of the poem, she writes about her own freedom. How might words make her feel free?

» Answers will vary, but students should recognize that words, with their many different qualities, can open up a lot of possibilities. People who know how to use words effectively gain a kind of freedom.

3. **Evaluative.** Mora uses personification in this poem. Can you find an example? What image does this create?

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

» Answers may vary, but can include that the freedom and joy that humans feel when dancing is like the freedom that comes from using words well.

Challenge

Write a simile of your own to describe freedom.

4. **Inferential.** Based on all the details and descriptions in this poem, how do you think Mora feels about words?

» Students should recognize that Mora values words and feels positively toward them.

Lesson 7: "Words Free as Confetti"

Writing



Primary Focus: Students compose original poems using alliteration and detailed descriptions based on the five senses. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

WRITING WITH ALL FIVE SENSES (25 MIN.)

Drafting

- Direct students to Poet's Journal 7.3, review the instructions, and tell students to complete questions 1–5. Students are expected to write legibly in cursive to complete assignments.

Check for Understanding



Ask students to review the five senses.

» smell, sight, taste, touch, sound

- Circulate as students work, offering guidance and feedback as necessary.

TEKS 4.2.C Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Poet's Journal 7.3

Writing with All Five Senses

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

1. Mora writes about words because she values them. In this poem you will write about something that is very important to you. Take a minute to think about an object that you value. It may not be something you actually own, but it should be something you know well enough to describe in a lot of different ways. When you have decided on the object you will write about, write it below.
2. Mora's poem uses all five senses to describe words. You will do the same thing in your poem. For each letter below, describe how the sense listed applies to your object. Depending on the object you selected, you may not be able to give a literal meaning for each sense. For example, if you selected a favorite rock to write about, you have probably never tasted it! But think about how Mora uses similes to introduce a figurative meaning into her descriptions. Try to do the same with your object.
 - a. What does it feel like when you touch it?
 - b. What does it smell like?
 - c. How does it sound?
 - d. What does it look like?
 - e. What does it taste like?
3. Mora describes how she feels free, like words. How does your object make you feel?
4. Describe a way that you are like your object.
5. Now pick one of your answers from above and think about a way to describe it using alliteration. Write that here.

Challenge

Students can find examples of alliteration and sensory details in magazines, newspaper articles, and song lyrics. Challenge students to cut out or copy these examples and post them on the classroom wall.

Support

Students who struggle may benefit from using props. You can provide your students with a variety of objects (e.g., sweater, globe, book, shells) to use as inspiration for their poems.



**EMERGENT
BILINGUAL
STUDENTS**

Writing
Selecting Language Resources

Beginning

Provide a bank of words related to the five senses and sentence frames to show basic comparisons. Example: I treat people _____. That makes me ____ like ____.

Intermediate

Provide a word bank and sentence frames to show more nuanced comparisons. Example: I am ____ like ____.

Advanced/ Advanced High

Provide a word bank.

ELPS 5.B

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

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

- If time permits, allow students to share their work with a partner.
- Ask students to raise a hand if they
 - used all five senses in their poem
 - used alliteration in their poem
 - included a simile in their poem

End Lesson

ABOUT THE POET

Pat Mora

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

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

“Fog”

PRIMARY FOCUS OF LESSON

Reading

Students identify an extended metaphor and explain its various details.

 **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D**

Writing

Students construct original poems containing their own extended metaphors

 comparing the weather to an animal. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet's Journal 8.1

Reading Extended Metaphors Identify the extended metaphor in “Fog” and use a graphic organizer to explain its various details.

 **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D**

Poet's Journal 8.2

Writing Poems with Extended Metaphors Students compose original poems using an extended metaphor to describe a kind of weather.

 **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Read-Aloud	Whole Class	10 min.	<input type="checkbox"/> Poet's Journal 8.1
Extended Metaphor	Small Group	35 min.	
Writing (45 min.)			
Writing Original Poems	Independent	45 min.	<input type="checkbox"/> Poet's Journal 8.2

Why We Selected It

Sandburg's "Fog" is a classic twentieth-century American poem. The extended metaphor renders the fog vividly and descriptively, adding nuance and depth to the poem's imagery. Sandburg's work presents no human characters, but by endowing the fog with agency and consciousness, it brings the commonplace weather phenomenon to life and demonstrates the imaginative possibilities of figurative language.

ADVANCE PREPARATION

Reading

- Prepare to arrange the class into small groups to complete Poet's Journal 8.1.

Writing

- Prepare to assemble a class list of animals and their characteristics.

Universal Access

- If desired, prepare space for students to act out various animal movements in both the reading exercises.
- Prepare cloze sentences and images for the reading exercise.
- Prepare images of different kinds of weather.

VOCABULARY

Literary Vocabulary

extended metaphor, n. a metaphor that continues for more than one sentence of a story or more than one line of a poem

Lesson 8: "Fog" Reading



Primary Focus: Students identify an extended metaphor and explain its various details. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D**

READ-ALOUD (10 MIN.)

Introduce the Reading

- Ask a student volunteer to review the definition of metaphor.
- Ask students why poets use metaphors.
 - Answers will vary, but you might encourage students to draw on past examples. For example, Pat Mora's "Words Like Confetti" uses metaphor to describe her relationships to different words.
- You may wish to point out that so far, most of the poems in these lessons have told stories about characters, such as the boys playing basketball or the student visiting the library. But poems can do more than tell stories about people. They can also show a scene or present a picture of nature.
- Tell students that this lesson presents a poem titled "Fog." In this poem, the poet, Carl Sandburg, uses a metaphor to describe the weather. Tell students that as they listen to the poem they should pay attention and try to identify the metaphor Sandburg uses.
- Read "Fog."

Challenge

How do metaphors add to a poem's meaning?

 **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

Fog

Carl Sandburg

The fog comes
on little cat feet.

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

EXTENDED METAPHOR (35 MIN.)

Introducing Poetic Devices: Extended Metaphor

1. **Inferential.** Based on the poem's first stanza, what two things does this poem compare?
 - » It compares the fog to a cat.
 - Students may answer that the poem compares the fog to cat's feet. If so, ask them to look more closely at the first stanza, which says that the fog "comes on" the cat feet. In other words, the fog moves as if it has cat's feet; it is not compared to the feet themselves.
2. **Literal.** How do cats move?
 - » Answers will vary, though they should recognize that cats are generally considered light on their feet. They walk softly and quietly.
 - If students reference big cats such as lions and tigers, direct them back to the poem, which references "little cat feet" (emphasis added).
3. **Literal.** How do elephants move?
 - » Answers will vary but should reflect that elephants are louder and more lumbering. The ground might shake when they pass by.
4. **Literal.** How do kangaroos move?
 - » Answers will vary but should reflect hopping.
5. **Literal.** How do butterflies move?
 - » Answers will vary but should reflect flight and flapping wings.
 - Remind students that many different animals exist, and that by comparing the

Support

Allow students to stand and practice walking as the different animals.

fog to a cat, Sandburg chose to emphasize certain things about the fog. The next activity will help demonstrate this.

- Direct students to Poet's Journal 8.1.
- Review the instructions and model the first example. Explain that when Sandburg writes that the fog “comes on little cat feet,” he is describing how the fog moves through the city. To think about what he means, readers should consider how a cat moves. Unlike an animal such as an elephant, most cats walk lightly and quietly, so write those words under “How this might describe a cat.” Explain that one way Sandburg might be using those words to make a comparison to fog is by suggesting that the fog forms quietly, unlike weather such as a thunderstorm. Write that description under “How this might describe fog.”
- Arrange students into small groups and have them complete the chart.

Poet's Journal 8.1



Poet's Journal 8.1

Extended Metaphor

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

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

Words from poem	How this might describe a cat	How this might describe fog
<i>comes on little cat feet</i>	<i>cats walk lightly</i>	<i>fog forms without much noise or excitement</i>
<i>sits looking</i>	<i>cats often sit still to watch things</i>	<i>fog is not very active weather; unlike storms it stays in one place and covers an area for a while</i>
<i>silent haunches</i>	<i>cats are animals that have haunches</i>	<i>fog does not literally have haunches, but by describing its shape this way, Sandburg makes this fog seem heavy or thick</i>

- Discuss group answers with the class.

6. **Evaluative.** What kind of scene does Sandburg's metaphor build in this poem? Give a reason to explain your answer.

- » Answers will vary, but students should link their response to the poem. Possibilities include a quiet scene, a calm scene, etc.



Reading Reading/Viewing Closely

Beginning

Discuss images of cats and fog with students; allow students to use cloze sentences to describe the connection between cats and fog. Example: The way ___ and ___ are alike is that they both are/have ___.

Intermediate

Provide images and allow students to use cloze sentences to describe the connection between cats and fog.

Advanced/ Advanced High

Allow students to use cloze sentences to describe the connection between cats and fog.

ELPS 3.J; ELPS 4.D

Support

Model an example for students. Example: Animal—rabbit. Characteristics—soft and fluffy, quiet, hops.

Challenge

Ask students to describe animals from a variety of senses: what do they feel like, sound like, smell like, and look like?



Check for Understanding

Ask students to answer the STAAR Aligned Multi Select Question.

TEKS 4.10.D

What is the poet's purpose for using an extended metaphor to compare fog to a cat?

Select **TWO** correct answers.

- To show that both are still (Line 1)
- To show that both are quiet (Line 2)
- To show that both are furry (Line 3)
- To show that both are watchful (Line 4)
- To show that both have little feet (Line 5)

Correct Answers:

Correct answer 1 (Line 1)

Correct answer 2 (Line 2)

Lesson 8: "Fog"

Writing



Primary Focus: Students construct original poems containing their own extended metaphors comparing the weather to an animal. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

WRITING ORIGINAL POEMS (45 MIN.)

Planning Poems with Extended Metaphors

- Tell students that in the following exercise, they will plan and write their own poems using extended metaphors to compare a kind of weather with an animal.
- As the first step in their planning process, they will brainstorm different kinds of animals and their characteristics.
- Ask students to volunteer as many different kinds of animals as they can and to list different characteristics of those animals. Make a list of these things.

TEKS 4.10.D Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



Writing Poems with Extended Metaphors

- Tell students to turn to Activity Page 8.2 in the *Poet's Journal*. Review the instructions aloud and ask students to complete questions 1–5. Students are expected to write legibly in cursive to complete assignments. Circulate around the room as they work, offering brief feedback to individual students as needed.

Poet's Journal 8.2

Writing Poems with Extended Metaphors

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

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

breeze	hail	lightning
clouds	gust	rain
downpour	hurricane	rainbow
snow	sunshine	thunder
tornado	wind	earthquake

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



Check for Understanding

Pick a kind of weather and an animal and ask students to name things they have in common and things that are different about them.



EMERGENT
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STUDENTS

Writing
Writing

Beginning

Provide images of the kinds of weather listed in the word bank and allow students to work in pairs to generate and write characteristics of their chosen kind of weather.

Intermediate

Provide images and allow students to work in pairs to discuss and write characteristics of their chosen kind of weather.

Advanced/ Advanced High

Provide images and ask students to plan descriptions of weather using multiple senses.

ELPS 5.B

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.

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

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

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

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

Congratulations—you just wrote another poem!

End Lesson

ABOUT THE POET

Carl Sandburg

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

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

“Casey at the Bat” (Lesson 1 of 2)

PRIMARY FOCUS OF LESSON

Listening

Students will demonstrate active listening by answering questions about the  poem they heard. **TEKS 4.1.A; TEKS 4.7.C**

Reading

Students will summarize the text, identify poetic devices, and explain the effectiveness of those devices in the context of the poem “Casey at the Bat.”

 **TEKS 4.2.C; TEKS 4.6.F; TEKS 4.7.D; TEKS 4.10.D**

FORMATIVE ASSESSMENT

Poet’s Journal 9.1 **“Casey at the Bat”** Answer questions about the poem.

 **TEKS 4.7.C**

Poet’s Journal 9.2 **Summarizing a Stanza** Interpret and summarize a  stanza of the poem. **TEKS 4.7.D**

Poet’s Journal 9.3 **Poetic Devices** Identify poetic devices and their  effects. **TEKS 4.2.C; TEKS 4.6.F; TEKS 4.10.D**

 **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.D** Retell, paraphrase or summarize texts in ways that maintain meaning and logical order; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

LESSON AT A GLANCE

	Grouping	Time	Materials
Listening (30 min.)			
Group Listening	Whole Class	30 min.	<input type="checkbox"/> Poet's Journal 9.1
Reading (60 min.)			
Reading for Understanding	Small Group	35 min.	<input type="checkbox"/> Poet's Journal 9.2 and 9.3
Reading for Poetic Devices	Independent	25 min.	

Why We Selected It

Why We Selected It: Thayer's poem "Casey at the Bat" uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans. The poem's content raises provocative questions concerning the role of heroes and the nature of fandom. The poem's rhyme and meter lend a musical quality to the poem, helping to pace students through the work.

ADVANCE PREPARATION

Reading

- Prepare to arrange students into twelve groups. If your class size necessitates more than twelve groups, assign more than one group the same stanza.

Universal Access

- Prepare to arrange students into pairs.

VOCABULARY

Core Vocabulary

defiance, n. disobedience

ease, n. a feeling of comfort or relaxation

fraud, n. a dishonest action

lusty, adj. healthy and strong

melancholy, n. sadness

multitude, n. large group

patrons, n. people who support something; fans

stern, adj. strict or harsh

stricken, adj. upset

visage, n. a face or the expression on it

Literary Vocabulary

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

quatrain, n. a four-line stanza

Lesson 9: “Casey at the Bat”

Listening



Primary Focus: Students will demonstrate active listening by answering questions about the poem they heard. **TEKS 4.1.A; TEKS 4.7.C**

GROUP LISTENING (30 MIN.)**Listening to “Casey at the Bat”**

Note: Ernest Lawrence Thayer’s poem “Casey at the Bat” is an extremely long text, so this lesson uses a listening exercise to introduce it.

- Explain to students that poets have many tools available for explaining their message. Sandburg decided to use one primary tool, the extended metaphor, throughout his poem. However, other poets use a number of different kinds of tools, including rhyme and figurative language, to describe their subjects.
- Tell students that this lesson and the following lesson look at a very different kind of poem. This poem, titled “Casey at the Bat,” is a long narrative poem that uses many different examples of figurative language to tell the story of Casey, its title character.
 - Remind students that careful readers believe it is important to experience a poem in different ways a number of times. Today, students will start by listening to the poem.
- Remind students that they should not be worried if they do not understand everything about the poem the first time they hear it. While they listen, they should pay attention to what things they notice about the poem. They might listen for rhyming words, descriptions that help them imagine the setting of the poem, or words that help them understand what story the poem is telling.
- Read the poem.

Support

Students will spend the rest of the lesson reading the poem closely. However, if they need additional support at the outset, read a stanza at a time, then summarize it before reading the next stanza.

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,

 **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.C** Use text evidence to support an appropriate response.

And then when Cooney died at first, and Barrows did the same,
A sickly silence fell upon the patrons of the game.

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

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

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

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

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

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt;

Then while the writhing pitcher ground the ball into his hip,

Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,

And Casey stood a-watching it in haughty grandeur there.

Close by the sturdy batsman the ball unheeded sped—

"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,

Like the beating of the storm-waves on a stern and distant shore;

"Kill him! Kill the umpire!" shouted someone on the stand;

And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;

He stilled the rising tumult; he bade the game go on;

He signaled to the pitcher, and once more the dun sphere flew;

But Casey still ignored it and the umpire said, "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"

But one scornful look from Casey and the audience was awed.

They saw his face grow stern and cold, they saw his muscles strain,

And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,

He pounds with cruel violence his bat upon the plate;

And now the pitcher holds the ball, and now he lets it go,

And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,

The band is playing somewhere, and somewhere hearts are light;

Challenge

Ask students to share additional details they remember from the poem.



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Interpretive Listening Actively

Beginning

Allow students to listen to the poem several times and to act out the poem stanza by stanza with a peer.

Intermediate

Allow students to listen to the poem more than once and to act out the poem stanza by stanza with a peer.

Advanced/ Advanced High

Allow students to listen to the poem more than once. Each time you read it, ask them to concentrate on different poetic devices or key vocabulary words that support their enjoyment of the poem.

ELPS 2.E; ELPS 4.D



And somewhere men are laughing, and somewhere children shout,

But there is no joy in Mudville—mighty Casey has struck out.

Listening Comprehension

- Direct students to Poet's Journal 9.1, review the directions, and ask them to answer the questions.

Poet's Journal 9.1

“Casey at the Bat”

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

1. Who is this poem's main character?
 - » Casey
2. What sport does Casey play?
 - » baseball
3. Why do the fans want Casey to come up to bat?
 - » They believe he will help them win the game.
4. What happens when Casey does come up to bat?
 - » He strikes out.

- Review the answers aloud.
- As a wrap-up, remind students that the rest of the lesson offers tools for exploring the details of “Casey at the Bat” more closely.



Check for Understanding

What questions do you have about this poem's meaning or structure?

- » Answers will vary, but direct students to the relevant stanza to help them locate answers to their questions.

Lesson 9: “Casey at the Bat”

Reading



Primary Focus: Students will summarize the text, identify poetic devices, and explain the effectiveness of those devices in the context of the poem “Casey at the Bat.” **TEKS 4.2.C; TEKS 4.6.F; TEKS 4.7.D; TEKS 4.10.D**

READING FOR UNDERSTANDING (35 MIN.)

Introduce Reading by Stanza

- Explain that students will now work in groups to focus on a specific stanza. Then each group will share its summary of what happens in the stanza, and together the class will have summarized the poem.
- Remind students that they may not know every word that the poem uses. They may check their glossary, but they should also practice using context to draw a reasonable conclusion about an unfamiliar word’s meaning.
- Explain that because the meanings of words change over time, sometimes even words that seem familiar may not mean what we expect. An example is when the poem describes Jimmy Blake as “a cake.” Reading that today, we might think he is dessert, but we know that doesn’t make any sense.
- In the author’s time, the word cake could mean dessert, but it was also sometimes used to describe a silly or foolish person. So when Thayer calls Jimmy Blake a cake, he is saying that the fans did not think he would help the Mudville baseball team win its game. Even if you didn’t know the nineteenth-century meaning of the word cake, though, you could probably make an inference from the context that the fans did not have much confidence in Jimmy.
- Direct students to stanza 1. Read the stanza aloud.

The outlook wasn’t brilliant for the Mudville nine that day:

The score stood four to two, with but one inning more to play,

And then when Cooney died at first, and Barrows did the same,

A pall-like silence fell upon the patrons of the game.

- Explain that even though students may not know the precise meaning of everything in the stanza, they can use context clues to figure it out. Go line by line through the stanza.

Challenge

Before explaining the word *cake*, ask students to try to infer its meaning from context.

TEKS 4.2.C Write legibly in cursive to complete assignments; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.D** Retell, paraphrase or summarize texts in ways that maintain meaning and logical order; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

- If students have demonstrated comfort with the poem so far, you may wish to ask volunteers to summarize each line. Otherwise, model how to summarize each line using stanza 1 as an example.
 - Line 1: The Mudville baseball team was not playing well.
 - Line 2: Mudville was losing by two runs, and the game was almost over.
 - Line 3: We don't yet know who Cooney and Barrows are, but we can infer that they are players on the Mudville team. Here, Thayer uses “died” as an exaggerated way of saying that a player was called out at first base. This kind of exaggeration is called *hyperbole*. We use hyperbole in expressions such as, “We’re starving!” or, “We’ve been waiting forever!” These statements do not literally mean that we are dying of hunger or that we have been waiting forever; they mean that we are very hungry or that we have waited a long time.
 - Line 4: As players strike out, the fans get very quiet. We can infer that they are distressed by the team’s performance.

Group Focus on Individual Stanzas

- Tell students that they will now work in groups to figure out the meaning of the remaining stanzas.
- Assign groups for stanzas 2–13, direct students to Poet’s Journal 9.2, review the instructions, and ask students to complete the activity.
- As groups work, circulate and check in with students.

Poet’s Journal 9.2



Poet’s Journal 9.2

Summarizing a Stanza

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

1. Read the stanza silently.
2. Have one member of the group read the stanza aloud.
3. If the stanza has any words you do not know, ask your group members for help. You might look in the glossary to see if the word is defined. If not, work together as a group to think about how context clues can help you infer the word’s meaning.

4. Go through each of the stanza's four lines and talk about what they mean.
5. Once you agree on a meaning for each line, summarize those into the action of the stanza. Remember that in a summary, you should describe the most important things happening. You should not include every detail, but you should give readers a sense of the basic points of the section.
6. When you have agreed on a summary, write it here.
7. Pick one group representative to share the summary with the class when the teacher calls on your group.

Sharing Meanings

- Review the answers by calling out the number of each stanza. When a group's stanza is called, the representative of the group will read the group's summary.
- Example summaries of each stanza follow; they are numbered by stanza.
 - Stanza 1: The Mudville baseball team was losing by two as the game approached the end. Two players struck out, and the fans got quiet.
 - Stanza 2: Some fans left. The others stayed, hopeful that the team could win if Casey had a chance to bat.
 - Stanza 3: The two players in front of Casey were not very good, so the fans worried that Casey would not get the chance to bat.
 - Stanza 4: Flynn and Blake both got hits and got on base.
 - Stanza 5: Fans cheered as they realized that Casey was going to get a chance to bat.
 - Stanza 6: Casey was confident as he came to the plate; he waved at cheering fans.
 - Stanza 7: Casey got ready to bat, looking fierce and tough.
 - Stanza 8: Casey did not swing at the first pitch, which was a strike.
 - Stanza 9: The fans got upset that the umpire called a strike.
 - Stanza 10: Casey calmed the fans down. He took another pitch and got another strike.
 - Stanza 11: The fans were angry again, but again Casey calmed them down. Casey finally seemed ready to hit the ball.

- Stanza 12: Casey’s expression changed. The pitcher threw the ball, and this time Casey swung.
- Stanza 13: There are happy people elsewhere in the world; the sun is shining, people laugh, play, and listen to music. But Mudville is not that happy place, because Casey struck out.
- Allow a few minutes for student questions; make sure students understand the basic content of the poem prior to continuing to the next activity.



Check for Understanding

Ask groups to act out the stanzas. If students struggle, refer them back to the text for review and support.

READING FOR POETIC DEVICES (25 MIN.)

Working Independently

- Tell students that, now that they understand the story the poem tells, they will look more closely at some of the specific poetic devices the poem uses.
- Direct students to Poet’s Journal 9.3, review the instructions, and have students complete the activity. Students are expected to write legibly in cursive to complete assignments.

Poet’s Journal 9.3

Poetic Devices

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

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

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

2. 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?

» These details help show readers how the fans felt and how important the game was to them.

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

» Blake hit the ball very hard.

4. In stanza 9, the poet writes:

... there went up a muffled roar,

Like the beating of the storm-waves on a stern and distant shore.

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

» This is a simile, as the word *like* shows.

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

» They compare a roar and storm-waves.

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

» They are both loud and aggressive.

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

» five times

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

» Answers may vary slightly, but the poet is emphasizing that the happy things are not happening in Mudville but somewhere else.

- Review the answers.
- Remind students that poets have many tools, or poetic devices, they may use in a poem. Part of being a good reader of poetry is doing what students just did: identifying the tools poets use and thinking about the reasons they might choose these tools to help get their meaning across in a certain way.
- Tell students that they will spend more time on the poem in the following lesson, but if they’d like, they may also review the poem again as a take-home.



EMERGENT
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Reading

Evaluating Language
Choices

Beginning

Review definitions of literary vocabulary terms with students individually, then allow them to discuss the questions with a peer as they formulate their answers.

Intermediate

Review definitions of literary vocabulary terms with students, then allow them to discuss the questions with a peer as they formulate their answers.

**Advanced/
Advanced High**

Review definitions of literary vocabulary terms with students, then allow them to discuss their answers with a peer.

**ELPS 1.C; ELPS 1.E;
ELPS 4.F**

10

“Casey at the Bat” (Lesson 2 of 2)

PRIMARY FOCUS OF LESSON

Reading

Students examine elements of the poem and define how the poem differs from  a short story. **TEKS 4.1.A; TEKS 4.7.C**

Writing

Students write original narrative poems, using poetic devices to engage  readers. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 10.1 Poetic Structure. Identify and define structural  elements of the poem. **TEKS 4.7.C**

Poet’s Journal 10.2 Planning: Narrative Poems Answer questions to plan  the narrative of the original poem. **TEKS 4.11.A**

Poet’s Journal 10.3 Drafting: Narrative Poems Write original narrative  poems. **TEKS 4.2.C; TEKS 4.12.A**

 **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Read-Aloud	Whole Class	30 min.	<input type="checkbox"/> Poet's Journal 10.1 <input type="checkbox"/> STAAR Aligned Short Constructed Response Reading Question (Digital Component)
Writing (60 min.)			
Writing Original Narrative Poems	Independent	60 min.	<input type="checkbox"/> Poet's Journal 10.2 and 10.3

Why We Selected It

Thayer's poem "Casey at the Bat" uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans. The poem's content raises provocative questions concerning the role of heroes and the nature of fandom. The poem's rhyme and meter lend a musical quality to the poem, helping to pace students through the work.

ADVANCE PREPARATION

Writing

- Prepare to arrange students into pairs to review the planning activity.

Universal Access

- Prepare to arrange students into pairs to share the story they want to tell in their poems.

VOCABULARY

Core Vocabulary

defiance, n. disobedience

ease, n. a feeling of comfort or relaxation

fraud, n. a dishonest action

lusty, adj. healthy and strong

melancholy, n. sadness

multitude, n. large group

patrons, n. people who support something; fans

stern, adj. strict or harsh

stricken, adj. upset

visage, n. a face or the expression on it

Literary Vocabulary

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

quatrain, n. a four-line stanza

Lesson 10: “Casey at the Bat” (Lesson 2 of 2)



Reading

Primary Focus: Students examine elements of the poem and define how the poem differs from a short story. **TEKS 4.1.A; TEKS 4.7.C**

READ-ALOUD (30 MIN.)

Introduce the Reading

- Tell students that this lesson continues with Ernest Lawrence Thayer’s poem from the previous lesson.

Check for Understanding



Ask what students remember about Thayer’s poem.

- » Students should remember that the poem’s main character, Casey, strikes out in the big baseball game. If students recall little about the poem, direct them to the poem’s title, using it to help them infer who the poem is about (Casey) and what he is doing (batting in a baseball game).

- Read the poem aloud while students follow along silently.

Casey at the Bat

Ernest Lawrence Thayer

The outlook wasn’t brilliant for the Mudville nine that day:

The score stood four to two, with but one inning more to play,

And then when Cooney died at first, and Barrows did the same,

A sickly silence fell upon the patrons of the game.

Support

Read stanzas individually, stopping to assess student comprehension after each stanza.

 **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.C** Use text evidence to support an appropriate response.

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

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

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

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

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

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

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

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

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

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

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

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

- Some students may notice that the poem "Casey at the Bat" has a very regular rhythm. This is because it is written in meter; it generally follows an iambic pattern in which each unstressed syllable is followed by a stressed syllable. Students will learn to recognize metrical patterns in later grades, but if they hear them now, affirm their listening skills.

Challenge

Ask students about literary elements that appear in both prose and poetry, including metaphors, similes and dialogue.

Note to Student

A stanza with four lines is called a *quatrain*.

**EMERGENT
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Structuring Cohesive Texts
Understanding Text Structure

Beginning

Review definitions of literary terms and read the first stanza aloud to students as they work on the final question of the *Poet's Journal*.

Intermediate

Review definitions of literary terms and allow students to read the first stanza aloud in groups as they work on the final question of the *Poet's Journal*.

Advanced/ Advanced High

Provide definitions of literary terms and allow students to read the first stanza aloud in groups as they work on the final question of the *Poet's Journal*.

**ELPS 1.E; ELPS 2.E;
ELPS 3.E**

Poet's Journal 10.1



Discussion of Poetry Structures

- Tell students that while they may still have questions about this poem, they already know more about it than they might realize.
- Remind students of the title of a piece of fictional prose they read as a class, ask them to raise one finger if they consider the work a poem and two fingers if they do not.
- Use students' responses to briefly discuss and review important elements of poetry, as described in the unit, that do not usually appear in prose, including alliteration, verse, stanzas, rhythm, and rhyme.
- In the Writing segment of the lesson, as students share the poems they wrote with a peer, have them describe elements unique to poetry that they included in their poems.
- Direct students to Poet's Journal 10.1, review the instructions, and ask them to complete the questions.

Poet's Journal 10.1

Poetic Structure

1. What is a stanza?
 - » A stanza is a section of a poem; it consists of a line or group of lines.
2. Number the stanzas in the poem "Casey at the Bat." How many stanzas does the poem contain?
 - » The poem has thirteen stanzas.
3. How many lines are in each stanza?
 - » Each stanza has four lines.
4. Write down the rhyming words in the poem's first stanza.
 - » The rhymes are day/play and same/game.

- Review answers aloud.
- Display the STAAR Aligned Short Constructed Response Reading Question (Digital Component). Read the prompt and discuss the scoring guidelines with students. Describe the criteria students need to follow in order to obtain full credit (2 points). Then ask students to rewrite their response. **TEKS 4.7.C**
 - » The poem, "Casey at the Bat," differs from a short story because it has poetic elements such as alliteration, verse, stanzas, rhythm, and rhyme. For example, the

TEKS 4.7.C Use text evidence to support an appropriate response.

text is broken up into 13 stanzas instead of paragraphs. Each stanza has four lines in which the first two lines rhyme and the last two lines rhyme. An example of this is that the last word of the first line in paragraph thirteen is “bright” and the last word of the next line is “light”. This sort of rhyming pattern is one of the ways that the text can be distinguished from being a short story.

Challenge

Ask students to retell the story from the poem by reenacting the scene. One student may act as the narrator, and other students may improvise the scene as the actors.

Lesson 10: “Casey at the Bat” (Lesson 2 of 2)

Writing



Primary Focus: Students write original narrative poems, using poetic devices to engage readers. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

WRITING ORIGINAL NARRATIVE POEMS (60 MIN.)

Planning

- Tell students that in the rest of the lesson, they will write their own narrative poems, or poems that tell a story.
- Tell students that in “Casey at the Bat,” the townspeople were surprised when Casey struck out, because they thought he was too good for that to happen. They were disappointed because the game didn’t go the way they expected.
- Tell students that they will also write poems about a time when something didn’t go the way they expected.

Challenge

Challenge students to include rhyme or figurative language in their poems.



Check for Understanding

Ask students to brainstorm examples of times when things didn’t go as expected. If they need ideas, ask them to consider a time they’ve felt disappointed or surprised.

Support

Before they answer the questions in the *Poet’s Journal*, allow students to share their stories with a peer.

Poet’s Journal 10.2



- Direct students to Poet’s Journal 10.2. Review the instructions and have students complete the activity.

TEKS 4.2.C Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



Beginning

Ask students the prompting questions aloud and write notes for students as they describe their narratives aloud.

Intermediate

Ask students the prompting questions aloud and have them write notes as they describe their narratives aloud.

Advanced/

Advanced High

Ask students the prompting questions aloud and have them write notes, including transition words to mark chronology, as they describe their narratives aloud to a peer.

ELPS 5.B; ELPS 5.G

Poet's Journal 10.2

Planning Poems

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

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

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

1. Describe the scene of your story. Where were you?
2. When did the story take place?
3. Who was there with you?
4. What did you expect to happen?
5. What actually happened?
6. How did you feel about what happened?
7. Think of one detail you want to emphasize in your poem. Write it here.
8. How will you emphasize that detail? Write the name of the poetic device you will use here.

- Allow students to review their answers with a peer.
- Have each student ask at least one question about their partner’s story.

Drafting

- Remind students that they should think about how to answer their partner’s question in their poem.
- Direct students to Poet’s Journal 10.3, review the instructions, and ask students to begin drafting their poems. Students are expected to write legibly in cursive to complete assignments.

Poet's Journal 10.3

Drafting

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

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

- If time allows, let students share their poems aloud with a peer.

End Lesson

ABOUT THE POET

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.

From *Kavikanthabharana*

PRIMARY FOCUS OF LESSON

Reading

Students describe the responsibilities of a poet and identify the tools used by  successful poets. **TEKS 4.7.G; TEKS 4.8.A**

Writing

Students brainstorm writing prompts for future poems and write original advice poems for new readers of poetry.

 **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet's Journal 11.1 Interpreting a Passage Make inferences and determine the meaning of a passage.

 **TEKS 4.8.A; TEKS 4.10.D**

Poet's Journal 11.2 Ideas for Poets Describe how the ideas of the poem would apply to twenty-first-century poets.

 **TEKS 4.7.E**

Poet's Journal 11.3 Writing Advice Poems Students compose original advice poems. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.7.E** interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Understanding and Application	Small Group	60 min.	<input type="checkbox"/> Poet's Journals 11.1 and 11.2 <input type="checkbox"/> passages from the poem for each group
Writing (30 min.)			
Writing Advice Poems	Independent	30 min.	<input type="checkbox"/> Poet's Journal 11.3

Why We Selected It

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

ADVANCE PREPARATION

Reading

- Arrange the class into five groups: A–E, based on the sections of poems listed below.
 - Example section: Lines 1–2
 - Section A: Lines 3–4
 - Section B: Lines 5–6
 - Section C: Lines 7–9
 - Section D: Line 10
 - Section E: Lines 11–14
- Distribute a copy of each group's section of the poem.
 - The length of a selection does not always indicate its difficulty; for example, section E is long but straightforward, while section D is brief but requires more imagination to interpret. You may wish to assign each section to a group before class so that you match more challenging sections with groups of students best equipped for those challenges.

Universal Access

- Prepare sentence starters for Poet's Journal 11.2.
- Prepare sentence frames for the writing activity.

Lesson 11: From *Kavikanthabharana*

Reading



Primary Focus: Students describe the responsibilities of a poet and identify the tools used by successful poets. **TEKS 4.7.G; TEKS 4.8.A**

UNDERSTANDING AND APPLICATION (60 MIN.)

Introduce the Reading

- Tell students that the poem in this lesson comes from a twelfth-century book on poets and poetry. As they listen to the poem, they should think about what the poet, Kshemendra, believes a poet's different responsibilities are.



Check for Understanding

After students have accumulated a list of such differences, tell them that as they listen to the poem, they should think about whether or not the responsibilities it describes for poets are very different from or similar to the responsibilities of poets today.

- Read the poem aloud.

Reading for Comprehension

- Evaluative.** What is the main topic of this poem?
 - » what a poet should do
- Explain that this poem identifies six different things a poet should do.
- Divide students into five groups. Distribute to each group their section of the poem.
- Direct students to Poet's Journal 11.1, review the directions, and model the first example.

Challenge

Ask students to list the character traits of a poet. What characteristics does a good poet possess?

Support

Ask students what devices or technological developments (phones, televisions, space shuttles, electricity, etc.) Kshemendra would not have had in the twelfth century.

Poet's Journal 11.1



TEKS 4.7.G Discuss specific ideas in the text that are important to the meaning; **TEKS 4.8.A** Infer basic themes supported by text evidence.

- Direct each group to complete questions 1–4 using the section of the poem the group was assigned.
- *Example*
 - Write the example section below on the board/chart paper. Model the following questions and answers, also writing them on the board.

2. **Evaluative.** What is the literal meaning of the section?
» Poets should understand how plants are structured.

3. **Evaluative.** What are some possible broader meanings of the section?
» Poets should understand how nature works.

4. **Inferential.** Why might this be an important thing for poets to do?
» This question has many possible answers. Poets may need to understand nature in order to write about it. They might need to practice careful observational skills in order to compose poems with strong details. They might be responsible for describing the mysteries of nature in a way that makes sense to readers.

5. **Inferential.** Often, if we know what something does, we can make an inference about why it matters. Based on your answers to the previous questions, why does poetry matter?
» One reason poetry matters is that it helps explain and reveal nature to readers. It highlights things readers may not have noticed on their own and helps them experience and understand new things.

Poet's Journal 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.

- » Answers will vary based on the assigned section.

1. What is the literal meaning of the section?

- » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

- (A) Poets should bring people together and make them laugh.
- (B) Poets should understand people's true selves.
- (C) Poets should know about the different parts of the earth and space.
- (D) Poets should understand the changes taking place in the world.

Note: Section D is perhaps the most challenging section, as it is open to a wide range of interpretations. Make sure students are considering the text in crafting their responses.

- (E) Poets should travel and learn a lot of languages.

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

- » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

- (A) Poets should unite people; they should entertain them.
- (B) Poets should relate to different kinds of people; they should be sensitive and understanding.
- (C) Poets should understand the universe.
- (D) Poets should be flexible and open to change. They should grow like plants do in different seasons. They should understand the world around them and be able to appreciate its changes. They should see how things can have different characteristics or qualities over time.
- (E) Poets should be among people and learn from them.

3. Why might this be an important thing for poets to do?

- » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

- (A) It is healthy to laugh! If people enjoy poetry, they will read more of it.
- (B) If you understand people, you will be better able to communicate with them.
- (C) Poets should know how things work together and relate to each other, the way the moon and the tides of the ocean are connected.
- (D) Poets should describe the different ways things work or exist. They should see how things grow and change.
- (E) Poets should be people who experience many parts of the world, who are always learning new things.

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

- » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.
- (A) People need joy and laughter, and poetry can help provide those things. Poetry can unite people, which means they might work together toward common goals.
- (B) Poetry can offer people a different way to communicate with one another, which can sometimes help them understand one another better. It can help them think about what life is like for others.
- (C) When poets use their language to explain how different parts of an environment influence each other, it provides readers the opportunity to learn about their perspective.
- (D) By understanding the different qualities of things, poets are able to describe them more fully and accurately to readers. Seeing how things change and can have different qualities can help poets think about how to use figurative language or make comparisons between things that might otherwise seem unalike.
- (E) Writing poetry is a way of learning something new. It also requires poets to use language in new ways, to surprise readers with figurative language or other new ways of describing things.

- Review each group's answers aloud.
- If groups struggle with this activity, you might review the answers to each question before allowing each group to move forward to the next question. If groups are confident in the activity, you may wait to review their answers to questions 1–4 in a single session.
- As students answer question 4, list their responses on the whiteboard or other display area. By the conclusion of their responses, they will have assembled a list of reasons that poetry matters.

Reading for Application

- Remind students that this poem was written in the twelfth century, so it is nearly nine hundred years old. Tell students that Kshemendra had excellent ideas about poetry, but it might be helpful to think about how those ideas would work in the twenty-first century.

Poet's Journal 11.2



- Direct students to Poet's Journal 11.2, review the instructions, and then have each group work together to complete questions 1–3.

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

- » Count the number of different plants around my house or in my neighborhood.
Draw the leaves of those plants and notice how they are different.
Take a family member or friend on a walk and point out the different plants you see.

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

- » Visit a botanical garden or greenhouse to learn about plants I have never seen before.
Take a class in botany, the study of plants.
Study a book that teaches how to identify different kinds of plants by the leaves they have.

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

- » Write a poem that describes the different plants in your neighborhood. You might use Walt Whitman's "I Hear America Singing" from Lesson 4 as an example.
Write a poem that describes your visit to a garden or greenhouse. You might use Nikki Giovanni's "My First Memory (of Librarians)" from Lesson 2 as an example.
Write a poem that lists the questions you have about plants. You might use Norman Ault's "Wishes" from Lesson 1 as an example.

Poet's Journal 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. Your teacher will review the first example before you start. You may refer to the literal or the broader meaning of the section in developing your answers.

Write your group's section of the poem below, then use the ideas in it to answer questions 1–3.



**EMERGENT
BILINGUAL
STUDENTS**

Productive
Supporting Opinions

Beginning

Provide sentence starters and an answer bank linked to the questions and allow students to discuss them with the teacher. Example: I could practice this week by ____.

Intermediate

Provide sentence starters and allow students to discuss them in pairs.

Advanced/ Advanced High

Provide sentence starters and prompt students to share them aloud.

ELPS 1.F; ELPS 3.G

1. List at least three ways you could practice this during the next week.
 - » Answers will vary, although in this section it is important that students are crafting tangible things they might accomplish relatively simply. Therefore, if students propose traveling to other countries, for example, remind them that it is unlikely they will do that within the next week. In that time frame they might, however, learn to say "Hello" in several different languages.
2. List at least three ways you could practice this as you grow older.
 - » Answers will vary.
3. List at least three different kinds of poems you could write about the ideas above.
 - » Answers will vary.

Note to Student

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

- Have each group read some of its answers aloud so that every stanza is covered.
- You may wish to compile a list of all the kinds of poems students might write and distribute it to them as inspiration for future poems. Alternatively, you could post the list in the classroom or have students write ideas they want to save in the back of their *Poet's Journal*.

Lesson 11: From *Kavikanthabharana*

Writing



Primary Focus: Students brainstorm writing prompts for future poems and write

original advice poems for new readers of poetry. **TEKS 4.2.C; TEKS 4.11.A; TEKS 4.12.A**

WRITING ADVICE POEMS (30 MIN.)

Introduce Advice Poems

- Remind students that just like Kshemendra, they have already made their own lists of how to continue practicing seeing the world as poets and of ideas for new poems to write in the extra pages of their journals.
- Tell students that in the following activity, they will use the knowledge they've learned in this unit to write advice poems for new readers of poetry.

 **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

1. **Literal.** What are different poetic devices a poet might use?
 - » Possible answers include figurative language, metaphor, simile, repetition, rhyme, stanza or line breaks, dialogue, meter, and tone.
2. **Evaluative.** What is the most important thing you have learned about how to read a poem?
 - » Answers will vary. Students may speak about the importance of hearing poems as well as reading them, looking at poems more than once, or drawing on details to help figure out what point the author is making.

- Direct students to Poet's Journal 11.3, review the instructions, and have them follow the prompts to compose their original advice poems. Students are expected to write legibly in cursive to complete assignments.

Poet's Journal 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.
2. What is the most important thing you have learned about reading poetry?
3. What helps you most when you read a poem?
4. When you find a poem you really love, what do you do?

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

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

Challenge

Encourage students to look for examples of poetry and poetic devices in their everyday lives. Students can copy or cut out examples to share with the class and post around the classroom.

Poet's Journal 11.3



EMERGENT
BILINGUAL
STUDENTS

Writing Supporting Opinions

Beginning

Support students individually and provide sentence frames based on the questions in Poet's Journal 11.3. Example: When I read a poem, it helps me to ___ because ___.

Intermediate

Provide sentence frames and allow students to discuss them in pairs.

Advanced/ Advanced High

Provide sentence frames and prompt students to share them aloud.

ELPS 5.B

Support

Introduce the idea of advice by showing students an example of an advice column from the newspaper. Explain that advice is given as a suggestion to help people with a problem.

- Ask student volunteers to read their poems aloud to the class.
- As a wrap-up, remind students of all the poetry reading tools they have learned. You might also advise them on where to find additional poems to read on their own.



Check for Understanding

Ask a student to volunteer as a “Poetry Coach” and reteach the poetic devices to the class.

End Lesson

ABOUT THE POET

Kshemendra

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

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

12

Unit Assessment

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Reading Assessment		30 min.	<input type="checkbox"/> Poet's Journal
Writing (60 min.)			
Writing Assessment		60 min.	<input type="checkbox"/> Poet's Journal

Lesson 12: Unit Assessment

Reading

**READING ASSESSMENT (30 MIN.)**

- Tell students they will read a new poem and answer questions about it, then compose a poem of their own and describe the choices they have made. Distribute copies of the excerpt of Henry Wadsworth Longfellow's poem "Paul Revere's Ride."
- Ask students to open their *Poet's Journal* to the Unit Assessment and read the instructions. Tell them to read the poem carefully and first answer the reading questions.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers. The poem was chosen for its complexity and the presence of many of the devices and language students have encountered through the unit.
- At the end of class, collect student workbooks and score.

Note: The following shows the questions as presented to students.

Reading Questions

1. Longfellow uses hyperbole in this verse. Identify at least one example.
2. What are some reasons that Longfellow might use hyperbole?
3. Longfellow uses alliteration in this verse. Identify at least one example.
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?
6. Below are two examples of figurative language (not from the poem). Which is a simile and which is a metaphor?
 - a. The thunder rumbled like a roaring lion.
 - b. The clouds were fluffy pillows moving across the sky.

Reading Score: ___ /total of 7 points

Lesson 12: Unit Assessment

Writing



WRITING ASSESSMENT (60 MIN.)

- Direct students to the Unit Assessment Writing portion.
- Tell them to respond to the prompt. Students are expected to write legibly in cursive to complete assignments.

Note: The following pages show the questions as presented to students as well as the correct answers.

Writing Questions

3. 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 checklist table below.
 - » Answers will vary, but students should follow the instructions above. Their poems should be about a memory and should contain alliteration, figurative language, a rhyme scheme, and a title.

Check	Question	Complete the question below
	The poetic tool I use in this poem is: _____. My poem is a really strong example of the tool being used. I know this because _____.	
	I convey the message in a creative and new way. This is not a poem another person would write, because it shows my unique imagination in the following way: _____.	
	I looked over each line and made intentional choices about where to begin and end each line.	
	I read my poem aloud, thought about how it sounded, and then revised the poem so it is easy to follow and sounds great.	(No writing here)
	My poem will surprise my readers because _____. My poem has strong images, such as _____.	
	I chose the best words to express myself. I took out all the words I don't need.	(No writing here)
	I wrote a strong beginning to my poem by _____.	
	The ending of my poem looks and feels like an ending because _____.	
	I chose the best title for my poem. It is really good because _____.	
	I looked at my poem and decided whether it needed a shape, line breaks, long lines, or short lines. I decided _____.	
	I decided how to use white space in my poem, especially in places where I want the reader to pause to think about what I just said. I decided _____.	
	I have checked my spelling and every word is spelled correctly.	(No writing here)

Writing Score: _____ /total of 15 points

ASSESSMENT ANALYSIS

The poem used in the assessment has appropriate complexity, as well as many of the devices students have learned about in this unit.

Correct Answer and Rationales—Reading

Item	Correct Answer(s)	Points	Standards
1	They include but are not limited to: "Through all our history, to the last."	1	TEKS 4.7.C; TEKS 4.10.D
2	Answers may vary but could include the poet deciding to use hyperbole to emphasize something or create humor.	1	TEKS 4.6.F; TEKS 4.10.D
3	The poem excerpt includes the following example of alliteration: "hurrying hoofs."	1	TEKS 4.7.C; TEKS 4.10.D
4	B	1	TEKS 4.10.D
5	Students should be able to infer that the author wants to use personification to create suspense.	2 Award 1 if students identify a plausible reason the author used personification. Award 2 if students explain their response.	TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D
6	A. Simile B. Metaphor	1 Award for identifying correctly.	TEKS 4.10.D

Writing Scoring

The writing prompt addresses

 **TEKS 4.2.C; TEKS 4.7.F; TEKS 4.11.A; TEKS 4.11.D.xi; TEKS 4.12.A**

Score Criteria

Award students one point for each line in their checklist other than reading the poem aloud (number 4) if they have given appropriate reasons and choices.

For numbers 7 and 13 (removing words and spelling) award points using their poem as a guide.

Award an additional three points for the poem itself:

1. Award one point if students have made interesting choices in language, including Tier II and above vocabulary.
2. Award an additional point if the structure of the poem seems appropriate to its theme.
3. Award an additional point if students have used figurative language, alliteration, or another form of emphasis.

 **TEKS 4.2.C** Write legibly in cursive to complete assignments; **TEKS 4.7.F** Respond using newly acquired vocabulary as appropriate; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.11.D.xi** Edit drafts using standard English conventions, including correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Pausing Point

Please use the final two days to address class results of the Unit Assessment. Based on the results of the unit assessment and students' formative assessments, you may wish to use the remaining time to provide remediation opportunities that target specific areas of weakness for individual students, small groups, or the whole class.

REMEDIATION

Content

If students demonstrate a need for remediation on any of the elements of the Poetry unit, refer to the lessons covering that element. You may wish to reteach any poem as a teacher Read-Aloud, regardless of the type of lesson initially used for that poem. Additionally, you should focus more heavily on the questions labeled Support in the Teacher Guide materials for that lesson.

Fluency

Students who struggle with fluency will benefit from having multiple opportunities to reread a particular text. If students demonstrate a need for remediation related to fluency, you may have them either reread selections from the Reader or choose an excerpt from the Fluency Supplement.

Writing

If students demonstrate a need for remediation in writing skills, refer to the individual lessons in which particular skills were addressed. You may wish to create specific writing prompts targeting the particular skill in which students need additional practice.

ENRICHMENT READING AND WRITING ACTIVITIES

If students have mastered the skills in the Poetry unit, their experience with the concepts may be enriched by re-reading the unit poetry and explaining the use of figurative language, such as simile, metaphor and personification that the poet uses to create images in applicable poems.



TEKS 4.9.B



TEKS 4.9.B Explain simile, metaphor, and personification that the poet uses to create images.

simile - **n.** comparison using the words like or as

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

personification - **n.** attributing human-like characteristics to nonhuman things

ENRICHMENT PERFORMANCE ACTIVITIES

Poetry Performance

A poetry performance is a fun, energetic celebration of poetry and the classroom community that gives students an opportunity to commemorate their writing. It is designed to:

- allow students to become familiar with poetry, its different forms, and how it is written.
- help students become more self-assured when speaking before others.
- help students improve their reading, spelling, vocabulary, and other language skills.

Before you begin the performance, have a brief discussion with students about the expectations for how an audience should work with the performer. Ask students how they would want to be treated during their performances. Collect student responses onto a list to post in the classroom as rules for discussion.

You may wish to change the classroom environment by moving tables and desks to the sides of the room, making a space for the stage, turning the lights down, and/or enlisting students to help you plan or make decorations.

The Performance

This is a culmination of the Poetry unit, in which all students have generated their own material. Students may read several lines from an exercise they are proud of or a full poem they have created.

As students perform, audience members should reflect on the work of their peers on paper. Use the short reflection sheet to help students understand how to construct positive feedback.

Poet's Journal PP.1

Performance reflection Sheet

1. What did you like about the subject of the poem—what it was about?
2. What did you like about the language that was used in the poem? Did the student use figurative language, or alliteration, or anaphora?
3. What did you like about how the speaker performed the poem?
4. Did anything stand out for you? What was it and why?

Remember to focus on positive feedback. Of course you can have constructive feedback, too—what can be improved. You may wish to write that down, but do not share it for now.

POETRY PORTFOLIO

Tell students that space has been included in the back of their *Poet's Journal* for them to continue working on their drafts and on new poems. At the end of the year, students may wish to submit a poetry portfolio with their poems and illustrations. Ask them to add a poet's bio about themselves.

Teacher Resources

In this section, you will find:

- Glossary
- Anecdotal Reading Records
- Speaking and Listening Observational Checklist
- Texas Essential Knowledge and Skills Correlation Chart
- English Language Proficiency Standards Correlation Chart

Glossary

A

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

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

anticipation, n. excitement about something before it happens

B

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

beam, n. a thick piece of wood

blithe, adj. happy and untroubled

C

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

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

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

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

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 or untruthful action

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

H

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

I

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

L

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 or strong

M

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

patrons, n. people who support something; fans

personification - n. attributing human-like characteristics to nonhuman things

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

pomme blanche, n. a plant of central North America with an edible starchy root

preside, v. rule over or be in charge of

Q

quatrain, n. four-line stanza

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

R

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

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

robust, adj. healthy and strong

S

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

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

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

stanza break-n. the blank space that divides two stanzas from one another

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

stern, adj. strict or harsh

stricken, adj. upset

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

T

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

V

varied, adj. different from each other or diverse

visage, n. face or the expression on it

W

waltz, n. a kind of dance

ANECDOTAL READING RECORDS

Week of: _____

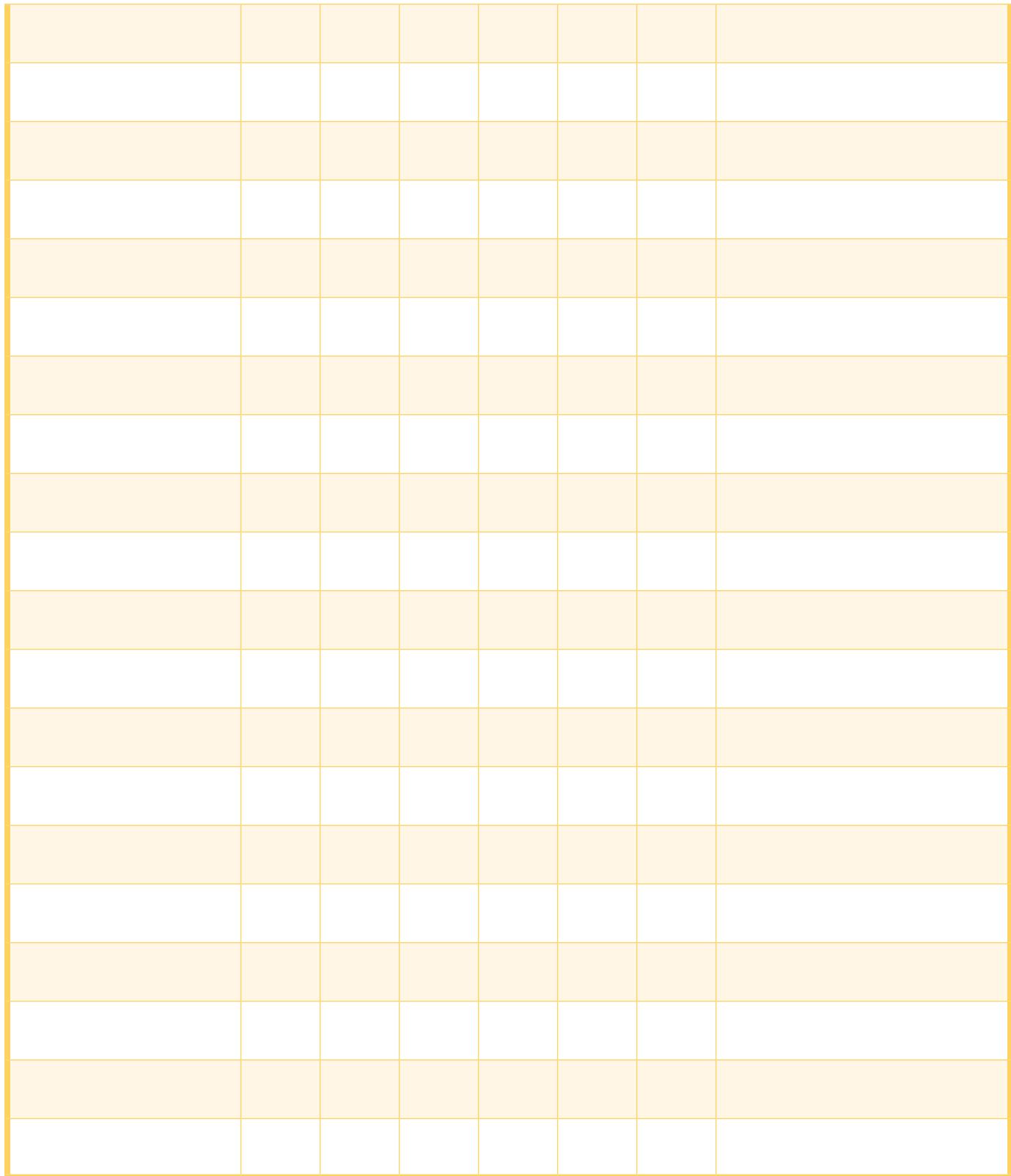
This template is for recording anecdotal notes about students' reading abilities. You can record things such as: (1) repeated trouble with specific sound-spelling correspondences, (2) difficulty with certain digraphs/letter teams, (3) inability to segment isolated words, and (4) progress with specific skills.

Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:

Speaking and Listening Observational Checklist

Use the following chart to note student participation in Speaking and Listening Activities. You may also measure an individual student's progress on such activities by reviewing a series of completed checklists and measuring student progress over time.

Activity: _____ Date: _____



TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

Unit 7

Correlation—Teacher's Guide

(1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking—oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:		
TEKS 4.1.A	listen actively, ask relevant questions to clarify information, and make pertinent comments	p. 52, p. 55, p. 110, p. 113, p. 122, p. 125
TEKS 4.1.B	follow, restate, and give oral instructions that involve a series of related sequences of action	
TEKS 4.1.C	express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively	
TEKS 4.1.D	work collaboratively with others to develop a plan of shared responsibilities	p. 66, p. 69, p. 76, p. 79
(2) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—beginning reading and writing. The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to:		
(A) demonstrate and apply phonetic knowledge by:		
TEKS 4.2.A.i	decoding words with specific orthographic patterns and rules, including regular and irregular plurals	
TEKS 4.2.A.ii	decoding multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables	
TEKS 4.2.A.iii	decoding words using advanced knowledge of syllable division patterns such as VV	
TEKS 4.2.A.iv	decoding words using knowledge of prefixes	
TEKS 4.2.A.v	decoding words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants	
TEKS 4.2.A.vi	identifying and reading high-frequency words from a research-based list	
(B) demonstrate and apply spelling knowledge by:		
TEKS 4.2.B.i	spelling multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables	
TEKS 4.2.B.ii	spelling homophones	
TEKS 4.2.B.iii	spelling multisyllabic words with multiple sound-spelling patterns	
TEKS 4.2.B.iv	spelling words using advanced knowledge of syllable division patterns	
TEKS 4.2.B.v	spelling words using knowledge of prefixes	

Unit 7		Correlation—Teacher's Guide
TEKS 4.2.B.vi	spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants	
TEKS 4.2.C	write legibly in cursive to complete assignments	p. 5, p. 8, p. 18, p. 22, p. 33, p. 38, p. 47, p. 52, p. 62, p. 66, p. 72, p. 76, p. 84, p. 88, p. 96, p. 100, p. 106, p. 110, p. 117, p. 122, p. 129, p. 132, p. 140, p. 149
(3) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—vocabulary. The student uses newly acquired vocabulary expressively. The student is expected to:		
TEKS 4.3.A	use print or digital resources to determine meaning, syllabication, and pronunciation	
TEKS 4.3.B	use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words	
TEKS 4.3.C	determine the meaning of and use words with affixes such as mis-, sub-, -ment, and -ity/ty and roots such as auto, graph, and meter	
TEKS 4.3.D	identify, use, and explain the meaning of homophones such as reign/rain	
(4) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—fluency. The student reads grade-level text with fluency and comprehension. The student is expected to use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.		
TEKS 4.4	use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text	
(5) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—self-sustained reading. The student reads grade-appropriate texts independently. The student is expected to self-select text and read independently for a sustained period of time.		
TEKS 4.5	self-select text and read independently for a sustained period of time	
(6) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:		
TEKS 4.6.A	establish purpose for reading assigned and self-selected texts	
TEKS 4.6.B	generate questions about text before, during, and after reading to deepen understanding and gain information	
TEKS 4.6.C	make and correct, or confirm predictions using text features, characteristics of genre, and structures	p. 38, p. 41
TEKS 4.6.D	create mental images to deepen understanding	p. 22, p. 25
TEKS 4.6.E	make connections to personal experiences, ideas in other texts, and society	
TEKS 4.6.F	make inferences and use evidence to support understanding	p. 8, p. 15, p. 52, p. 58, p. 76, p. 80, p. 100, p. 103, p. 110, p. 117, p. 148
TEKS 4.6.G	evaluate details read to determine key ideas	p. 8, p. 15, p. 22, p. 25, p. 38, p. 41, p. 88, p. 90, p. 100, p. 103, p. 148
TEKS 4.6.H	synthesize information to create new understanding	p. 8, p. 15

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

Unit 7		Correlation—Teacher's Guide
TEKS 4.6.I	monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down	
(7) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:		
TEKS 4.7.A	describe personal connections to a variety of sources including self-selected texts	
TEKS 4.7.B	write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources	
TEKS 4.7.C	use text evidence to support an appropriate response	p. 8, p. 11, p. 110, p. 113, p. 122, p. 125, p. 128, p. 148
TEKS 4.7.D	retell, paraphrase or summarize texts in ways that maintain meaning and logical order	p. 110, p. 117
TEKS 4.7.E	interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating	p. 132
TEKS 4.7.F	respond using newly acquired vocabulary as appropriate	p. 149
TEKS 4.7.G	discuss specific ideas in the text that are important to the meaning	p. 52, p. 55, p. 132, p. 135
(8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to:		
TEKS 4.8.A	infer basic themes supported by text evidence	p. 52, p. 58, p. 60, p. 132, p. 135
TEKS 4.8.B	explain the interactions of the characters and the changes they undergo	
TEKS 4.8.C	analyze plot elements, including the rising action, climax, falling action, and resolution	
TEKS 4.8.D	explain the influence of the setting, including historical and cultural settings, on the plot	p. 22, p. 25
(9) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:		
TEKS 4.9.A	demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales	
TEKS 4.9.B	explain figurative language such as simile, metaphor, and personification that the poet uses to create images	p. 38, p. 41, p. 52, p. 58, p. 66, p. 72, p. 88, p. 90, p. 151
TEKS 4.9.C	explain structure in drama such as character tags, acts, scenes, and stage directions	
(D) recognize characteristics and structures of informational text, including:		
TEKS 4.9.D.i	the central idea with supporting evidence	

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TEKS 4.9.D.ii	features such as pronunciation guides and diagrams to support understanding	
TEKS 4.9.D.iii	organizational patterns such as compare and contrast	
(E) recognize characteristics and structures of argumentative text by:		
TEKS 4.9.E.i	identifying the claim	
TEKS 4.9.E.ii	explaining how the author has used facts for an argument	
TEKS 4.9.F.i	identifying the intended audience or reader	
TEKS 4.9.F.ii	recognize characteristics of multimodal and digital texts	
(10) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop their own products and performances. The student is expected to:		
TEKS 4.10.A	explain the author's purpose and message within a text	
TEKS 4.10.B	explain how the use of text structure contributes to the author's purpose	
TEKS 4.10.C	analyze the author's use of print and graphic features to achieve specific purposes	
TEKS 4.10.D	describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes	p. 8, p. 13, p. 38, p. 41, p. 47, p. 76, p. 80, p. 88, p. 90, p. 100, p. 103, p. 106, p. 110, p. 117, p. 132, p. 148
TEKS 4.10.E	identify and understand the use of literary devices, including first- or third-person point of view	p. 22, p. 25
TEKS 4.10.F	discuss how the author's use of language contributes to voice	
TEKS 4.10.G	identify and explain the use of anecdote	
(11) Composition: listening, speaking, reading, writing, and thinking using multiple texts—writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions. The student is expected to:		
TEKS 4.11.A	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping	p. 22, p. 33, p. 38, p. 47, p. 52, p. 53, p. 62, p. 76, p. 84, p. 88, p. 96, p. 100, p. 106, p. 122, p. 129, p. 132, p. 140, p. 149
(B) develop drafts into a focused, structured, and coherent piece of writing by:		
TEKS 4.11.B.i	organizing with purposeful structure, including an introduction, transitions, and a conclusion	
TEKS 4.11.B.ii	developing an engaging idea with relevant details	
TEKS 4.11.C	revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity	

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(D) edit drafts using standard English conventions, including:		
TEKS 4.11.D	edit drafts using standard English conventions	
TEKS 4.11.D.i	complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments	
TEKS 4.11.D.ii	past tense of irregular verbs	
TEKS 4.11.D.iii	singular, plural, common, and proper nouns	
TEKS 4.11.D.iv	adjectives, including their comparative and superlative forms	
TEKS 4.11.D.v	adverbs that convey frequency and adverbs that convey degree	
TEKS 4.11.D.vi	prepositions and prepositional phrases	
TEKS 4.11.D.vii	pronouns, including reflexive cases	
TEKS 4.11.D.viii	coordinating conjunctions to form compound subjects, predicates, and sentences	
TEKS 4.11.D.ix	capitalization of historical periods, events and documents; titles of books; stories and essays; and languages, races, and nationalities	
TEKS 4.11.D.x	punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue	
TEKS 4.11.D.xi	correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words	p. 149
TEKS 4.11.E	publish written work for appropriate audiences	
(12) Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:		
TEKS 4.12.A	compose literary texts such as personal narratives and poetry using genre characteristics and craft	p. 8, p. 18, p. 22, p. 33, p. 38, p. 47, p. 52, p. 53, p. 62, p. 76, p. 84, p. 88, p. 96, p. 100, p. 106, p. 122, p. 129, p. 132, p. 140, p. 149
TEKS 4.12.B	compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft	
TEKS 4.12.C	compose argumentative texts, including opinion essays, using genre characteristics and craft	
TEKS 4.12.D	compose correspondence that requests information	
(13) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to:		
TEKS 4.13.A	generate and clarify questions on a topic for formal and informal inquiry	
TEKS 4.13.B	develop and follow a research plan with adult assistance	

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Unit 7	Correlation—Teacher's Guide
TEKS 4.13.C	identify and gather relevant information from a variety of sources
TEKS 4.13.D	identify primary and secondary sources
TEKS 4.13.E	demonstrate understanding of information gathered
TEKS 4.13.F	recognize the difference between paraphrasing and plagiarism when using source materials
TEKS 4.13.G	develop a bibliography
TEKS 4.13.H	use an appropriate mode of delivery, whether written, oral, or multimodal, to present results

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(1) Cross-curricular second language acquisition/learning strategies. The ELL uses language learning strategies to develop an awareness of their own learning processes in all content areas. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. The student is expected to:		
ELPS 1.A	use prior knowledge and experiences to understand meanings in English	p. 32, p. 35
ELPS 1.B	monitor oral and written language production and employ self-corrective techniques or other resources	p. 72
ELPS 1.C	use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary	p. 14, p. 46, p. 48, p. 85, p. 121
ELPS 1.D	speak using learning strategies such as requesting assistance, employing nonverbal cues, and using synonyms and circumlocution (conveying ideas by defining or describing when exact English words are not known)	
ELPS 1.E	internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment	p. 12, p. 35, p. 46, p. 121, p. 128
ELPS 1.F	use accessible language and learn new and essential language in the process	p. 28, p. 32, p. 139
ELPS 1.G	demonstrate an increasing ability to distinguish between formal and informal English and an increasing knowledge of when to use each one commensurate with grade-level learning expectations	
ELPS 1.H	develop and expand repertoire of learning strategies such as reasoning inductively or deductively, looking for patterns in language, and analyzing sayings and expressions commensurate with grade-level learning expectations	
(2) Cross-curricular second language acquisition/listening. The ELL listens to a variety of speakers including teachers, peers, and electronic media to gain an increasing level of comprehension of newly acquired language in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in listening. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. The student is expected to:		
ELPS 2.A	distinguish sounds and intonation patterns of English with increasing ease	
ELPS 2.B	recognize elements of the English sound system in newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters	
ELPS 2.C	learn new language structures, expressions, and basic and academic vocabulary heard during classroom instruction and interactions	p. 19

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Unit 7		Correlation—Teacher's Guide
ELPS 2.D	monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed	p. 57
ELPS 2.E	use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language	p. 115, p. 128
ELPS 2.F	listen to and derive meaning from a variety of media such as audio tape, video, DVD, and CD-ROM to build and reinforce concept and language attainment	
ELPS 2.G	understand the general meaning, main point, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar	p. 16
ELPS 2.H	understand implicit ideas and information in increasingly complex spoken language commensurate with grade-level learning expectations	
ELPS 2.I	demonstrate listening comprehension of increasingly complex spoken English by following directions, retelling or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs	
(3) Cross-curricular second language acquisition/speaking. The ELL speaks in a variety of modes for a variety of purposes with an awareness of different language registers (formal/informal) using vocabulary with increasing fluency and accuracy in language arts and all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in speaking. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. The student is expected to:		
ELPS 3.A	practice producing sounds of newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters to pronounce English words in a manner that is increasingly comprehensible	
ELPS 3.B	expand and internalize initial English vocabulary by learning and using high-frequency English words necessary for identifying and describing people, places, and objects, by retelling simple stories and basic information represented or supported by pictures, and by learning and using routine language needed for classroom communication	p. 80
ELPS 3.C	speak using a variety of grammatical structures, sentence lengths, sentence types, and connecting words with increasing accuracy and ease as more English is acquired	
ELPS 3.D	speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency	

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Unit 7		Correlation—Teacher's Guide
ELPS 3.E	share information in cooperative learning interactions	p. 49, p. 59, p. 128
ELPS 3.F	ask and give information ranging from using a very limited bank of high-frequency, high-need, concrete vocabulary, including key words and expressions needed for basic communication in academic and social contexts, to using abstract and content-based vocabulary during extended speaking assignments	
ELPS 3.G	express opinions, ideas, and feelings ranging from communicating single words and short phrases to participating in extended discussions on a variety of social and gradeappropriate academic topics	p. 72, p. 139
ELPS 3.H	narrate, describe, and explain with increasing specificity and detail as more English is acquired	
ELPS 3.I	adapt spoken language appropriately for formal and informal purposes	p. 72, p. 75
ELPS 3.J	respond orally to information presented in a wide variety of print, electronic, audio, and visual media to build and reinforce concept and language attainment	p. 95, p. 106
(4) Cross-curricular second language acquisition/reading. The ELL reads a variety of texts for a variety of purposes with an increasing level of comprehension in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in reading. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. For kindergarten and grade 1, certain of these student expectations apply to text read-aloud for students not yet at the stage of decoding written text. The student is expected to:		
ELPS 4.A	learn relationships between sounds and letters of the English language and decode (sound out) words using a combination of skills such as recognizing sound-letter relationships and identifying cognates, affixes, roots, and base words	
ELPS 4.B	recognize directionality of English reading such as left to right and top to bottom	
ELPS 4.C	develop basic sight vocabulary, derive meaning of environmental print, and comprehend English vocabulary and language structures used routinely in written classroom materials	
ELPS 4.D	use prereading supports such as graphic organizers, illustrations, and pretaught topic-related vocabulary and other prereading activities to enhance comprehension of written text	p. 12, p. 28, p. 46, p. 75, p. 106, p. 115

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Unit 7		Correlation—Teacher's Guide
ELPS 4.E	read linguistically accommodated content area material with a decreasing need for linguistic accommodations as more English is learned	
ELPS 4.F	use visual and contextual support and support from peers and teachers to read grade-appropriate content area text, enhance and confirm understanding, and develop vocabulary, grasp of language structures, and background knowledge needed to comprehend increasingly challenging language	p. 12, p. 32, p. 59, p. 83, p. 95, p. 121
ELPS 4.G	demonstrate comprehension of increasingly complex English by participating in shared reading, retelling or summarizing material, responding to questions, and taking notes commensurate with content area and grade level needs	p. 16
ELPS 4.H	read silently with increasing ease and comprehension for longer periods	
ELPS 4.I	demonstrate English comprehension and expand reading skills by employing basic reading skills such as demonstrating understanding of supporting ideas and details in text and graphic sources, summarizing text, and distinguishing main ideas from details commensurate with content area needs	p. 32
ELPS 4.J	demonstrate English comprehension and expand reading skills by employing inferential skills such as predicting, making connections between ideas, drawing inferences and conclusions from text and graphic sources, and finding supporting text evidence commensurate with content area needs	
ELPS 4.K	demonstrate English comprehension and expand reading skills by employing analytical skills such as evaluating written information and performing critical analyses commensurate with content area and grade-level needs	

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(5) Cross-curricular second language acquisition/writing. The ELL writes in a variety of forms with increasing accuracy to effectively address a specific purpose and audience in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in writing. In order for the ELL to meet grade-level learning expectations across foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. For kindergarten and grade 1, certain of these student expectations do not apply until the student has reached the stage of generating original written text using a standard writing system. The student is expected to:		
ELPS 5.A	learn relationships between sounds and letters of the English language to represent sounds when writing in English	
ELPS 5.B	write using newly acquired basic vocabulary and content-based grade-level vocabulary	p. 35, p. 48, p. 63, p. 85, p. 97, p. 107, p. 130, p. 141
ELPS 5.C	spell familiar English words with increasing accuracy, and employ English spelling patterns and rules with increasing accuracy as more English is acquired	
ELPS 5.D	edit writing for standard grammar and usage, including subject-verb agreement, pronoun agreement, and appropriate verb tenses commensurate with grade-level expectations as more English is acquired	p. 14, p. 28
ELPS 5.E	employ increasingly complex grammatical structures in content area writing commensurate with grade level expectations such as (i) using correct verbs, tenses, and pronouns/antecedents; (ii) using possessive case (apostrophe -s) correctly; and, (iii) using negatives and contractions correctly	
ELPS 5.F	write using a variety of grade-appropriate sentence lengths, patterns, and connecting words to combine phrases, clauses, and sentences in increasingly accurate ways as more English is acquired	p. 49
ELPS 5.G	narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired	p. 19, p. 49, p. 130

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