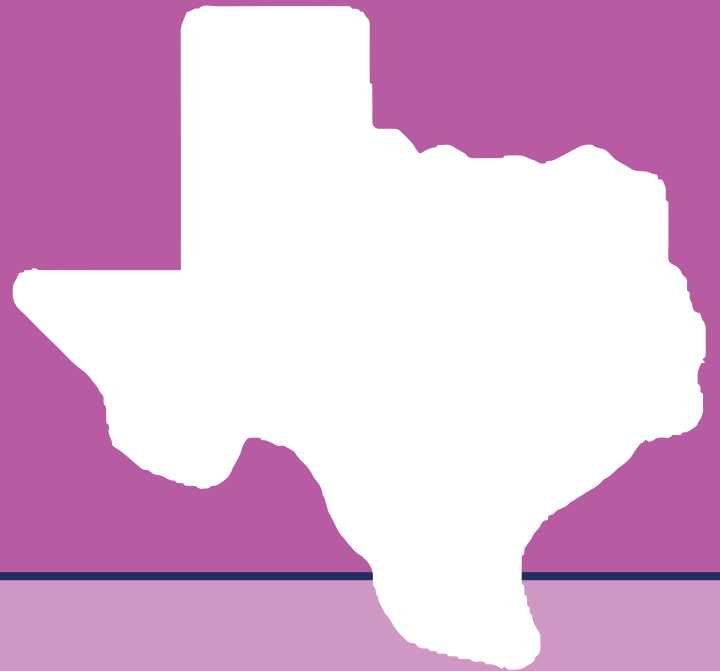




ENGLISH

POETRY: A COLLAGE OF WORDS



GRADE 5 UNIT 5 | TEACHER GUIDE

EDITION 1

Grade 5

Unit 5

Poetry:
Collage of 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: COLLAGE OF WORDS

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

As noted, one day is intended to be used as a Pausing Point day. If you plan to administer the Middle-of-Year (MOY) Assessment, please collect Activity Page A.1 from students' Poet's Journals and hold onto them until it is time to take the test. You should spend no more than two days on the MOY Assessment. It is recommended you spend no more than 15 days total on this unit.

WHY THIS POETRY UNIT IS IMPORTANT

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

The poems in this unit are drawn from various literary traditions, including ancient, classic, and contemporary verses. We have not chosen poems written specifically for children; instead, we have selected poems both younger and older readers will enjoy. The poets represent diverse literary traditions, including the ancient Hebrew poet David and the 18th century Englishman William Blake, along with many American poets of differing backgrounds, from the Transcendentalist Walt Whitman to Cuban American Virgil Suárez and Arab American Naomi Shihab Nye. The poems themselves are similarly diverse; some employ precise meter and rhyme schemes, while others use free verse and experimentation. Some require knowledge of the background and context of the author, while others use language and address topics that are more universally experienced. Uniting them all is their engagement with language and its potential. For more information about the quantitative and qualitative measures used to determine the complexity of the texts, see the Measures of Text Complexity in the Teacher Resources.

A central goal of this unit is teaching students how to explore that potential. American poet Emily Dickinson once compared poetry to “possibility,” a surprisingly apt metaphor. Poems are often ambiguous, using figurative language to yoke together apparent opposites, to allow imagination and creativity to flourish, to startle readers with glimpses of the world as it might be. Rather than conceal one secret meaning, available only to privileged readers who understand how to unlock a poem, the best poems open themselves to many possible interpretations. To that end, this unit encourages students to express their views on a poem and it shies away from listing one “correct” meaning. That’s not to say that wrong interpretations are impossible—Walt Whitman, who died in 1892, did not write poems about World War I. Many student responses, however, are valid, so long as those interpretations are rationally supported by evidence from the poem’s text. That being said, some of the poems included also encourage an exploration of the author’s background to help develop their interpretations.

This unit, which focuses on poetry, routinely encourages and enables students to read texts 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 reading and writing. They learn about many of the formal elements of poetry as they identify those elements arising organically from the text. They also pair that work with writing poetry themselves. This allows them to demonstrate their understanding and analysis of the poems through creative application and to become detailed writers. In turn, this bolsters their ability to analyze others’ writing. These activities offer students a number of tools with which to approach poetry, building their confidence to interpret poems and their engagement in the task.

The poems that students will be reading and discussing in this unit provide opportunities for students to build content knowledge and draw connections to the social studies subject area. While the lessons do not explicitly teach the Texas Essential Knowledge and Skills standards for Social Studies, there will be times throughout the unit when you may wish to build on class discussions to support students in making cross-curricular connections to the strand of Culture from the social studies discipline.

Poems Chosen

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

Lesson 1

In fourth grade, students will have read *Treasure Island* by Robert Louis Stevenson. In Lesson 1, they explore Stevenson's "The Wind." The poem provides a straightforward narrative, accessible even without an understanding of the author's background. Students are introduced to the literary concept of apostrophe, where an author addresses a topic without naming it directly in the poem itself.

Lesson 2

Lesson 2 includes two different poems from two different authors, but the second poem was designed as a way to reimagine the original.

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

Kenneth Koch's "Variations on a Theme by William Carlos Williams" poses a playful reiteration of Williams's form. Koch's poem heightens the absurdity of the speaker's actions and, thereby, the divergence between the tone of the poem and its stated apology. This poem offers students a model for their own poems focused on tone. Koch's poem includes four separate sections, with each one serving as a re-write of "This Is Just to Say." Please note that for the activities in this unit, you will only be using an excerpt (the first section) of the poem.

Lesson 3

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

Lesson 4

Lesson 4 also features two poems from two different authors. The poems both employ imagery associated with trees, exploring themes of solace and even gratitude for the divine. Marie Howe's "The Copper Beech" exemplifies the association between poetry and the pastoral in its presentation of a speaker who retreats to her favorite tree for solitude and solace. The speaker notes the tree's individualism while modeling her own. The poem also introduces students to figurative language such as similes.

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

Lesson 5

Lesson 5 focuses on one of the oldest and one of the most popular poems ever written. “A Psalm of David,” or Psalm 23 from the Hebrew Bible, the texts of which are also organized as the Old Testament of the Christian Bible, offers students an engaging introduction to poetry, presenting a free-verse style of poetry filled with culture, history, vivid imagery, and idioms which students will encounter with some frequency. The work also serves as an example of poetry where connections to the background of the author help inform interpretation. For more information on religious source material as literature in reading/language arts, consult the program guide.

Lesson 6

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

Lesson 7

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

Lesson 8

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

Lesson 9

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

This poem approaches the form masterfully because its content is so well chosen. The speaker,

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

Lesson 10

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

Lesson 11

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

Prior Knowledge

Students who have received instruction in the program in Grades K–4 will already have experience with poetry. For students who have not received prior instruction in the program, introductory knowledge is covered in Lesson 1. Interpretation of some of the poems will benefit from additional background knowledge, and where appropriate, connections have been provided in the About the Poet section for each poem or in the lesson guidance.

READER

The *Poet's Journal* serves as the student workbook and contains activity pages tied to each instructional lesson. Activity pages in the *Poet's Journal* provide additional practice for students to review material, answer questions, complete comprehension activities, and compose original writing.

A key aspect of the poetry unit is encouraging and equipping students to write original poems. This not only allows for creative and imaginative expression, but also affords students the opportunity to implement the poetic devices they learned in the reading components of each lesson. The writing portion of the poetry unit allows students to apply their new poetry knowledge, further solidifying their understanding of the craft of poetry. Throughout this unit, students will practice using the poetic devices exemplified by each poem. They will compose rhymes, similes, and metaphors; use repetition, anaphora, and alliteration; and, plan, draft, and revise several original poems inspired by the poems studied in this unit.

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

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



WRITING

TEKS 5.2.C

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

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

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

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

In Grade 5, students will write legibly in cursive to complete assignments. Students should be able to use their knowledge of letter connections, appropriate spacing, and letter height to ensure legibility for the reader. 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 5.2.C Write legibly in cursive

1

“The Wind”

PRIMARY FOCUS OF LESSON

Reading

- Students will identify and define the basic elements of a poem’s structure and discuss specific poetic devices used in Robert Louis Stevenson’s poem, “The Wind.” **TEKS 5.6.E; TEKS 5.10.E**

Writing

- Students will compose their own apostrophe poem. **TEKS 5.2.C; TEKS 5.12.A**

FORMATIVE ASSESSMENT

- Poet’s Journal 1.1** **“The Wind”** Answer poetry comprehension questions after reading Robert Louis Stevenson’s poem, “The Wind.” **TEKS 5.10.E**
- Poet’s Journal 1.2** **Independent Writing Practice** Use a planning and drafting guide to create your own apostrophe poem. **TEKS 2.1.C; TEKS 5.12.A**

TEKS 5.6.E Make connections to personal experiences, ideas in other texts, and society; **TEKS 5.10.E** Identify and understand the use of literary devices, including first- or third-person point of view; **TEKS 5.2.C** Write legibly in cursive; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (55 min.)			
Introduction to Poetry	Whole Group	5 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Robert Louis Stevenson's "The Wind"
Building Blocks of Poetry	Whole Group	15 min.	<input type="checkbox"/> <i>Poet's Journal</i> 1.1 <input type="checkbox"/> Index cards <input type="checkbox"/> Whiteboard
Robert Louis Stevenson's "The Wind"	Whole Group	35 min.	<input type="checkbox"/> Digital Components 1 and 2
Writing (35 min.)			
Apostrophe Overview/Brainstorm	Small Group	15 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> <i>Poet's Journal</i> 1.2
Writing Original Poems	Independent	20 min.	

Why We Selected It

Robert Louis Stevenson's "The Wind" offers students an engaging poem, presenting a straightforward narrative in an accessible tone. The apostrophe form serves as a useful model for students who are new to poetry. Students may know an apostrophe as a form of punctuation; however, in poetry, an apostrophe is a poem that addresses a thing or a person who is not present, or cannot reply back. Therefore, Stevenson's poem functions as an apostrophe by addressing the wind that cannot reply back.

ADVANCE PREPARATION

Reading

- Read Robert Louis Stevenson's "The Wind" and the biography of Robert Louis Stevenson after the poem in the Poetry Journal.

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

- Prepare to display Digital Components 2 and 3. You may wish to prepare a sample answer for the short constructed response question prior to teaching the lesson.

Writing

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

Universal Access

Reading

- In this lesson, students will participate in a Think-Pair-Share activity where they speak to a classmate. Prepare students to engage with the content by completing/setting up the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
 - I ___ (saw/heard/felt/smelled) the wind ___, and I felt ___.
 - I ___ (saw/heard/felt/smelled) the wind ___. It made me feel ___ because ___.
 - At first, when I ___ (saw/heard/felt/smelled) the wind, I was ___ (at/in) ___ (time/place) and I felt ___, but now I feel ___.

Writing

- In this lesson, students will work either with a small teacher-led group, with a partner, or independently to complete Activity Page 1.2 in the Poet's Journal to compose their own poems.

VOCABULARY

Core Vocabulary “The Wind”

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*. Use Digital Component Vocabulary Appendices to provide instruction and practice on determining the meaning, syllabication, pronunciation, word origin, and part of speech of selected vocabulary words.

beast, n. another word for an animal or creature

blower, n. something that moves the air; e.g., a leaf blower

Literary Vocabulary

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

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

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

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

line break, n. the place where a line ends

point of view, n. how the narrator sees, feels, and/or thinks about the story being told

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

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

stanza break, n. the blank space that divides two stanzas from each other

Note to Student

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

Lesson 1: “The Wind”

Reading

55M

Primary Focus: Students will identify and define the basic elements of a poem’s structure and discuss specific poetic devices used in Robert Louis Stevenson’s poem, “The Wind.” **TEKS 5.6.E; TEKS 5.10.E**

INTRODUCTION TO POETRY (5 MIN.)

Explain to the students that this lesson begins their study of poetry. Students may have a wide range of preconceived ideas about what poetry is or does, so we recommend allowing several minutes of discussion on their previous experience with, or ideas about, poetry. Remind students that they have previously studied poetry in the Grade 4 unit Poetry: Wondrous Words.

Turn and Talk

Ask the following questions and allow students to turn and talk to answer the questions.

1. **Literal.** Have you read poetry before? If so, when or where?
 - » Students’ experiences with poetry will vary.
 - Explain that poetry may be found in books, in music, on subway cars or buses, and in movies and television shows.
2. **Literal.** Can you name any poems or poets you particularly like?
 - » Students’ experiences with poetry will vary.
 - Explain that students have probably already encountered poetry. Students are often familiar with the work of Dr. Seuss and Shel Silverstein, though they may not realize that this work may be considered poetry. Also, many songs they have heard are poems set to music.
3. **Evaluative.** What words, ideas, or feelings come to mind when you hear the word poetry?
 - » >>Answers will vary.
 - Explain to students that people have had many different feelings about poetry throughout history.

- Tell them that one well-known description comes from the poet Emily Dickinson, who wrote, “If I feel physically as if the top of my head were taken off, I know that is poetry.”
- Allow students to discuss what Dickinson might mean by this comment. Answers may include that she is moved by poetry, that she finds poetry mind-blowing, or that poetry gives her strong feelings. Students do not have to reach a consensus here.
- Remind them that the following lessons will help them learn more about poetry and explore their reactions to it.

BUILDING BLOCKS OF POETRY (15 MIN.)

Introducing Terms for Poetry Structure

- Tell students that they will listen to a poem by the poet Robert Louis Stevenson.
- Explain that after each poem in the Poetry Journal, they will find a section titled “About the Poet/Biography of the Author.” This biography section contains information about the author of the lesson’s poem.
- Have students turn to the biography in this lesson and read the material on Robert Louis Stevenson.
- Ask for student volunteers to share something they learned from the information in the biography. Remind students that this is a tool they may use to learn more about the author.
- Explain to students that sometimes it is important to learn about the background of an author because it can impact the meaning of a poem.
- Explain to students that when authors use the first-person point of view, they speak from their own perspective and include words such as *I*, *me*, *my*, *we*, or *us*. When authors use a third-person point of view, they use a narrator to describe the events and use words such as *he*, *she*, *it*, or *they*.
- Tell students that now they will listen to a poem by Robert Louis Stevenson and also learn some helpful tools to guide poetry discussion.
- Ask students to listen to what point of view the poem is written in.
- Read the poem aloud.
 - Be sure to read the title of the poem first, followed by the poet’s name.
 - Before having students read the poem silently, read the poem aloud at least twice, following the aforementioned guidelines.
- Display Digital Component 1 to illustrate the author’s mention of “ladies skirts.”

Challenge

Ask if students can identify a simile in the poem.

1. **Literal.** Does the author write this poem in first- or third-person point of view? How do you know?
 - » The author writes the poem in the first-person point of view. The author uses the word “I” in the poem.
- Ask students to read the poem silently.

Note: After students have reread the poem, read the poem aloud again, highlighting, defining, and offering synonyms for the Core Vocabulary.
- Explain to students that when talking about poetry, there are some special terms used to describe different parts of a poem. Tell them that stories or essays are usually written in paragraphs formed of sentences. Many of the grammatical rules that they have previously learned will not apply to poetry because poets experiment with grammar, language, sounds, and meaning.
- Explain that poetry may contain sentences, but it is usually written in lines and does not always follow the same rules of capitalization or punctuation as prose writing (fiction or nonfiction) does. Poetry gives poets permission and freedom to play with language in order to select beautiful words, express emotion, and create images in our minds or sounds in our ears without worrying about following the same rules of grammar seen in prose.
- Refer students to a copy of the poem. Point out the poem’s first line.
2. **Literal.** Ask students to count aloud together the number of lines in the poem.
 - » 18
3. **Literal.** Point out where the poem’s first sentence ends. Ask students to count how many lines are used for that first sentence.
 - » 6
4. **Literal.** Ask students if they can point out any repeating lines in the poem.
 - » The lines “O wind, a-blowing all day long, O wind, that sings so loud a song!” are repeated at the end of each stanza.
5. **Inferential.** Ask students why they think the author would repeat specific lines.
 - » Authors repeat lines and words that are important to their message or to which they want to draw the reader’s attention.
- Explain to students that poets often end lines on important words because they want to add emphasis to those words. Sometimes they also end their lines in a place where there would be a natural pause in reading the words aloud. The place where a poet ends a line is called a *line break*.

Support

Have students number the lines of the poem (to the right of the lines) on their copies of the poem.

- Tell students that terms such as *line* and *line break* are defined in the glossary at the end of their journal.
- Have students turn to the glossary, look up *line break*, and read the definition aloud to a partner.
- Explain to students that the glossary also defines some words from the poems in each lesson, so if they find unfamiliar words in a poem, they should check the glossary for a definition.
- Explain that while fiction or nonfiction prose organizes sentences into paragraphs, poems organize lines into groups called *stanzas*. When a poem has more than one stanza, the space between stanzas is called a *stanza break*.
- Stevenson’s poem has two stanza breaks. They occur after lines 6 and 12. Point this out to students, then explain that this means that this poem has three stanzas.
- Explain to students that when they speak about the shape, structure, or appearance of a piece of writing, they are discussing its *form*. Now that they have some tools for speaking about the poem’s form, they will look at its *content*—the words it contains—and the subject those words describe.



Check for Understanding

True/False

Determine if the following statements are true or false:

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

Clarify the answers as needed.

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

ROBERT LOUIS STEVENSON'S "THE WIND" (35 MIN.)

Short Constructed Response Question

- Tell students that they will answer a short constructed response question based on the reading.
- Remind students that the short constructed responses are scored using scoring guidelines. Display the scoring guidelines to guide writing expectations. (Digital Component 2)
- Ask students, "What is the most likely reason the poet uses repetition in 'The Wind'? Support your answer with evidence from the poem."
- Allow students time to turn and talk to a partner. Using the poem, they should discuss the prompt and develop a response that can be evaluated against the prompt, which has been displayed.
 - » The poet uses repetition to show the importance of the wind. The poem repeats, "O wind, a-blowing all day long,/O wind, that sings so loud a song!" at the end of each stanza. This emphasizes the strength and significance of the wind. As students volunteer answers for question 3, have them come to the board and draw what they noticed, so that the class is creating a composite illustration of the snake.
- As students volunteer answers for question 3, have them come to the board and draw what they noticed, so that the class is creating a composite illustration of the snake.
- Combine students' verbal responses into a strong written response that can be evaluated against the student rubric scoring guidelines.

Support

Review the meaning of repetition. Allow students to discuss the repetition in the poem with a partner before writing their answers. Provide sentence frames: "The poet uses repetition to . . ." and "The poem repeats . . ."

Poet's Journal 1.1



Check for Understanding

- Ask students to turn to Poet's Journal 1.1 and complete questions 1–3 individually.
- Before allowing students to move on to questions 4–6, review questions 1–3 together.
- After reviewing questions 1–3, have students complete questions 4–6.

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

Poet's Journal 1.1

In their *Poet's Journal*, students will answer the Activity Page 1.1 questions below about Robert Louis Stevenson's poem, "The Wind." They may consult the poem and the glossary as they work independently.

1. Who or what is being addressed in the poem, "The Wind"?
 - » The wind is being addressed.
2. Does the author write this poem in first- or third-person point of view? How do you know?
 - » The poem is written from a first-person point of view. The author uses the word "I."
3. What actions does the speaker describe the wind doing in stanza 1?
 - » In stanza 1, the speaker describes the wind tossing kites and blowing birds across the sky.
4. According to stanza 2, what does the wind look like?
 - » Invisible, hidden, or cannot be seen.
5. Each stanza ends with the same two lines:
O wind, a-blowing all day long,
O wind, that sings so loud a song."
What does the author mean by "song" in these lines?
 - » Student answers will vary, but possible responses may include wind noise, gusts, whistling wind, etc.
6. At the end of the poem, the speaker asks if the wind is a beast of field and tree. What does this mean?
 - » The text uses similes in earlier stanzas to say that the wind is like an animal and/or is not like a child. In this metaphor of stanza 3, the author is wondering if these things are true.

Think-Pair-Share Activity

- Instruct students to turn to a partner and describe a time they remember experiencing the wind with their five senses and how it made them feel.
- Review questions 4–6 aloud.



Speaking
and Listening
Exchanging
Information/Ideas

Beginning

Use pre-prepared sentence frame: *I saw/heard/felt/smelled the wind ____, and I felt ____.*

Intermediate

Use prepared sentence frame: *I saw/heard/felt/smelled the wind ____. It made me feel ____ because ____.*

Advanced/Advanced High

Use prepared sentence frame: *At first, when I ____ (saw/heard/felt/smelled) the wind, I was ____ (at/in) ____ (time/place) and I felt ____, but now I feel ____.*

ELPS 3.C

Lesson 1: “The Wind”

Writing

35M

Primary Focus: Students will compose their own apostrophe poem.

✦ **TEKS 5.2.C; TEKS 5.12.A**

APOSTROPHE OVERVIEW/BRAINSTORM (15 MIN.)

Generating Writing Ideas

- Tell students that Robert Louis Stevenson was an author who wrote many notable works, including *The Strange Case of Dr. Jekyll and Mr. Hyde* and *Treasure Island*. He also wrote poetry like the poem they just read. Explain to students that today they will write the same kind of poem.
- Explain to students that this poem is an example of a special kind of poem called an *apostrophe*. Students may know an apostrophe as a form of punctuation; however, in poetry, an apostrophe is a poem that addresses a thing or a person who is not present or cannot reply. Stevenson’s poem, therefore, functions as an apostrophe by addressing the wind that is not present or cannot reply.
- Give students several minutes to compile their lists, then have one or two volunteers share examples aloud with the class.
- Direct students to *Poet’s Journal 1.2* to complete questions 1–4.
- Students are expected to write legibly in cursive.
- If time permits, allow students to share their ideas in pairs before moving to the writing stage.
- After students share, direct them to the Drafting section, where they will follow the steps to write their poems.
- To get started, students will think of different things they might want to address in their poems. Assign students to the predetermined groups, then ask each group to list different objects they have seen or learned about in the past. They should be able to list details about the object that they choose. Model generating a partial list, for example:

Challenge

Challenge students to write their apostrophe poems about a concept they have studied in science or social studies.

Poet’s Journal 1.2



✦ **TEKS 5.2.C** Write legibly in cursive; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

- The graphic novel in my backpack. The cover is very colorful. The book is lightweight and the pages are smooth.
- My favorite blue hat. It once was darker blue, but I wear it so much that the color has faded. It is soft.
- The headphones I use to play music. They are small, somewhat heavy, and black.

WRITING ORIGINAL POEMS (20 MIN.)

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

- Remind students what an apostrophe poem is:
 - An apostrophe poem is a type of poem where the speaker is talking to someone or something that cannot respond.
- Today, they will be directing their apostrophe poems to objects.

Poet's Journal 1.2

Now students will think about writing their own poems! To get started, students will answer questions 1–4 to help them think about their poems' subject and ideas. Provide the following directions to assist students in planning and drafting their poems.

Planning

Earlier, your group listed a number of different objects and ways you have seen, interacted with, or otherwise experienced them. Using your group ideas or some of the ideas your class listed, pick the object you would like to describe in your poem.

1. What object are you writing about, and how have you interacted with it?
2. Perhaps you saw, heard, or felt the object. Write down how you experienced it. If you did more than one of those things, write as many as necessary.
3. How did the object make you feel when you were around it?
4. What would you like to say to the object, when the object is no longer around?

Support

Allow students who need extra support to work with a partner or start their poem with assistance at a small group station.

**EMERGENT
BILINGUAL
STUDENTS**



**Writing
Exchanging
Information/Ideas**

Beginning

Provide a graphic organizer for beginning emergent bilingual students when completing Poet's Journal 1.2 and allow them to work in small groups. Name some objects around the classroom that students may choose to write their poems about.

Intermediate

Students at this level should work in pairs or small groups to write their own poems. Encourage students to look around the classroom for objects or words that they could write their poems about.

Advanced/Advanced High

Observe students working independently to write their own poems and support as needed. Encourage students to look around the classroom for objects or words that they could write their poems about.

ELPS 5.G; ELPS 4.C

Drafting

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

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

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

Stanza 2: On the lines of the second stanza, write about what the object did when it was around you and what you want to say to the object now.

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

Title:

Stanza 1:

Stanza 2:

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

End Lesson

ABOUT THE POET/BIOGRAPHY OF THE AUTHOR

Robert Louis Stevenson

Robert Louis Stevenson was born in Edinburgh, Scotland, in 1850. At birth, he was diagnosed with weak lungs. As a result, he spent a lot of time in a room of his house known as the “sick room.” His sheltered experiences at home may explain why some of his fondest childhood memories were of a house in the countryside. It was there that he spent his summers outside, playing with cousins.

Stevenson wrote many stories as a child and published his first book at the age of sixteen. Later that year, he attended the University of Edinburgh. Three years into his college education, Stevenson changed the focus of his studies to writing. He traveled to the United States in 1879, where he married his wife, Fanny. It was in the United States that he wrote one of his most famous adventure novels, *Treasure Island*. Stevenson continued to travel, writing other famous works such as *The Strange Case of Dr Jekyll and Mr Hyde* and *Kidnapped*. Though he is most famous for these works and other essays, Stevenson was a popular poet as well. He continued to write until he passed away in 1894 at the age of forty-four.

2

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

PRIMARY FOCUS OF LESSON

Reading

Students will identify the tone and voice of a poem and discuss its effect on the poem’s overall message. **TEKS 5.6.F**

Students will examine how the poet’s word choices and descriptions contribute to voice. **TEKS 5.10.F**

Writing

Students will compose their own poems with emphasis on presenting two different tones in their work. **TEKS 5.12.A; TEKS 5.2.C**

FORMATIVE ASSESSMENT

Poet’s Journal 2.1 “This Is Just to Say”; “Variations on a Theme by William Carlos Williams” Students will answer poetry comprehension questions after reading both poems.

TEKS 5.6.F; TEKS 5.10.F

Poet’s Journal 2.2 Independent Writing Practice Students will use a writing guide for creating their own poems, which will emphasize sincere and insincere tones.

TEKS 5.12.A; TEKS 5.2.C

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.10.F** Examine how the author’s use of language contributes to voice; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Introducing Tone and Voice	Whole Group/ Partner	15 min.	<input type="checkbox"/> Sincere vs Insincere (Digital Component 3) <input type="checkbox"/> William Carlos Williams's "This Is Just to Say" <input type="checkbox"/> Sincere/insincere signs <input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Kenneth Koch's "from Variations on a Theme by William Carlos Williams" <input type="checkbox"/> Whiteboards/Index cards
Read-Aloud: "This Is Just to Say"	Whole Group	30 min.	
Evaluating Tone	Whole Group	15 min.	
Writing (30 min.)			
Writing Poetry	Whole Group/ Independent	25 min.	<input type="checkbox"/> Poet's Journal 2.2
Lesson Wrap-Up	Whole Group	5 min.	

Why We Selected It

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

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

ADVANCE PREPARATION

Reading

- Post the sincere/insincere signs on opposite sides of the room.
- Prepare Digital Component 3 (Sincere vs. Insincere) found in the online materials of this unit.
- Read "This Is Just to Say" and from "Variations on a Theme by William Carlos Williams."

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

Universal Access

Reading

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

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

Writing

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

VOCABULARY

Core Vocabulary

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

beams, n. thick pieces of wood or steel

theme, n. main point or topic

variation, n. a different approach to a topic

Literary Vocabulary

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

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

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

voice, n. the unique way a person expresses their ideas in speech or writing

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

Reading

60M

- Primary Focus:** Students will identify the tone and voice of a poem and discuss its effect on the poem’s overall message. **TEKS 5.6.F**
- Students will examine how the poet’s word choices and descriptions contribute to voice. **TEKS 5.10.F**

INTRODUCING TONE AND VOICE (15 MIN.)

Sincerity and Insincerity

- Tell students that this lesson will focus on tone and voice.
- Explain to students that, in writing, as in speaking, tone indicates the speaker’s attitude toward something and can help explain the speaker’s feelings. Voice describes the way that the author uses language to write in a way that is unique to that author. Like tone, voice can also help the reader understand the speaker’s thoughts and feelings. Tone and voice help the reader understand the overall message of the poem.
- Show Digital Component 3. Look at the images and imagine that in both cases the characters have just finished playing a game and are saying, “Good game.” Even though the characters in both images say the same words, those words mean something a little different, depending on the scene. We can use context clues from the images to help us figure out how to understand the sentences. In the second image, the girl has her fingers crossed, which means she is being insincere, or saying the opposite of what she intends.

> Digital Component 3: Images demonstrating sincere versus insincere tone

- Have students work in pairs to practice saying, “This sandwich is delicious” aloud in different ways.
- Call on groups to review their readings with the class.
- Explain that the difference in how we say words in a particular context or situation often arises from our tone.
- Explain to students that there are many kinds of tone, but two of them are “sincere” and “insincere.” When people are sincere, they are genuine and say what they mean. When people are insincere, they are inauthentic and say something other than what they mean.

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.10.F** Examine how the author’s use of language contributes to voice.

- Ask students to raise their hands if they believe:
 - The speaker is being sincere in the first image.
 - The speaker is being insincere in the second image.
- Explain to students that insincerity is often used to make fun of something, and it can often sound unkind.

READ-ALoud: “THIS IS JUST TO SAY” (30 MIN.)

Introduce the Poet

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

Think-Pair-Share Activity: Act It Out!

- Have two students improvise a scene. Student A asks Student B, “Did you have a good time at the basketball game last night?” Student B replies in an honest and sincere manner, “Yes. I had a great time. I can’t wait to go back.”
- Stop the scene, and ask the students to repeat the scene, using the exact same language, but with Student B speaking in an insincere tone.
- Ask students how the tone used by Student B changed the meaning of the scene. (Encourage Student B to emphasize certain words—*great*, *can’t wait*—to make the insincere tone easily identifiable. He or she can also use body language—rolling eyes, for example—to reinforce the insincere tone.)
- Explain to students that a person’s tone can change based on their circumstances. For example, a person may respond to a family member with more sincerity than they would to a stranger. Remind students that voice is different than tone because voice is a unique characteristic of a speaker or writer. Tell students that it can take authors a long time to find their voice, but doing so helps them relate to their readers.
- With their same partners, have two students improvise another scene. Student A asks Student B, “How was your dinner last night?” Instruct Student B to respond with a voice that uses imagery when speaking.
- Stop the scene, and ask students to repeat the scene using the exact same language, but with Student B speaking in a voice that uses a lot of facts, but not a lot of imagery, to convey ideas.

Challenge

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

- Ask students which voice might relate better to a younger audience. (Encourage students to explain how the first scene might relate better with a younger audience using specific examples from their scene. The second scene may be more typical of the voice of, for example, a journalist.)



Check for Understanding

Agree/Disagree

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

- Tone and voice are ways the speaker can demonstrate feelings about something. (*Agree*)
- Voice can impact how a writer connects with their readers. (*Agree*)
- An author's tone and voice can change from one work to the next. (*Disagree*)

Clarify the answers for students who may have selected incorrectly.

Introduce the Poem

- Explain to students that there is a difference between the poet and the speaker. The poet wrote the poem, but the speaker is the voice or perspective of the poem. The poet may not necessarily be the speaker of the poem.
- Tell students that, as they listen to the poem being read aloud, they should think about the speaker's tone and voice.
- Read the poem aloud; students may follow along in their readers.

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

- Ask students to read the poem again silently.

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

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

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

Support

Remind students that poems are written differently from prose—short stories, novels, nonfiction articles—and that poets organize their words in lines and stanzas.

- Remind students that in this stanza the speaker is stating a fact and describing an action he performed.
 - Have students read stanza 2 aloud in unison. After they do so, explain that the word *and* at the start of line 1 of this stanza means that this stanza continues the thought from the stanza before. However, in this stanza, the speaker moves from thinking about his action to thinking about another person, the “you.”
2. **Evaluative.** Based on stanza 2, what does the speaker think the person they’re talking to was going to do with the plums?
 - » He believes the other person planned to eat the plums for breakfast.
 - Tell students that together, these two stanzas present a conflict between what the speaker wanted and what the other person wanted.
 3. **Inferential.** Describe in your own words what that conflict is.
 - » The speaker ate the food that the other person wanted.
 - Have students read stanza 3 aloud in unison.
 4. **Literal.** How does the speaker describe the plums in the poem’s last three lines?
 - » Answers may vary, but students should use lines from the poem as evidence.
 5. **Inferential.** Based on his description of the plums, how does the speaker seem to feel about eating them? What words from the poem show this?
 - » The speaker enjoyed eating them. The words “delicious,” “sweet,” and “cold” show this.
 6. **Inferential.** In this poem the speaker knew that the plums belonged to someone else, but he ate them anyway. Based on the words the poet used to describe the plums, how does the speaker feel about what he did? Give a reason to support your answer.
 - » Answers will vary, but the key is that the speaker’s sense of enjoyment seems to be greater than his sorrow. He clearly knew the plums belonged to someone else, but he focuses on how nice they were in the last stanza.
 7. **Inferential.** When the speaker asks for forgiveness, does his tone sound sincere or insincere? Give a reason for your choice.
 - » Answers will vary, but they should be linked to the context of the poem.
 8. **Inferential.** Explain how the poet used language to contribute to the voice of the poem. How do the words of the poem give it an everyday feel, almost like a note Williams might have written to someone?
 - » The poet’s use of pronouns, such as “I,” “you,” and “me” make the poem sound like a note that was written to someone. Words like “icebox” and “breakfast” give the poem an everyday feel.

Challenge

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

- » The word *and* is not capitalized.

Support

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



Speaking
and Listening
Exchanging
Information/ Ideas

Beginning

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

Intermediate

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

Advanced/Advanced High

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

ELPS 3.C

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

Choosing Sides

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

EVALUATING TONE (15 MIN.)

Kenn`eth Koch’s “Variations on a Theme by William Carlos Williams”

- Tell students that another poet named Kenneth Koch read William Carlos Williams’s poem “This Is Just To Say,” and he was inspired to write his own poem. This lesson focuses on just the first stanza of his poem, which is based on the Williams poem. While listening to the poem Read-Aloud, students should think about the tone of its speaker.
- Read aloud the first stanza from “Variations on a Theme by William Carlos Williams.”
Note: It is beneficial to read the poem aloud at least twice before having students read it silently.
- Ask students to read the stanza again silently.
Note: After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.
- Direct students to Poet’s Journal 2.1. Review the questions and ask students to complete questions 1–4.

Poet's Journal 2.1

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

1. What is the speaker of the poem apologizing for?
 - » He apologizes for chopping down the house.
2. What reasons does the speaker give for doing this?
 - » He had nothing to do that morning and felt as though the situation was calling for him to do it.
3. What tone does the speaker have, and what details in the poem help you recognize that tone?
 - » Answers will vary, but the key is that students are looking to the poem for evidence to support their answer. An example might be that chopping down a house is an extreme thing to do, so the speaker may be exaggerating or using an insincere tone.
4. In writing a poem inspired by “This Is Just to Say,” Koch stresses or plays up some of the qualities of the original. How does his poem show that exaggerated tone?
 - » Answers will vary. Students might observe that destroying someone’s house is more severe than eating someone’s breakfast.
5. Explain how the poet used language to contribute to the voice of the poem. Based on the words the poet used, how does the speaker feel about what he did?
 - » The speaker’s sense of amusement seems to be greater than his sorrow. The line “I am sorry, but it was morning, and I had nothing to do” shows that the speaker is not sincerely sorry. The line “and its wooden beams were so inviting” shows that the speaker was amused by chopping down the house.

-
- Review answers to questions 1–4.

Poet's Journal 2.1



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

Writing

30M

Primary Focus: Students will compose their own poems with emphasis on presenting two different tones in their work. **TEKS 5.12.A; TEKS 5.2.C; TEKS 5.9.B**

WRITING POETRY (25 MIN.)

Pre-writing

- Ask students to think about the following questions:
 1. Have you ever done something that you should have apologized for?
 2. Have your parents or other adults ever made you apologize for something?
 3. Has anyone ever had to apologize to you?
 4. Why is having sincerity in an apology important?
- Tell students that they will now write their own poems of apology, and that they will experiment with different tones in those poems.
- Tell them that they may use their own experience for the poems, or they may imagine a situation that required an apology.
- Tell them to turn to Poet’s Journal 2.2 and answer questions 1–4.
- After students complete questions 1–4, ask volunteers to share their answers and the scenario they have chosen.

Writing

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

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STUDENTS



Writing
Exchanging
Information/Ideas

Beginning

Work with students in a small group to complete the *Poet’s Journal* pages.

Intermediate

Pair students to work together to complete the *Poet’s Journal* pages.

Advanced/Advanced High

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

ELPS 5.G

Poet’s Journal 2.2



TEKS 5.12.A Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive; **TEKS 5.9.B** Distinguish between the poet and the speaker across a variety of poetic forms.

Poet's Journal 2.2

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

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

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

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

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

Poem 1: Sincere Tone

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

Your poem might include the following things:

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

- 5a. For whom is this apology intended?
- 5b. What words or details in this poem show the speaker's sincerity?

Poem 2: Insincere Tone

Being respectful and sincere is an important part of an apology. Now it's time to try a different tone. Write another poem that apologizes for the same exact action, but use an insincere tone to show that the speaker may not really be sorry for their actions. Use the lines below to write your poem. You might think about your answers to the questions above for inspiration, but you do not have to use the exact same words as you did before.

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

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

6a. For whom is this apology intended?

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

LESSON WRAP-UP (5 MIN.)

- Summarize the lesson for students, reminding them that *tone* is an important part of any written or spoken message, and often helps explain the meaning of that message. Contrast tone with voice, reminding students that voice is the unique way a person expresses themselves in writing or speech. Explain to students that tone can change based on a writer's circumstances, yet their voice stays the same.
- Remind students that the speaker of a poem is the voice of the poem, similar to a narrator in fiction. The poet might not necessarily be the speaker of the poem and will sometimes write from a different perspective, or use a voice that is different from their own.
- Remind them that it is good to be aware of your tone in different situations and to know which tone to use for which audience.
- Ask students to turn to the "About the Poet/Biography of the Author" section after the poem in the Poetry Journal.
- Explain that this section, which appears at the end of each lesson, contains brief biographies of each poet and may be useful in thinking about the poems and learning about their authors.
- Ask students to read the section silently.

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

- As time permits, ask students to name interesting facts about the poets from the biographical material and to suggest ways those facts help them think about the poems from this lesson in new ways.
 - » Answers will vary, but the key is that students are connecting what they read in the biographies to the poems. For example, students may be surprised to learn that Williams was a physician. This, however, may lead to a discussion of tone in his poem: Perhaps his work outside of poetry helped him recognize the importance of using conversational language within his poems.

End Lesson

Challenge

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

ABOUT THE POETS/BIOGRAPHIES OF THE AUTHORS

William Carlos Williams

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

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

Kenneth Koch

Kenneth Koch was born in Cincinnati, Ohio, in 1925. He remembered writing his first poem at age five. Later, in high school, he was encouraged by his English teacher to experiment with language and free verse poetry. After high school, he fought in World War II.

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

3

“When I Heard the Learn’d Astronomer”

PRIMARY FOCUS OF LESSON

Reading

Students will identify the poetic device *anaphora* and explain how its use affects a poem’s meaning, while also using textual evidence to discuss a poem. **TEKS 5.7.C; TEKS 5.9.B; TEKS 5.9.F**

Writing

Students will use the poetic device *anaphora* to create their personal poem. **TEKS 5.2.C; TEKS 5.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 3.1 “When I Heard the Learn’d Astronomer”

Students will answer poetry comprehension questions following the reading of Walt Whitman’s poem.

TEKS 5.7.C; TEKS 5.9.B

Poet’s Journal 3.2 Independent Writing Practice Students will use a planning and drafting guide to create their personal poem with anaphora. **TEKS 5.12.A; TEKS 5.2.C**

TEKS 5.7.C Use text evidence to support an appropriate response; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.9.F** Recognize characteristics of multimodal and digital texts; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Pre-Reading	Whole Group	10 min.	<input type="checkbox"/> Chemical Formula (Digital Component 4) <input type="checkbox"/> Chocolate (optional) (Digital Component 5)
Reading	Whole Group	50 min.	<input type="checkbox"/> The Solar System, Nineteenth Century (Digital Component 6) <input type="checkbox"/> Poem excerpt (Digital Component 7) <input type="checkbox"/> "When I Heard the Learn'd Astronomer" (full poem) (Digital Component 8) <input type="checkbox"/> <i>Poet's Journal</i>
Writing (30 min.)			
Writing Poems with Anaphora	Independent/ Partner	30 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Poet's Journal 3.2 <input type="checkbox"/> Highlighters

Why We Selected It

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

ADVANCE PREPARATION

Reading

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

Writing

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

Universal Access

Reading

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

Writing

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

VOCABULARY

Core Vocabulary

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

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

figures, n. numbers or diagrams

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

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

mystical, adj. not of this world

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

unaccountable, adj. unable to be explained; not expected to take responsibility

Literary Vocabulary

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

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

Start Lesson

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

Reading



Primary Focus: Students will identify the poetic device *anaphora* and explain how its use affects a poem's meaning, while also using textual evidence to discuss a poem. **TEKS 5.7.C; TEKS 5.9.B; TEKS 5.9.F**

PRE-READING (10 MIN.)

Descriptions and Objects

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

TEKS 5.7.C Use text evidence to support an appropriate response; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.9.F** Recognize characteristics of multimodal and digital texts.

- Tell students that before they read the poem they will think about different ways to describe something.
- Display Digital Component 4.

➤ **Digital Component 4: Chemical Formula**

- Ask students to raise a hand if they would want to put the chemicals shown in the Digital Component into their bodies.
- Ask students to raise a hand if they would not want to put the chemicals shown in the Digital Component into their bodies.
- Display Digital Component 5.

➤ **Digital Component 5: Chocolate**

- Ask students to raise a hand if they would like to eat the item shown in Digital Component 5.
- Explain to students that Digital Component 4 shows the chemicals that make up/describe the contents of chocolate whereas Digital Component 5 shows the thing itself, chocolate. Both Digital Components actually refer to the same thing, but they do so in different ways.

Note: If you are permitted to and are providing students with chocolate to taste, distribute it. Then ask students which they prefer: eating chocolate, looking at a picture of chocolate, or looking at a list of the chemicals that make up chocolate.

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



READING (50 MIN.)

Multimedia Connection

- Tell students that they will now look at an image and then connect it to a poem describing someone who wanted to learn about space.

➤ **Digital Component 6: The Solar System, Nineteenth Century**

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



Check for Understanding

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

- What things did you notice in the image?
 - » Student answers will vary, but they should notice the image depicting the sun and several planets. They should also notice the planet distance calculations and measurements and theory of the seasons.
- Based on the image, what do you think is the topic of the poem?
 - » Answers will vary, but students should connect the image to space or astronomy; they will likely do so through noting the planets and other celestial objects.

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

Introduce the Poem and the Poet

- Tell students that they will read the first part of a poem silently as you read it aloud.
- Explain that this poem is by a man named Walt Whitman, an American poet who was born in 1819 and wrote about everyday life in America. In this poem, Whitman describes a time he attended an astronomer's lecture.
- Tell students that they will read the beginning of the poem, discuss it, and connect it to the image before looking at the end of the poem.
- Display Digital Component 7 and read it aloud.

Beginning

As students listen to the poem, display the images provided in the digital and multimedia components of the lesson. Then, have students discuss their observations with a partner using pre-prepared sentence frame: *In the image, I saw _____.*

Intermediate

As students listen to the poem, display the images provided in the digital and multimedia components of the lesson. Then, have students discuss their observations with a partner using pre-prepared sentence frame: *One image that stood out was _____.*

Advanced/Advanced High

Display the images provided in the digital and multimedia components of the lesson. Then, have students discuss their observations with a partner using the pre-prepared sentence frame: *From the observed image of _____ and _____.*

ELPS 3.C; ELPS 2.F

Support

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

Support

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

Support

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

Challenge

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

➤ Digital Component 7: First 4 lines from “When I Heard the Learn’d Astronomer” by Walt Whitman

- Tell students you will talk about these lines together.
- Ask students the following questions aloud:
 1. **Inferential.** Line 1 describes how the speaker interacted with the “learn’d astronomer.” Remember that apostrophes (’) may be used to show when letters are missing from a word. Look at the word *learn’d*. Think about other words that look like this one. What letter do you think might be missing?
 - » The missing letter is e; students may infer this from their knowledge of the word *learned* or from the fact that *-ed* is a common ending for words. Tell them that the word *learned* can be a verb (as in, “Today I learned things at school”) or an adjective (“She was a learned woman”). In this poem it is an adjective, because it describes the astronomer.
 2. **Literal.** What is taking place between the speaker and the astronomer?
 - » The astronomer is speaking in a lecture room. The speaker of the poem hears the astronomer, as stated in the title.
 3. **Literal.** The following line describes the scene more completely:
 - » *When I sitting heard the astronomer where he lectured with much applause in the lecture-room,*
 4. **Literal.** What words appear in this line that did not appear in the poem’s first line?
 - » The new words are “sitting,” “where he lectured with much applause in the lecture room.”
 5. **Literal.** Now read this line once more:
 - » *When I sitting heard the astronomer where he lectured with much applause in the lecture-room,*
 6. **Literal.** What word appears in the first line of the poem that is left out here?
 - » The missing word is “learn’d.”
- Tell students that they should think about why the speaker leaves that word out as they pair up and act out the roles of the speaker and the astronomer.
- Remind them that the poem says the astronomer “lectured.” Based on what the poem’s speaker is doing, students should act out what they think the scene looks like. They may consult the poem while they consider how to act out the scene.

7. **Inferential.** The speaker gets “much applause” for his lecture. Based on those words, how do most listeners probably feel about the speaker’s lecture? Give a reason for your answer.
- » Answers will vary, but students should infer that the people in the audience likely feel positively toward or appreciative of the lecture, as applause is generally given for things viewed favorably.
8. **Literal.** Look back at the beginning of the poem. The speaker hears the astronomer, but he sees many other things. Name what he sees in lines 2 and 3.
- » He sees proofs, figures, charts, columns, and diagrams.
9. **Literal.** Whitman repeats the word *when* here a great deal. Where does *when* appear in these lines?
- » *When* appears at the start of each line.
- Tell students that when a word or phrase is repeated at the start of several lines of a poem, it’s called *anaphora*. Poets often use the poetic device *anaphora* to add emphasis to a thought, idea, or emotion.
10. **Evaluative.** There is a purpose in using anaphora. What does the speaker here seem to be stressing by repeating the word *when*? Give a reason based on the poem that helps explain your answer.
- » Answers will vary, but the idea is that the students are thinking about the poem’s content and form and using material from the poem to help substantiate their ideas. Examples include that he is stressing that he heard and saw a lot of different things, and that by repeating the same word, he is stressing that everything in the lecture seemed the same to him.
- At this point, summarize the factual material of the first four lines for students: The speaker is remembering when he attended an astronomy lecture and was bombarded with a lot of information. He is also repeating certain words. It’s important to note that this is what the speaker tells us about his experience.
 - Tell them that even though the speaker does not say exactly what he feels, we can use the poem’s clues to consider how the speaker might feel in this situation.
 - Tell students that this reminds you of the image, and that you’d like them to look at the image again as they listen to you read the first four lines of the poem.
- **Display Digital Component 6: The Solar System, Nineteenth Century, while reading the first four lines of the poem**

11. **Inferential.** How does the image show what the speaker describes?

- » Answers will vary, but the goal is for students to link the image and the words. They may recognize that the image is the astronomer's proofs and figures and charts and diagrams.

12. **Inferential.** Based on the image and the anaphora in these lines, how do you think the speaker might feel about the lecture? Use details from the poem or image to explain why you think he feels this way.

- » Answers will vary, but the idea is that students are looking to the poem to substantiate their reasoning. Students will likely understand that the speaker is bored or unhappy; they may link this to the anaphora or to the fact that they do not have time to read all the figures in the image; the speaker is overwhelmed.
- Tell students you will look together at the whole poem to see how the speaker feels about the lecture and see if they have predicted his feelings correctly.
- Display Digital Component 8 and read it aloud to students.

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

➤ **Digital Component 8: Full poem of “When I Heard the Learn’d Astronomer” by Walt Whitman.**

“When I Heard the Learn’d Astronomer”

Walt Whitman

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

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

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

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

Poet’s Journal 3.1

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

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

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

Poet’s Journal 3.1



Note to Student

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

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

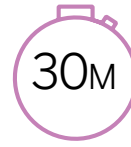
Note to Student

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

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

Lesson 3: “When I Heard the Learn’d Astronomer”

Writing



Primary Focus: Students will use the poetic device *anaphora* to create their personal poem. **TEKS 5.12.A; TEKS 5.2.C**

WRITING POEMS WITH ANAPHORA (30 MIN.)

Composing Original Poems

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



Check for Understanding

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

Poet’s Journal 3.2



Poet’s Journal 3.2

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

Describe the place or situation by answering the following questions:

TEKS 5.12.A Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft;
TEKS 5.2.C Write legibly in cursive.

Support

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

**EMERGENT
BILINGUAL
STUDENTS**



Writing

Exchanging
Information/Ideas
Beginning

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

Intermediate

Pair students with Advanced students to work together to complete the activity. Like Beginning students, students can circle the repeated words and highlight the different words to clarify the use of anaphora.

Advanced/Advanced High

Observe students working with Intermediate students to complete the activity.

ELPS 1.H; ELPS 5.B

1. Where were you?
2. What were the people around you doing?
3. What did you hear, see, taste, touch, or smell?
4. How long did it feel like you were there?

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

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

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

End Lesson

ABOUT THE POET / BIOGRAPHY OF THE AUTHOR

Walt Whitman

Born on May 3, 1819 in Long Island, New York, Walt Whitman worked as a teacher and a journalist before becoming a poet. His poetry related to people of all backgrounds and made him one of America's most well-known and beloved writers.

During Whitman's time, the civil war split the United States in two. The war inspired him to write *Drum Taps*, a collection of poetry about the war and his experiences as a battlefield nurse. His writing was powerful; even President Lincoln admired him. In fact, several of his poems are tributes to Lincoln.

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

4

“The Copper Beech” and “My Father and the Figtree”

PRIMARY FOCUS OF LESSON

Reading

Students will identify and make inferences about figurative language used in two nature poems. **TEKS 5.6.E; TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D; TEKS 5.13.E**

Writing

Students will use a graphic organizer to compare and contrast two characters in a poem. **TEKS 5.6.F; TEKS 5.6.H; TEKS 5.2.C**

FORMATIVE ASSESSMENT

Poet’s Journal 4.1

The Natural World Students will answer teacher-generated questions designed to help recall personal experiences with nature. **TEKS 5.13.E**

Poet’s Journal 4.2

“The Copper Beech” Students will answer inferential reading questions students to identify figurative language in Howe’s poem. **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

Poet’s Journal 4.3

“My Father and the Figtree” Students will answer poetry questions to identify figurative language and other descriptors that enforce the speaker’s point of view. **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

Poet’s Journal 4.4

“My Father and the Figtree” Students will answer poetry comprehension questions and complete a character compare/contrast chart following the reading of Nye’s poem. **TEKS 5.6.F; TEKS 5.6.H; TEKS 5.2.C**

TEKS 5.6.E Make connections to personal experiences, ideas in other texts, and society; **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.13.E** Demonstrate understanding of information gathered; **TEKS 5.6.H** Synthesize information to create new understanding; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

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

Why We Selected It

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

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

ADVANCE PREPARATION

Reading

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

Universal Access

Reading

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

Writing

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

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

VOCABULARY

Core Vocabulary

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

Allah, n. Arabic word for God

assurance, n. a promise

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

emblem, n. a symbol

immense, adj. extremely large

indifferent, adj. uncaring

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

Literary Vocabulary

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

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

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

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

Note to Student

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

Lesson 4: “The Copper Beech” and “My Father and the Figtree”

Reading

70M

Primary Focus: Students will identify and make inferences about figurative language used in two nature poems.

✦ **TEKS 5.6.E; TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D; TEKS 5.13.E**

PRE-READING (15 MIN.)

Group Work: The Natural World

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

Poet’s Journal 4.1



Support

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

Challenge

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

✦ **TEKS 5.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.13.E** Demonstrate understanding of information gathered.

Poet's Journal 4.1

Part 1

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

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

Part 2

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

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

Note to Student

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

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



Check for Understanding

Thumbs-Up/Thumbs-Down

Orate the following sentences:

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

FIGURATIVE LANGUAGE (20 MIN.)

Marie Howe's "The Copper Beech"

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

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

- Ask students to read the poem again silently.

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

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

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

Poet's Journal 4.2



Poet's Journal 4.2

Note to Student

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

1. Looking at the image above and using clues from the words of the poem, draw a circle to show where the speaker would be located. Then write a sentence below to explain what details in the poem help you know that the speaker would be located here.
 - » Answers will vary, but students should place the speaker somewhere in the tree and should use the text to offer reasons for their choice.
 2. In line 5, the speaker mentions what she did in the tree. What words does she use to describe what she did in the tree?
 - » She practiced being alone.
 3. Later in the poem, the speaker describes how happy she was. Look back at the poem and find a word or words that suggest why the speaker felt happy. Underline that word or words. Then, using your own words, write a sentence that explains what made the speaker happy.
 - » Possible answers include that she liked watching the rain without getting wet, that she liked being alone, and that she liked sitting in the tree.
 4. Each phrase below suggests a possible meaning the tree has for the speaker. For each phrase, write a reason from the poem that shows why the tree has this meaning. Then write two more words or phrases on the two remaining lines to show other things the tree means to Howe. Make sure to give a reason for each.

observation post:

secret lair:

 - » Answers will vary, but students should draw on words, phrases, or lines from the poem.
 5. This poem's title, "The Copper Beech," describes the name of the tree and indicates that the tree is somehow important to the speaker. Using your own words, but basing them on the way the speaker feels about the tree, write a sentence that describes how the speaker of this poem might feel about nature in general. Make sure to use evidence from the poem to explain your choice.
 - » Answers will vary, but the goal is for students to draw on words, phrases, or lines from the poem in making their inference.
-
- When students have completed question 1, call on a few volunteers to share their images and their reasoning for constructing them in the manner they did.

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

Support

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

READING (35 MIN.)

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

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

Poet's Journal 4.3



EMERGENT
BILINGUAL
STUDENTS



Reading
Reading/Viewing

Beginning

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

Intermediate

Pair students with Advanced students to work together to complete the activity. As with Beginning students, have students circle unfamiliar words and consult reference materials to define meaning.

Advanced/Advanced High

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

ELPS 4.C; ELPS 4.I

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

- Ask students to read the poem again silently.

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

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

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

Poet's Journal 4.3

1. Underline the similes in the first and last stanza of this poem. Then list them below and explain what the figurative meaning of each simile might be.
 - » The simile from the first stanza describes folktales in line 5.
Figurative meaning: Answers may vary, since figurative language hinges on imagination. Encourage students to have a reason for their idea. Some possible answers include that the stories are bright; scarves are not always necessary in an outfit, so stories are "extras" too; the father wove the stories like scarves, so each one was a little different from the other.
 - » The simile from the last stanza describes tokens in line 9.
Figurative meaning: Answers may vary since figurative language hinges on imagination. Encourage students to have a reason for their idea. One possibility is that tokens are things you win or achieve, so the fruits must have felt like prizes to the father.
2. In stanza 1, the father tells three different tales about Joha. What happens in each one?
 - » Answers are provided based on the poem's text; it is also acceptable for students to paraphrase.
 - » 2a. In the first tale he sees a fig tree while he is on a walk.
 - » 2b. In the second tale he falls asleep near a fig tree.
 - » 2c. In the third tale he is found carrying several figs.

3. What is Nye's reaction to the fig she eats at age six? Use words from the poem to help you with your answer; you might look at stanza 2 for a starting point.
 - » She just shrugs.
4. Based on this reaction, how do much do you think she liked the fig? Circle the best answer below.
 - » She thought it was okay. (A shrug shows that she did not understand her father's love for figs.)
5. Later in stanza 2, Nye's father describes a different kind of fig than the one she has eaten. What words does her father use to describe his fig?
 - » Answers may vary but should reflect quotes from the text.
6. Based on the way Nye's father describes the figs in stanza 2, how does he seem to feel about figs?
 - » Answers should acknowledge that he likes figs.

-
- Review answers to questions 1 and 2. Then ask students to complete the remaining questions. If time permits, review the answers before moving on to the following questions for discussion:
1. **Inference.** In the last stanza, Nye's father sings a song in Arabic, his native language, about his new home's fig tree. Why might he choose to sing this particular song in the language he learned as a child?
 - » Answers may vary, but the key idea is that he is speaking in his native language, which suggests a connection to his childhood home.
 2. **Inference.** Based on the poem, how do the figs offer Nye's father assurance, or help him feel certain about his world?
 - » Answers will vary, but possibilities include that the fig reminds him of home or that both he and the figs came from the same place.

Challenge

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

Lesson 4: “The Copper Beech” and “My Father and the Figtree”

Writing

20M

Primary Focus: Students will use a graphic organizer to compare and contrast two characters in a poem. **TEKS 5.6.F; TEKS 5.6.H; TEKS 5.2.C**

Poet’s Journal 4.4



COMPARING AND CONTRASTING (20 MIN.)

- Direct students to Poet’s Journal 4.4.
- Read the instructions and ask students to fill out the chart.
- As they work, circulate and conduct quick, over-the-shoulder conferences to offer feedback as needed.
- Students are expected to write legibly in cursive.

Poet’s Journal 4.4

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

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

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

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.6.H** Synthesize information to create new understanding; **TEKS 5.2.C** Write legibly in cursive.

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

1. What do these characters have in common?

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

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

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

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

visit a library

plant a tree

tell stories to the neighbors

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

visit another country

3a. Howe would most likely: _____

because: _____

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

because: _____

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

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

End Lesson



**EMERGENT
BILINGUAL
STUDENTS**

Speaking and Listening
Exchanging
Information/Ideas

Beginning

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

Intermediate

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

Advanced/Advanced High

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

ELPS 3.C

Support

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

ABOUT THE POETS/BIOGRAPHIES OF THE AUTHORS

Marie Howe

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

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

Naomi Shihab Nye

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

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

5

“A Psalm of David”

PRIMARY FOCUS OF LESSON

Reading

Students will identify imagery and metaphor in the poem “A Psalm of David.”

✦ **TEKS 5.6.D; TEKS 5.9.B; TEKS 5.10.D; TEKS 5.10.F**

Writing

Students will free write for a set period of time in response to Psalm 23.

✦ **TEKS 5.2.C; TEKS 5.7.E**

FORMATIVE ASSESSMENT

Poet’s Journal 5.1 Students will answer poetry comprehension questions after reading **“A Psalm of David,” Psalm 23.**

✦ **TEKS 5.9.B; TEKS 5.10.D; TEKS 5.10.F**

Poet’s Journal 5.2 Students will use a freewriting guide to respond to

✦ **“A Psalm of David,” Psalm 23. TEKS 5.2.C; TEKS 5.7.E**

✦ **TEKS 5.6.D** Create mental images to deepen understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.10.F** Examine how the author’s use of language contributes to voice; **TEKS 5.2.C** Write legibly in cursive; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Activating Prior Knowledge	Whole Group	5 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> "A Psalm of David" (Digital Component 9) <input type="checkbox"/> <i>Poet's Journal</i> 5.1 <input type="checkbox"/> Whiteboards/index cards
Building Blocks of Poetry	Whole Group	20 min.	
Reading	Whole Group	40 min.	
Writing (25 min.)			
Poetic Devices: Figurative Language	Small Group	10 min.	<input type="checkbox"/> <i>Poet's Journal</i> 5.2 <input type="checkbox"/> Chart paper
Freewriting	Independent	15 min.	

Why We Selected It

“A Psalm of David,” from the Hebrew Bible, the texts of which are also organized as the Old Testament of the Christian Bible, offers students a free-verse style of poetry where the author expresses his thoughts and feelings about life and his religious beliefs. Psalm 23, much like the other biblical poetry, is among the first-known examples of free-verse poetry. Imagery, metaphors, and idioms are highlighted in a simplistic poetic structure that tells a story using archaic language which will help students build their levels of reading comprehension.

The twenty-third psalm has been influential in culture for centuries. The poem established the idiom “my cup runneth over” that is heard commonly today. Students are likely to find multiple references to the psalm in art -- including music, literature, and movies -- and in many other contexts. For example, classical composers like Bach and Dvorak and modern composers like Duke Ellington and Leonard Bernstein have set the words to music. Modern pop-culture references abound, including in music from multiple genres, and in movies. The psalm is also extensively referenced outside of the sphere of art, including use by President Bush in an address to the nation following 9/11.

The original Psalm was written in Hebrew, and there are multiple translations of the original Hebrew into English. The Poetry Journal includes the King James Version. For more information on religious source material in reading/language arts, consult the program guide.

ADVANCE PREPARATION

Reading

- Read “A Psalm of David” and the biography of the author after the poem in the Poetry Journal.

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

Writing

- Arrange the class into groups before the beginning of the lesson.
- Prepare chart paper to write examples of freewriting.
- Prepare chart paper to list figurative language examples from the psalm.

Universal Access

Reading

- Explain to students that the numbering on the poem represents syntax used to number verses in the Bible. They do not necessarily represent stanza numbering.
- Prepare a couple of metaphor examples from the text to share. Encourage students to underline or circle metaphors in the poem as it is read.
 - A table symbolizes people gathering together.
 - “Valley of the shadow of death” symbolizes something dark and scary. This metaphor can represent an emotional response of fear.

Writing

- In this lesson, students will complete Activity 5.2 in the Poet’s Journal to compose their own free-verse poem.
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
 - A topic I like to write about is ____.
 - I could compare my topic to ____.
 - My comparison shows the reader ____.

VOCABULARY

Core Vocabulary

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

anoint, v. to rub with oil, typically in a religious way to set someone apart from others

restore, v. to bring back or return to previous form

righteousness, n. the quality of being morally right or having high standards

rod, n. a short, thick stick that sits on a shepherd’s belt

staff, n. a tall, thin pole with a curved end used to move, count, or examine sheep

Literary Vocabulary

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

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

free-verse poem, n. a type of poem that does not use consistent rhyming patterns or follow a specific pattern

idiom, n. a phrase that means something different from the words in the phrase; the meaning is not literal (e.g., “cup runneth over”)

imagery, n. descriptive or figurative language that helps a reader create mental images and connections with the text

line, n. in poetry, a group of words in a row

line break, n. the place where a line ends

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

stanza break, n. the blank space that divides two stanzas from each other

Sayings and Phrases

valley of the shadow of death, a phrase used to describe the symbolism of a place of danger and/or the unknown.

Lesson 5: “A Psalm of David”

Reading



Primary Focus: Students will identify imagery and metaphor in the poem “A Psalm of David.” **TEKS 5.6.D; TEKS 5.9.B; TEKS 5.10.D; TEKS 5.10.F**

ACTIVATING PRIOR KNOWLEDGE (5 MIN.)

Turn and Talk

Ask the following questions and allow students to turn and talk to answer the questions.

- Evaluative.** How do you feel when you hear or read poetry? How do the author’s words impact you?

 - » Answers will vary.
 - Explain to students that authors use specific language, words, and literary devices to engage readers and evoke feelings.
- Literal.** How are poems structured?

 - » Possible answers can include the following: poems can rhyme, have stanzas or lines; poems can use rhythm as a way to read or speak the words; and they can have a specific syllable count, like in Haikus or Cinquain poems.
 - Remind students that they learned about similes and metaphors in Unit 1: *Personal Narratives*.
 - Explain that these are literary devices called imagery. Imagery is descriptive language or symbolism that helps a reader create mental images and connections with the text. Authors, particularly poets, use imagery to bring power to their words and help the reader better understand what is being described. The use of imagery enables the authors to show what’s happening with detailed language, not just tell.
 - Explain to students that the following lesson will help them learn more about imagery and metaphors.

TEKS 5.6.D Create mental images to deepen understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.10.F** Examine how the author’s use of language contributes to voice.

BUILDING BLOCKS OF POETRY (20 MIN.)

Review Terms for Poetry Structure

- Tell students that they will listen to a poem from the Hebrew Bible, which Christians call the Old Testament. Many Christians and Jews believe the poem and most of the other Psalms were written by King David, who is described in the Hebrew Bible as the second king of Israel.
- Remind students that after each poem in the Poetry Journal they will find a section titled “About the Poet/Biography of the Author.” This section contains information about the author of the lesson’s poem.
- Have students turn to the biography in this lesson and read the material on King David. Remind students that the biography is a tool they may use to learn more about the author.
- Ask for student volunteers to share something they learned from the information in the biography. Then provide historic context regarding the profession of shepherds. Explain to students that being a shepherd was an important profession in biblical times because sheep were very valuable to families. Since sheep were so important, shepherds often remained with their flock day and night, caring for them the way we might care for pets today. Sheep would be brought out to pastures by their shepherd to feed on the grass in the pasture but would need to be protected from harm while they feed.
- Remind students that when reading poetry (and other styles of writing), there is often language included in the poem that can connect with the reader’s personal experience to provide meaning. But the author may have significantly different personal experiences, and that may impact the meaning intended by the author. In some poems, this is more important than others. In Psalm 23, it is particularly important. This is why it is useful to have context on the background of the author when trying to draw meaning from poems and other texts.
- Remind students that when authors use first-person point of view, they are speaking from their own perspective. Ask students to list what words show a first person point of view (*I, me, my, we* or *us*). Remind students that when authors use a third-person point of view, they use a narrator to describe the events. Ask students to list what words show a third person point of view (*he, she, it, or they*).
- Tell students that the poem they read today will include several examples of literary devices, including imagery and figurative language. They have previously learned about metaphors and similes as examples of figurative language. Today they will learn about another type of figurative language: idioms.

- Remind students of the definitions of metaphors and similes from Unit 1.
 - A metaphor is a comparison that does not use the words *like* or *as*. A metaphor helps explain an idea or make a comparison using a description or action that is not literally true, like “Life is a roller coaster.”
 - A simile is a comparison of two different things using the words *like* or *as*.



Check for Understanding

Thumbs-Up/Thumbs-Down

State the following phrases. Have students identify each one as a metaphor or simile.

- As gentle as a lamb (*simile*)
- Heart of gold (*metaphor*)
- Brave as a lion (*simile*)
- White like snow (*simile*)
- Life is a journey (*metaphor*)
- Light of my life (*metaphor*)

Support

If students struggle to remember the difference between similes and metaphors, emphasize the words *like* and *as*. Consider displaying the phrases, underlining or circling the words *like* or *as*, and labeling each phrase with the correct answers following students' thumbs-up/thumbs-down.

- Display “A Psalm of David,” Digital Component 9. Remind student that poetry may contain sentences, but it is usually written in lines, and it does not always follow the same rules of capitalization or punctuation as prose writing (fiction or nonfiction) does. Ask students why poetry has a different form. Answers include: Poetry gives poets permission and freedom to play with language in order to select beautiful words, express emotion, and create images in our minds or sounds in our ears without worrying about following the same rules of grammar that is seen in prose.
- Point out how the line ends include colons, semicolons, and periods in various places. Explain that this does not follow conventional punctuation.
- Explain to students that poets often end lines on important words because they want to add emphasis to those words. Sometimes they also end their lines in a place where there would be a natural pause in reading the words aloud. The place a poet ends a line is called a line break.
- Point out an example of a line and an example of a line break within the poem.
- Remind students that terms such as *line* and *line break* are defined in the glossary at the end of their journal.

Support

While reading the poem to students, identify examples of lines and stanzas. Use other poem examples to point out the varying structure of poems with different numbers of lines and stanzas.

- Remind students that the glossary also defines some words from the poems in each lesson, so if they find unfamiliar words in a poem, they should check the glossary for a definition.
- Remind students that whereas fiction or nonfiction prose organizes sentences into paragraphs, poems organize lines into groups called stanzas. When a poem has more than one stanza, the space between stanzas is called a stanza break. Point out an example of a stanza within the poem.
- Remind students that when they speak about the shape, structure, or appearance of a piece of writing, they are discussing its form. Now that they have some tools for speaking about the poem's form, they will look at its content, or the words it contains and the subject those words describe.

Support

To facilitate the learning of poetic terms and devices, it is helpful for students to create a series of poetry flash cards to which they can add new terms and definitions as they are introduced. Give students a stack of flash cards, or have them create them from binder paper, and tell them the cards will be useful for review throughout the unit.

Support

Explain to students that the terms *maketh* and *restoreth* represent the ancient language used during this time. Today, these words are said simply as *make* or *restore*. Have students identify other archaic terms and discuss as needed.



Check for Understanding

True/False

Determine if the following statements are true or false:

- A poem consists of stanzas, which look like paragraphs. (True)
- Each stanza consists of lines, not sentences. (True)
- Poets always follow grammar rules. (False)
- A stanza break is defined as the poet's choice to end a line. (False)
- Poets use literary devices like figurative language to connect emotionally with the reader (True)

Clarify the answers as needed.

READING (40 MIN.)

“A Psalm of David,” Psalm 23

- Explain to students that throughout this unit they will read poems from many different people, times, and places. Remind students that today they will read a poem or song, called a psalm, by King David.
- Tell the students that many poems are included in the Bible in the Book of Psalms. Psalms are a kind of sacred song, poem, or hymn, and in the Bible they often give praise to God or lament difficult circumstances. Psalms from the Bible can be read or sung as hymns, as seen previously in the Grade 3 unit *Colonial America*. Inform students that psalms use rich and vivid language, as well as ancient kinds of language that we do not use as much today.

- Explain that the Book of Psalms contains 150 individual psalms composed by various writers. David is identified as the writer of 73 of the psalms. Other writers include Moses as well as David's son, King Solomon. Students may be familiar with these figures from lessons in earlier grades.
- Share that Psalm 23 is one of the most famous chapters in the book of Psalms.
- Read "A Psalm of David" aloud to the students. Stop at the following locations to discuss the poem in depth.
 - After line 1, ask students: Which point of view does the psalmist use in the psalm?
 - » The psalmist writes in first person: "He is the sheep, and the Lord is his shepherd."
 - Explain that David is speaking to his Lord. This term can be defined as "one having authority or power over another." David believes his God is Lord.
 - Ask students: What is the psalmist communicating about the Lord when he says, "I shall not want?"
 - » The psalmist is using a metaphor to show that the Lord, as his shepherd, provides everything he needs and wants.
 - After line 2, ask students: What rich and vivid language does David use to continue the metaphor from line 1?
 - » David uses words like "lie down in green pastures" and "leadeth me beside the still waters" to illustrate that the Lord provides nourishment for him.
 - After line 4, encourage students to turn and talk. Ask them to describe what the line "thy rod and thy staff they comfort me" could mean.
 - Explain that a rod and staff are used to protect and guide sheep. How does this imagery show how David feels about his God? [Pause for responses.]
 - » Call students attention to the imagery in line 4, "valley of the shadow of death." Explain to students that David is using this phrase to describe that even in the worst of times he fears no evil because of the trust he has in his Lord.
 - After line 5, explain to students that a second metaphor was introduced in line 5. Ask students to identify the metaphor.
 - » The Lord is a good host and David is his guest.
 - After line 6, ask students: What are the similarities between the two metaphors in the poem?
 - » The host and shepherd are similar. For example, in both cases, it is their responsibility to take care of others and to keep them safe, happy, and healthy. The host is the one who has the means to provide for the guest. In the first metaphor, the psalmist explains that he shall not want, or they lack nothing, and in the second metaphor, he expresses a sense of abundance and safety.

Support

Explain to students that in this psalm, *blessings* refers to the favor that God has shown David, or the gifts he has provided to David.

Support

Provide students with a different version of the psalm for simpler language. [See TR1.2 for the NIV version of the poem.]

Poet's Journal 5.1



- Identify the idiom “my cup runneth over” in line 5. Explain that an idiom is a phrase that means something different from the words in the phrase; the meaning is not literal, similar to metaphors and similes.
- Ask students what they think the idiom may mean. [Pause for student responses.]
 - » Explain that this idiom means fulfilled; overwhelmed with blessings, joy, and gratitude; more than any one person can possibly enjoy by themselves.
- Ask students what lines in the text help the reader understand that David feels overwhelmed with blessings and joy. (“*Surely goodness and mercy shall follow me all the days of my life.*”)
- At the end of the poem, ask the students the following questions. Tell them to give a thumbs-up for yes and a thumbs-down for no.
 - Did this poem have a rhyming pattern? (*Thumbs-down*)
 - Was this poem free verse? (*Thumbs-up*)
 - Did this poem include metaphors? (*Thumbs-up*)

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

- Ask students to read the poem again silently. Remind students that the literary devices used in the poem can help the reader visualize, or make mental images of, the poem. Encourage students to picture the poem in their heads as they read. They may also want to annotate or sketch on their copy as they read to make meaning of the psalm.

Note: After students have reread the poem, consider reading the poem aloud again, highlighting, defining, and offering insight to the literary devices and structural techniques used by the author.

- Give students a turn and talk opportunity before beginning Poet's Journal 5.1.
 - Ask students to turn and talk and respond to the following question:
 - Why did David write this psalm?
- Tell students to turn to Poet's Journal 5.1 and complete the questions.

Note: The following content is from Poet's Journal 5.1 and includes suggested answers to activity questions.

Poet's Journal 5.1

Note: Ask students to review the definitions of imagery, metaphor, and idiom before beginning Poet's Journal 5.1.

1. A shepherd is someone who tends or herds sheep, much like a rancher who herds cattle. David compares his Lord to a shepherd in line 1. What does this metaphor mean? Explain your answer.

“The Lord is my shepherd;”

- » David believes that his Lord will take care of him and watch over him like a shepherd takes care of his sheep. The next line states, “I shall not want,” indicating that David will not be in need as long as his Lord is watching over him.

2. In line 5, the metaphor changes from David being seen as the Lord's lamb to David being an honored guest at a table. What does this shift say about how David views his Lord?

- » David feels that not only would his God protect him, but he would also celebrate him and honor him by inviting him to his table. As a guest in someone's house, you often feel special, appreciated, and loved.

3. In line 6, David states, “I will dwell in the house of the Lord forever.” David uses a house as a metaphor. How does an image of a house make you feel?

- » Answers may vary, but students may compare the house of the Lord to the idea of heaven or eternity. Students may describe a house as safe or being comforting.



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Reading Reading/Viewing

Beginning

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

Intermediate

Pair students with Advanced students to work together to complete the activity. As with Beginning students, have students circle unfamiliar words and consult reference materials to define meaning.

Advanced/Advanced High

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

ELPS 4.C; ELPS 4.I

Lesson 5: "A Psalm of David"

Writing



Primary Focus: Students will freewrite for a set period of time in response to Psalm

23. **TEKS 5.2.C; TEKS 5.7.E**

POETIC DEVICES: FIGURATIVE LANGUAGE (10 MIN.)

Generating Writing Ideas

- Remind students that they learned how authors can use figurative language to enhance the imagery within their poetry. Remind them of the mental images they created while reading the psalm. Comparisons within the text helped the reader analyze the meaning of the poem. Ask students to share some examples of comparisons they remember from the poem.
 - » Answers may vary but may include comparing the Lord to a shepherd, comparing his house to heaven, etc.
- Ask students to think about figurative language they might commonly know. Have students Think-Pair-Share about the meanings of each phrase below.
 - as good as gold (*simile*)
 - break a leg (*idiom*)
 - snow is a white blanket (*metaphor*)
- Next, model for students how to interpret these examples of figurative language. Take one phrase and extend it into a freewrite response using different topics and/or activities.
 - e.g., His heart was as good as gold. His word was truth, and he never faltered. (*about a friend*)
 - e.g., Break a leg they said, as I stepped onto the stage, smiling and proud to be here. (*performing on stage*)
 - e.g., Snow is a white blanket, sparkling and shining under the golden sun. (*winter*)
- Tell students they can use people, activities, seasons, nature, and much more as inspiration for writing poetry. Remind students that David had a special relationship with his Lord. Therefore, his poem, the psalm, was centered around his affection for his Lord.

TEKS 5.2.C Write legibly in cursive; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

- Tell students to think about what they may want to write about. *[Pause for students to think.]* Have students give a thumbs-up when they have an idea.
- Next, have students reflect on the figurative language they saw in today's reading. Ask students: Which lines in the psalm use language to show the speaker is feeling satisfied? Have students share examples from the psalm. Make a list to display for students as they share. Answers may include:
 - » He restoreth my soul
 - » I shall not want
 - » He leadeth me beside still waters
 - » thy rod and thy staff they comfort me
 - » my cup runneth over

FREEWITING (15 MIN.)

Note: The following content is from Poet's Journal 5.2. Allow students to choose the blank page or lined paper to create their freewriting.

Give students ten minutes to think and draft their freewriting. Students are expected to write legibly in cursive. Then give students five minutes to partner and share their writings.

Poet's Journal 5.2

Freewrite Writing Practice

Now you will pick one of the following templates to freewrite, using your own figurative language!

Option 1

Planning

1. What is a topic you would like to write about?
2. What does it remind you of? What could you compare it to?



Writing
Exchanging
 Information/Ideas

Beginning

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

Intermediate

Pair students with Advanced students to write their own similes and metaphors.

Advanced/Advanced High

Observe students working with Beginning students to write similes and metaphors.

ELPS 5.G

Support

If students use the New International Version (NIV) of Psalm 23, they may also include the line "I lack nothing" as an example of language that shows the speaker is feeling satisfied.

Poet's Journal 5.2



Drafting (Freewrite)

3. Use the comparison to create a metaphor, simile, or idiom for your topic.
4. Expand your figurative language by adding more phrases. See if you can write a few lines to create your own free-verse poem.

Option 2

Planning

1. What is a topic you would like to write about?
2. What does it remind you of? What could you compare it to?

Drafting (Freewrite)

3. Use the comparison to create a metaphor, simile, or idiom for your topic.
4. Expand your figurative language by adding more phrases. See if you can write a few lines to create your own free-verse poem.

Title:

Stanza 1:

Stanza 2:

Note to Student

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

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

End Lesson

ABOUT THE POET/BIOGRAPHY OF THE AUTHOR

King David

Most of what is known about the writer comes from the Hebrew Bible, which are the core texts of the Jewish faith. Those scriptures are also organized as the Old Testament of the Christian Bible. King David is also written about in the Quran, which is the holy book of the Islamic religion. According to the Bible, King David is the second king of Israel and father of King Solomon, and he is the writer of Psalm 23 as well as many other psalms.

According to the Bible, he was anointed as king at thirty years old and reigned for a total of forty years. Among other things, David was a musician, poet, shepherd, warrior, and man of strong Jewish faith. These varying titles can be seen reflected in his writing. He was the youngest of eight sons. As written elsewhere in the Bible, as a boy, David defeated the giant Goliath with a slingshot. David had defeated Goliath when he was facing certain death and attributed the victory to God's favor. Also of relevance, the Bible describes David's difficult relationship with King Saul, the first king of Israel. King Saul accused David of things he did not do and Saul tried to have David killed. But David was also a frequent guest of King Saul, eating at the table of someone who also behaved as his enemy.

6

“Snow Dust”

PRIMARY FOCUS OF LESSON

Reading

Students will identify and label different rhyme schemes in poetry while

- ✦ analyzing a poem. **TEKS 5.7.C; TEKS 5.7.D; TEKS 5.9.B; TEKS 5.10.D**

Writing

- ✦ Students will write and share original rhyming poems. **TEKS 5.1.A; TEKS 5.12.A; TEKS 5.2.C**

FORMATIVE ASSESSMENT

- Poet’s Journal 6.1** **“Snow Dust”** Poetry comprehension questions students will answer following the reading of Frost’s poem. **TEKS 5.7.C; TEKS 5.7.D; TEKS 5.10.D**
- Poet’s Journal 6.2** **Identifying Rhyme Scheme in “Snow Dust”**
Guided reading prompts to help students identify ABAB rhyme scheme in Frost’s poem
TEKS 5.9.B; TEKS 5.10.D
- Poet’s Journal 6.3** **Independent Writing Practice** A planning and drafting guide for students to use while creating their own poem focusing on the ABAB rhyme scheme.
TEKS 5.12.A; TEKS 5.2.C

- ✦ **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Reading	Whole Group/ Small Group	30 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Robert Frost's "Snow Dust"
Poetic Device: Rhyme	Whole Group	30 min.	<input type="checkbox"/> Colored Pencils <input type="checkbox"/> Whiteboards/Index cards
Writing (30 min.)			
Writing Poems with Rhyme	Independent	30 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Poet's Journal 6.3

Why We Selected It

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

ADVANCE PREPARATION

Reading

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

Universal Access

Reading

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

Writing

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

VOCABULARY

Core Vocabulary

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

rue, v. to feel sorry about or regret

Literary Vocabulary

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

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

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

Start Lesson

Lesson 6: "Snow Dust"

Reading



Primary Focus: Students will identify and label different rhyme schemes in poetry while analyzing a poem. **TEKS 5.7.C; TEKS 5.7.D; TEKS 5.9.B; TEKS 5.10.D**

READING (30 MIN.)

Activating Prior Knowledge

1. **Literal.** As a warm-up, ask students to review the definition of *anaphora* from a previous lesson.
 - » Anaphora is the repetition of a word or words at the start of several lines of poetry.
2. **Evaluative.** Ask students to review why poets use anaphora.
 - » Poets use anaphora to add emphasis to an idea or emotion.
 - Tell students that this lesson looks at another poetic device that involves repetition. That device is rhyme, or the repetition of sounds.
 - Tell students that they will listen to you read the poem "Snow Dust" by Robert Frost. As they listen, they should follow along in their *Poet's Journal* and try to understand the scene the poem describes.
 - Read Robert Frost's "Snow Dust" aloud.

TEKS 5.7.C Use text evidence to support an appropriate response; **TEKS 5.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

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

Snow Dust

Robert Frost

The way a crow

Shook down on me

The dust of snow

From a hemlock tree

Has given my heart

A change of mood

And saved some part

Of a day I had rued.

-
- Ask students to read the poem again silently.

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

3. **Literal.** What action does the speaker describe in the first stanza?

» A crow in a tree shakes snow on the speaker.

- Ask students to turn to Poet's Journal 6.1.
- Review the directions and ask students to complete questions 1–2.
- Review the answers to those questions aloud, then have students complete question 3 in groups.
- Review the answer to question 3 and explain to students that when they use details from a work to help them make a reasonable guess at the meaning of a word, they are inferring the meaning, or making an inference.
- Have students return to the *Poet's Journal* and complete questions 4–5 individually.

Poet's Journal 6.1



Poet's Journal 6.1

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

1. What happens to the speaker in the first two lines of the second stanza?
 - » His heart changes mood.

2. What does the speaker say was "saved"?
 - » He says that "part of his day" was saved.

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

3. The speaker says that at first he "rued" the day, but it was eventually saved by the crow shaking snow onto his head. Based on his use of the word *saved*, what do you guess *rued* might mean? Write down details or words from the poem that help you decide.
 - » Answers may vary.
 - As the groups suggest possibilities, discuss their answers and encourage students to provide evidence for them. The discussion should culminate in helping students understand the correct meaning of *rued*, which is felt sorry about or regretted.

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

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

Note to Student

When you summarize the poem, think about how the details work together to create a theme, or larger message. Include a description of the theme in your summary.

POETIC DEVICE: RHYME (30 MIN.)

Support

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

Support

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

Poet's Journal 6.2



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

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

Annotating: Identifying Rhyme Scheme

- Explain to students that poems such as “Snow Dust” use a *rhyme scheme*, or a set pattern of rhyming words. Different kinds of rhyme schemes exist, and figuring out the rhyme scheme is an important step in understanding the structure and sound of a poem.
- Distribute markers or colored pencils to students and tell them that the first step of finding a rhyme scheme is to mark the pattern of rhyming words. Tell students to consult Poet’s Journal 6.2 and follow along as you work on the activity together as a class.
- Teachers should model the first pair to ensure students understand the concept. Students should underline each pair in a different color.
- Write the first two lines of “Snow Dust” on the board and use them to model the exercise for students.



Check for Understanding

True/False

Orate the following sentences:

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

Clarify the answers for students who may have selected incorrectly.

Poet's Journal 6.2

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

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

Snow Dust

Robert Frost

The way a crow *A*

Shook down on me *B*

The dust of snow *A*

From a hemlock tree *B*

Has given my heart *C*

A change of mood *D*

And saved some part *C*

Of a day I had rued. *D*

Support

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

**EMERGENT
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Language
Using Foundational
Literacy Skills

Beginning

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

Intermediate

As with Beginning students, cover the phoneme and pair students to create a list of rhyming words.

Advanced/Advanced High

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

ELPS 1.F; ELPS 1.H;

ELPS 2.A

Challenge

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

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

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

Lesson 6: “Snow Dust”

Writing



Poet’s Journal 6.3



**EMERGENT
BILINGUAL
STUDENTS**

Speaking and Listening Exchanging Information/Ideas

Beginning

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

Intermediate

Use pre-prepared sentence frame. _____’s use of (insert partner’s name) _____ was enjoyable because

Advanced/Advanced High

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

ELPS 3.C

Support

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

Primary Focus: Students will write and share original rhyming poems.

✦ **TEKS 5.1.A; TEKS 5.12.A; TEKS 5.2.C**

WRITING POEMS WITH RHYME (30 MIN.)

Poetic Device: Rhyme Scheme

- Tell students that now they will turn to Poet’s Journal 6.3 and compose their own poems.
- Review the instructions with students and ask them to complete questions 1–3, which will help them to brainstorm surprising moments in their life. Allow student volunteers to share their answers to these questions aloud.
- Have students compose their poems. Students are expected to write legibly in cursive.
- Circulate for over-the-shoulder conferences as necessary while students work.

Poet’s Journal 6.3

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

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

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

✦ **TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

Challenge

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

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

End Lesson

ABOUT THE POET/BIOGRAPHY OF THE AUTHOR

Robert Frost

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

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

7

“#359”

PRIMARY FOCUS OF LESSON

Reading

Students will summarize a poem’s overall message and analyze how the use of figurative language affects a poem’s meaning.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

Writing

Students will create similes and metaphors describing the movements of animals.

✦ **TEKS 5.3.D; TEKS 5.12.A; TEKS 5.2.C**

FORMATIVE ASSESSMENT

Poet’s Journal 7.1

“#359” Students will answer poetry comprehension questions following the reading of Dickinson’s poem.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

Poet’s Journal 7.2

Independent Writing Practice Students will use a planning and drafting guide to create their own similes and metaphors.

✦ **TEKS 5.3.D; TEKS 5.12.A; TEKS 5.2.C**

✦ **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.3.D** Identify, use, and explain the meaning of adages and puns; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (70 min.)			
Review Poetic Devices and Terms	Whole Group	30 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Emily Dickinson's "#359"
Group Collaboration	Partner	40 min.	<input type="checkbox"/> <i>Poet's Journal</i> 7.1
Writing (20 min.)			
Figurative Language	Partner	20 min.	<input type="checkbox"/> <i>Poet's Journal</i> 7.2

Why We Selected It

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

ADVANCE PREPARATION

Reading

- Arrange students into small groups before the lesson begins.
- Read "#359" by Emily Dickinson.
 - It is beneficial to read the biography with students before reading the poem. Note that students may recognize the pound sign (#) as a symbol for "hashtag" rather than "number." It may be beneficial to explain the symbol to students before reading the poem.

Writing

- Arrange students into pairs before the lesson begins.

Universal Access

Reading

- In this lesson, students will work either with you, with a partner, or independently to complete Poet's Journal 7.1 in order to gain a clearer understanding of how figurative language is used in a poem.

Writing

- In this lesson, students will work either with you or with a partner to complete Poet's Journal 7.2, which helps them to compose their own similes and metaphors.

VOCABULARY

Core Vocabulary

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

cautious, adj. careful

convenient, adj. nearby or easy to find

dew, n. drops of water that form overnight

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

plash, n. a splash

seam, n. the place where two things connect

Literary Vocabulary

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

quatrain, n. a four-line stanza

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

Start Lesson

Lesson 7: "#359"

Reading



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

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

REVIEW POETIC DEVICES AND TERMS (30 MIN.)

Introduce the Poet

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

✦ **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

Support

Ask students to list poetic devices that they have learned from previous lessons. If students are unable to refer to any poetic devices, present them with a short list or point them to a previously developed anchor chart of poetic devices, their definitions, and examples.

Introduce the Poem

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

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

#359

Emily Dickinson

A Bird, came down the Walk—
He did not know I saw—
He bit an Angle Worm in halves
And ate the fellow, raw,

And then, he drank a Dew
From a convenient Grass—
And then hopped sidewise to the Wall
To let a Beetle pass—

He glanced with rapid eyes,
That hurried all abroad—
They looked like frightened Beads, I thought,
He stirred his Velvet Head.—

Like one in danger, Cautious,
I offered him a Crumb,
And he unrolled his feathers
And rowed him softer Home—

Than Oars divide the Ocean,
Too silver for a seam,
Or Butterflies, off Banks of Noon,
Leap, plashless as they swim.

- Ask students to silently re-read the poem.

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

Reading Discussion

1. **Evaluative.** Ask students to name things that make the poem seem different from other poems they have read.

- » Answers will vary, but possibilities include that the title is a number, that the poem uses irregular capitalization, and that the poem contains numerous dashes. See below for additional information on each possibility:

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

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

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

- Remind students that, even though Dickinson did some things that set her writing apart, many aspects of her poems should be familiar.
 - Tell students that, before they discuss what the poem means, they should think about how much they already know about it.
 - Review terms from Lessons 1–5 as needed as you ask students questions 1–3 aloud.
2. **Literal.** How many stanzas does the poem have?
 - » The poem has five stanzas.
 3. **Literal.** How many lines are in each stanza?
 - » Each stanza has four lines.

- Explain to students that the word *quatrain* is used to describe a four-line stanza.
 - Model for students how to determine the rhyme scheme of the first quatrain, then ask them to work aloud to determine the rhyme scheme for the second quatrain. Remind them that each word with a new ending sound gets assigned a new letter.
4. **Literal.** What is the rhyme scheme of the poem's first two stanzas?
- » The second and fourth lines in each stanza rhyme, so the rhyme scheme for the first two stanzas is ABCB DEFE.
- Explain to students that this pattern changes slightly in stanzas 3–5, as the words in the second and fourth lines of those stanzas are not precise rhymes. Write each word pair (*abroad/Head, Crumb/Home, seam/swim*) on the board and explain to students that, while they are not true rhymes (such as *saw* and *raw*, which share the same final vowel and consonant sounds), they do share the same final consonant sounds (the *d* or *m*). This makes them *slant rhymes*.
 - Tell students that, when a poet starts a pattern such as a rhyme scheme and then breaks or changes that pattern, often that change reveals things about the poem's meaning. Tell students that, as they discuss the poem's meaning, they should think about why Dickinson might have introduced slant rhymes in the third stanza.



Check for Understanding

Thumbs-Up/Thumbs-Down

Orate the following:

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

GROUP COLLABORATION (40 MIN.)

Interpreting the Poem

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

A Bird, came down the Walk—
He did not know I saw—

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

He bit an Angle Worm in halves
And ate the fellow, raw,

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

And then, he drank a Dew
From a convenient Grass—

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

And then hopped sidewise to the Wall
To let a Beetle pass—

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

Support

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

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



Reading
Reading/Viewing

Beginning

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

Intermediate

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

Advanced/Advanced High

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

ELPS 4.F; ELPS 4.J

Poet's Journal 7.1



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

He glanced with rapid eyes

That hurried all abroad—

They looked like frightened Beads, I thought,

He stirred his Velvet Head.—

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

Like one in danger, Cautious,

I offered him a Crumb,

And he unrolled his feathers

And rowed him softer Home—

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

Poet's Journal 7.1

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

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

5. What words in this stanza help you know how the bird might feel? Write the words from the stanza and the way you believe the bird feels.

- » Answers may vary, but typical responses include “rapid” and “hurried,” which show that the bird feels anxious or aware, and “frightened,” which figuratively describes the bird’s eyes but may be extrapolated to describe the whole animal.

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

6. Who is “like one in danger”?

- » The speaker is “like one in danger.”

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

7. What does the speaker do in stanza 4, line 2?

- » She tries to feed the bird (“offered him a Crumb”).

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

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

1. **Literal.** How does the bird respond to the speaker’s action?

- » He flies away (“unrolled his feathers.”)

2. **Evaluative.** Dickinson compares the bird’s wings to the oars of a boat. How are rowing oars and flapping wings similar?

- » They make a similar motion.

Support

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

Support

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

Poet's Journal 7.2



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

Lesson 7: "#359" Writing

20M

Primary Focus: Students will create similes and metaphors describing the movements of animals. **TEKS 5.3.D; TEKS 5.12.A; TEKS 5.2.C**

FIGURATIVE LANGUAGE (20 MIN.)

Constructing Metaphors and Similes

- Assign students partners.
- Have students turn to Poet's Journal 7.2 and review the instructions.
- Review the definitions of *simile* and *metaphor*. Then remind students that another way to make writing entertaining is to add humor. Tell students that one way to add humor is to use puns. Review that a pun is a play on words that produces a humorous effect by using a word that suggests two or more meanings or by using similar-sounding words that have different meanings.
- Display the word *lion*. Say the word aloud and point out that it sounds like the words "lying" and "line." Ask volunteers to come up with a pun on one of those words (e.g., What do you call a lion with lots of mosquito bites? A dotted lion!).
- Then have the student pairs work together to complete questions 1–3. Students are expected to write legibly in cursive.

TEKS 5.3.D Identify, use, and explain the meaning of adages and puns; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

Poet's Journal 7.2

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

Read the word lists below:

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

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

Word from List A: _____

Word from List B: _____

2. Work together with your partner to write a simile that uses the word *like* or *as* to connect this animal action to something else. For example, if you had the words *flap* and *bird*, you might write, "The bird's wings flapped like oars dividing the ocean."
3. Work together with your partner to turn your simile into a metaphor. Remember that a metaphor does not use the word *like* or *as*. For example, you might write, "The bird's flapping wings were oars dividing the air."

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

- Have students look at the words in List B of Poet's Journal 6.2 and come up with puns based on two of the words. Have them write the puns on their own paper. Call on a few students to share their puns with the class.
- If time permits, ask pairs to share their work with the class.

Note to Student

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

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



**EMERGENT
BILINGUAL
STUDENTS**

Writing
Exchanging
Information/Ideas

Beginning

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

Intermediate

Pair students with Advanced students to write their own similes and metaphors.

Advanced/Advanced High

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

ELPS 5.G

Challenge

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

End Lesson

ABOUT THE POET/BIOGRAPHY OF THE AUTHOR

Emily Dickinson

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

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

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

8

“Advice”

PRIMARY FOCUS OF LESSON

Reading

Students will define and identify implied metaphors in a specific poem.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

Writing

Students will revise previously written metaphors and incorporate them in an originally crafted poem.

✦ **TEKS 5.11.A; TEKS 5.11.C; TEKS 5.12.A; TEKS 5.2.C**

FORMATIVE ASSESSMENT

Poet’s Journal 8.1 **“Advice”** Poetry comprehension questions students will answer following the reading of Gerber’s poem.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

Poet’s Journal 8.2 **Metaphor Revision** Guiding questions to assist students in revising previously written metaphors.

✦ **TEKS 5.11.C; TEKS 5.12.A; TEKS 5.2.C**

Poet’s Journal 8.3 **Independent Writing Practice** A planning and drafting guide for students to use while creating

✦ their own poem. **TEKS 5.11.A**

✦ **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.11.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 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Whole Class Read-Aloud	Whole Group	10 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Dan Gerber's "Advice"
Poetic Device: Implied Metaphor	Whole Group/ Independent	35 min.	<input type="checkbox"/> <i>Poet's Journal</i> 8.1
Writing (45 min.)			
Revising Lesson 7 Metaphors	Independent	25 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Metaphors from Activity 7.2
Writing Original Advice Poems	Independent	20 min.	<input type="checkbox"/> <i>Poet's Journal</i> 8.2, 8.3

Why We Selected It

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

ADVANCE PREPARATION

Reading

- Read "Advice" by Dan Gerber. The poem can be sourced online or from other resources.

Writing

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

Universal Access

Reading

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

Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Activity 8.2. in the *Poet's Journal* to compose a poem which includes their revised metaphor.

VOCABULARY

Literary Vocabulary

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

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

Start Lesson

Lesson 8: "Advice" Reading



Primary Focus: Students will define and identify implied metaphors in a specific poem. **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

WHOLE CLASS READ-ALOUD (10 MIN.)

Introduce the Poem

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

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

- Ask students to read the poem again silently.

POETIC DEVICE: IMPLIED METAPHOR (35 MIN.)

Reading Comprehension

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

TEKS 5.6.G Evaluate details read to determine key ideas; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

Poet's Journal 8.1



Support

Because this poem contains no new Core Vocabulary, students may find its diction particularly accessible.

You may wish to have students practice reading this poem aloud, either in unison or in groups.

- Remind students that when we ask someone's advice, we generally expect them to tell us what to do. In this case, the father does not do that in a straightforward way.
- Direct students to the opening lines of the poem and ask a student to read the first stanza aloud. Allow that same student to read the second stanza, or call on another student to finish reading the poem.
- Direct students to Poet's Journal 8.1. Review the instructions and ask students to complete questions 1–5 to help them think about how the father responds.
- After students have completed questions 1–5, review the answers aloud to make sure they understand the poem's literal content. Then direct them to complete the remaining questions in Poet's Journal 8.1.

Poet's Journal 8.1

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

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

6. We know that the father is comparing the situation between the people and the worms to the speaker's situation with his best friend. How could the speaker respond to his best friend in a way that is like a person stepping on the worms?

- » Answers will vary, but students should understand that this response contrasts with the advice the father gives later. Therefore, this response would be reacting dramatically in some way to the best friend's words.

7. The father gives another way to respond to the worms in stanza 2. Which of the two responses does the father seem to think is the best? Give a reason from the poem for your answer.

- » Student reasoning may vary, but the father seems to favor the second response; one clue is that he utters the first line of stanza 2 as a command rather than, as in the earlier stanza, a question.

8. The father gives his son advice in the form of an *implied metaphor*. Rather than telling the son directly how to respond to his friend, the father makes a comparison between the way to handle worms and the way to handle hurtful words. How might hurtful words and worms be alike? Give a reason from the poem to support your answer.

- » Answers may vary; evidence from the poem suggests that both will fade away if no one responds to them and that both will turn into a mess if provoked.

9. Unless they are sick, which the father in this poem does not seem to be, people usually clear their throats when they feel “choked up” or emotional. Why might the father become emotional in this poem as he gives his son advice?

- » Answers will vary, but it's likely that the father is realizing that his son is maturing or that he is distressed that his son is facing difficulty, which causes him paternal pain.

10. What differences exist between the way the speaker initially reacts to the situation and the way his father tells him he should react?

- » Answers will vary, but students should see that the father essentially tells the speaker to let the situation go, while the speaker reacts initially with much more investment in the situation.

Support

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

Challenge

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

Challenge

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

Challenge

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

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

**Beginning**

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

Intermediate

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

Advanced/Advanced High

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

ELPS 5.F**Check for Understanding****Thumbs-Up/Thumbs-Down**

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

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

Clarify the answers for students who may have selected incorrectly.

- Ask students to answer the following multiple select question.

Which lines from the poem "Advice" give us the idea that the speaker of the poem is a child?

Select **TWO** correct answers.

- You know how, after it rains (Line 1)
- my father told me, one August afternoon (Line 2)
- hurtful my best friend had said (Line 4)
- Leave them alone, (Line 10)
- they crawl back into the ground. (Line 14)
- » Correct Answers: my father told me, one August afternoon (Line 2); hurtful my best friend had said (Line 4)

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

father's response. This helps us relate better to the speaker's experience.

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

Lesson 8: "Advice"

Writing



Primary Focus: Students will revise previously written metaphors and incorporate them in an originally crafted poem. **TEKS 5.11.A; TEKS 5.11.C; TEKS 5.12.A; TEKS 5.2.C**

REVISING LESSON 7 METAPHORS (25 MIN.)

Review and Brainstorm

- Remind students of the importance of revision in writing. Revision helps make ideas more clear and allows writers to polish their work.
- Remind students that in the last lesson, they composed original similes and metaphors. In this lesson, they will revise their metaphors and include them in their own poems.
- Explain that their poems should describe a common situation or action. To help students generate ideas, take suggestions from the class for several minutes and list them on the board or elsewhere.
- If students are stuck, ask them what things they do in a typical day. Examples might include sleeping, eating, walking to school, riding the bus, taking out the trash or recycling, playing with friends, doing homework, and so on.
- Direct students to Poet's Journal 8.2 and review the instructions.
- Model the activity using the example below. Remind students that this example shows one possible way to respond to the questions, but it is not the only way:
- Write down the metaphor you wrote in the previous lesson.
 - The bird's flapping wings were oars dividing the air.

Poet's Journal 8.2



TEKS 5.11.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 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

- List as many ways as possible that the animal’s action could resemble or represent a human situation. Remember Gerber’s poem: it used an animal action as a metaphor for a human situation, and you want your poem to do the same.
 - Birds flying could resemble people traveling, riding the school bus, or walking.
 - Birds flying could be trying to go south for the winter, which is part of their life cycle; that could represent people who want to do something really important with their lives.
 - Bird wings flapping don’t look like that big of an action, but they lead to flight, which is a big deal. That might represent how people might do little things that have a big effect. For instance, recycling or doing homework may seem little or unimportant in the short term, but it is important in the long term.
- Now, look over these ideas and find one you want to describe in your poem. Circle it.
 - Teachers should circle doing homework on the list compiled on the board.
- Describe in one sentence what you will be comparing in your poem.
 - I will compare birds flapping their wings and reading for 20 minutes every night.
- Explain how these two things are similar.
 - They both seem like little, unimportant things, but if you do them a lot, they add up to something bigger. The birds’ wings flapping are what get birds to a new place, and reading nightly adds up to learning new things and growing literacy abilities.
- Ask students to work together in their pairs from the previous class to complete questions 1–2. Students are expected to write legibly in cursive.
- Ask students to review their answers to questions 1–2 aloud with the class.
- Ask students to work independently to complete questions 3–5.

Poet's Journal 8.2

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

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

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

WRITING ORIGINAL ADVICE POEMS (20 MIN.)

Drafting

- Direct students to Poet's Journal 8.3.
- Review the instructions and the example, then tell students to complete the prompts to draft their work.
- Monitor student progress and check for understanding as students work independently to revise their work. Clarify any questions regarding the revision process, or continuing questions about similes and metaphors.

Support

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

Poet's Journal 8.3





Writing
Exchanging
Information/Ideas

Beginning

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

Intermediate

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

Advanced/Advanced High

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

ELPS 5.G

Poet's Journal 8.3

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

1. Review your metaphor.

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

2. Compose a title.

Your title should name the human action you are describing.

3. Write your poem's first draft.

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

Here is an example poem:

Doing Homework Every Night

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

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

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

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

ABOUT THE POET/BIOGRAPHY OF THE AUTHOR

Dan Gerber

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

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

9

“One Art”

PRIMARY FOCUS OF LESSON

Reading

Students will identify and define characteristics of the villanelle poetry form while also using textual evidence to make inferences about the poem's

✦ meaning. **TEKS 5.6.F; TEKS 5.9.B**

Writing

Students will compose their own original villanelles incorporating their

✦ personally created motto/slogan. **TEKS 5.12.A; TEKS 5.2.C**

FORMATIVE ASSESSMENT

Poet's Journal 9.1

“One Art” Students will answer poetry comprehension questions following the reading of Bishop's poem.

✦ **TEKS 5.6.F; TEKS 5.9.B**

Poet's Journal 9.2

Independent Writing Practice Students will use a planning guide while creating their own poem.

✦ **TEKS 5.12.A; TEKS 5.2.C**

Poet's Journal 9.3

Independent Writing Practice Students will use a drafting guide when writing their villanelle poem.

✦ **TEKS 5.12.A**

✦ **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

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

Why We Selected It

Bishop's poem "One Art" remains perhaps her most widely known work; it even appeared in a feature-length film. Yet, this poem bridges popular appreciation and critical attention. Bishop's poem is an exemplary villanelle, a poetic form used infrequently due to its rigorous structure; the 19-line form uses only two rhymes throughout and requires that poets repeat one or more lines in each stanza. Bishop's poem approaches the form masterfully because its content is so well chosen. The speaker, often presumed to be Bishop herself, offers a rumination on loss that moves from the blithe and indifferent to the poignant and arresting. When the poem shifts to a "lost" person, however, we recognize that the casual insouciance of the opening lines belies a much deeper grief, one the author struggles to keep at bay.

ADVANCE PREPARATION

Reading and Writing

- Arrange students into small groups before class begins.
- Read Elizabeth Bishop's "One Art."

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

Universal Access

Reading

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

Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Activity Page 9.3 in the *Poet's Journal* to compose their own villanelle poem.

VOCABULARY

Core Vocabulary

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

evident, adj. clear or obvious

fluster, n. a confused feeling

vast, adj. extremely big

Literary Vocabulary

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

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

Start Lesson

Support

Remind students that rhyming words have the same ending sound.

Challenge

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

Lesson 9: "One Art"

Reading



Primary Focus: Students will identify and define characteristics of the villanelle poetry form while also using textual evidence to make inferences about the poem's meaning. **TEKS 5.6.F; TEKS 5.9.B**

WHOLE CLASS READ-ALOUD (10 MIN.)

Introduce the Poem

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

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

- Tell students that this poem has a very precise form; it is a villanelle. They will learn more about that form in the lesson, but as they listen to and read the poem, they should see if they notice any of the poem’s rhyming words.
- Read the poem.
 - Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.
- Ask students to read the poem again silently.
 - You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

VILLANELLE FORM (20 MIN.)

Identifying Rhyme

1. **Literal.** What rhyming words did you notice in the poem?
 - » Students may have heard elements from the following combinations: master/disaster/fluster/faster/last or/vaster/gesture and intent/spent/meant/went/continent/evident.
- Tell students that they will practice marking the poem’s rhyme scheme.
- Ask a student volunteer to review how to track a rhyme scheme.
 - If students need to review this practice, remind them that they mark each end word with a letter, starting with A. Each rhyme repeats the letter assigned to that rhyme sound.
- Model the first stanza for the class, then direct students to complete marking the rhyme scheme. The poem’s rhyme scheme is ABA ABA ABA ABA ABA ABAA.

Identifying Repeated Lines

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

2. **Literal.** Where does a variant of that line appear in the poem?

- » Line 1 is repeated, twice with different punctuation, once with different wording with slight variation, in the final line of the second and fourth stanzas and the next-to-last line of the final stanza.

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

3. **Literal.** Where does a variant of that line appear in the poem?

- » Line 3 is repeated with variation in the final line of stanzas three, five, and six.

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



Check for Understanding

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

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

Clarify the answers for students who may have selected incorrectly.

READING FOR UNDERSTANDING (35 MIN.)

- Tell students that now that they understand the pattern of repetition a *villanelle* uses, they should think about why Bishop uses this form and what the poem's meaning is.
- Divide students into their pre-arranged groups and ask each group to name as many things the speaker has lost as possible.
 - You may wish to make this a game to see which group can accumulate the most items in the shortest amount of time.
- Ask each group to share one item, going group by group until the list is exhausted. Make sure students name the following lost things: door keys, the hour badly spent, places, names, where it was you meant to travel, mother's watch, three houses, two cities, realms, two rivers, a continent, you.
- Direct students to Poet's Journal 9.1, review the instructions, and ask students to complete questions 1–6.

Support

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

Poet's Journal 9.1



Poet's Journal 9.1

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

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

Support

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

Challenge

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

-
- Review the answers aloud with the class.
 - Ask a volunteer to review the definition of *tone*.
 - Ask students to review the meaning of sincere tone and insincere tone.
 - Explain to students that the poem's third line is repeated with variations throughout.

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



**EMERGENT
BILINGUAL
STUDENTS**

Speaking and Listening
Exchanging
Information/Ideas

Beginning

Use pre-prepared sentence frame. I think the speaker’s tone is _____.

Intermediate

Use pre-prepared sentence frame. It is clear that the speaker’s tone _____.

Advanced/Advanced High

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

ELPS 3.D

Poet’s Journal 9.2



Lesson 9: “One Art”
Writing



Primary Focus: Students will compose their own original villanelles incorporating their personally created motto/slogan. **TEKS 5.12.A; TEKS 5.2.C**

PLANNING (10 MIN.)

Mottos or Mantras

- Explain that the poem’s speaker seems to repeat that it isn’t a disaster to lose something because she is trying to teach herself to believe this.
- Tell students that in this lesson’s writing activity, they will think about a statement they want to repeat, then use that statement in their own villanelles.
- Direct students to Poet’s Journal 9.2, review the instructions, and ask students to complete the numbered items there. Students are expected to write legibly in cursive.

Poet’s Journal 9.2

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

TEKS 5.12.A Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

Poet's Journal 9.3



Support

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

Challenge

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



EMERGENT
BILINGUAL
STUDENTS

Writing

Exchanging
Information/Ideas

Beginning

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

Intermediate

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

Advanced/Advanced High

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

ELPS 5.G

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

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

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

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

DRAFTING (15 MIN.)

Writing Villanelles

- Direct students to Poet's Journal 9.3, review the instructions, and tell them to follow the prompts to craft their own villanelles.

Poet's Journal 9.3

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

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

Congratulations! You just started writing a villanelle!

End Lesson

ABOUT THE POET/BIOGRAPHY OF THE AUTHOR

Elizabeth Bishop

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

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

10

“Isla”

PRIMARY FOCUS OF LESSON

Reading

Students will use textual evidence to compare and contrast characters’

✦ reactions in a poem. **TEKS 5.6.G; TEKS 5.8.B**

Writing

Students will compose an original poem in which two characters respond

✦ differently to the same circumstance. **TEKS 5.10.A; TEKS 5.2.C**

FORMATIVE ASSESSMENT

Poet’s Journal 10.1

Character Chart Graphic organizer and reading comprehension questions designed for students to compare characters using textual evidence.

✦ **TEKS 5.6.G; TEKS 5.8.B**

Poet’s Journal 10.2

Independent Writing Practice A planning guide for students to use while creating their own poem.

✦ **TEKS 5.10.A; TEKS 5.2.C**

Poet’s Journal 10.3

Independent Writing Practice A drafting guide for students to use to write their poem, which describes either a situation to which a character must respond.

✦ **TEKS 5.10.A**

✦ **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.8.B** Analyze the relationships of and conflicts among the characters; **TEKS 5.10.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Whole Class Read-Aloud	Whole Group	15 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Virgil Suárez's "Isla"
Reading for Understanding	Whole Group/ Independent	45 min.	<input type="checkbox"/> <i>Poet's Journal</i> 10.1, 10.2
Writing (30 min.)			
Planning	Independent	15 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> <i>Poet's Journal</i> 10.3
Drafting	Independent	15 min.	

Why We Selected It

Virgil Suárez's "Isla" depicts multi-layered isolation – that of adolescence and that of a new arrival to a foreign country. The poem demonstrates how two characters respond differently to the same text, and it shows how a character's perspective or point of view shapes their reactions and understanding.

ADVANCE PREPARATION

Reading

- Read Virgil Suárez's poem, "Isla."

Writing

- Arrange students into small groups before the lesson begins.

Universal Access

Reading

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

VOCABULARY

Core Vocabulary

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

exiled, adj., forced away from one's homeland

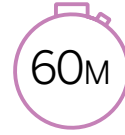
transfixed, adj., intensely focused

Note to Student

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

Lesson 10: “Isla”

Reading



Primary Focus: Students will use textual evidence to compare and contrast characters’s reactions in a poem. **TEKS 5.6.G; TEKS 5.8.B**

WHOLE CLASS READ-ALoud (15 MIN.)

Introduce the Poem

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

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

- Ask students to read the poem again silently.
- You may now wish to read the poem aloud again chorally, highlighting, defining, and offering synonyms for Core Vocabulary. This may also counteract the feelings of isolation students get from reading the poem.

Support

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

Note to Student

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

los monstruos: monsters, the monsters

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

READING FOR UNDERSTANDING (45 MIN.)

Discussion and Comprehension

- Tell students that as a starting point, they will think about the basic things the poem describes.
1. **Literal.** Where is the speaker?
 - » He is in Los Angeles.
 2. **Literal.** What does the poem tell us about the speaker's home country?
 - » It is an island in the Caribbean.
 3. **Literal.** What television shows and movies does the speaker like to watch?
 - » He likes to watch *The Three Stooges*, *The Little Rascals*, *Speed Racer*, and the Godzilla movies.
 4. **Literal.** What factors contribute to the speaker's sense of isolation, or loneliness, as suggested by the poem?
 - » The speaker feels isolated due to language barriers and not yet being able to speak English.
- You may wish to allow students to share what they know of the Godzilla movies; they may not realize that though there have been more recent films featuring Godzilla, Suárez is referring to the original Japanese films from the 1950s and '60s. In some of these films Godzilla even helps humans by protecting them from other giant monsters.
 - Explain that writing about difficult things is one way some people deal with them. Some writers also look to writing as a way to express or explore the many different emotions people may feel.
5. **Inferential.** What does the speaker of the poem do to express his emotions?
 - » He throws a pillow and screams.

Comparing and Contrasting

- Direct students to Poet's Journal 10.1, review the instructions, and have them complete questions 1–3 to help them compare and contrast the speaker and the speaker's mother. In particular, students will compare how the two perceive and cope with the challenges of being in a new country.
- Allow student volunteers to share answers to questions 1–3. Make sure students understand this material before asking students to complete questions 4–7.

Support

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

Poet's Journal 10.1



- Allow students to volunteer their answers to questions 4–7. Allow time if needed for discussion to make sure students see the difference between the speaker’s feelings and the mother’s reaction.

Poet’s Journal 10.1

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

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

Character	Situation the Character Is In	How the Character Feels About the Situation	Character’s Actions
Speaker’s Mother	<i>Moved to a new country</i>	<i>frustrated, concerned</i>	<i>Called home country a monster</i>
Speaker	<i>Moved to a new country</i>	<i>deserted, banished</i>	<i>Yelled, flung objects</i>

2. How do the mother’s circumstances resemble the speaker’s circumstances?
 - » Both the speaker and the mother share a sense of facing challenges in a new country where they do not speak the language yet. Both characters use metaphors like the monster and the island to express the emotions of leaving their homeland.
3. Two of the other programs the speaker watches show characters who are young boys like him. Why might the speaker identify more with the character of Godzilla, the monster, than with the characters who are human boys?
 - » The speaker might see himself with unique strengths and qualities that set him apart from the characters in the other programs; the speaker might identify with Godzilla’s ability to overcome challenges and adapt to a new environment.
4. How does the speaker’s mother react to his actions?
 - » She storms into the room and asks why he throws things at the walls.
5. The mother references a monster, too. It is not, however, Godzilla. What does the mother refer to as a monster?
 - » She calls their home country, Cuba, the monster.



Reading

Reading/Viewing

Beginning

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

Intermediate

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

Advanced/Advanced High

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

ELPS 1.C; ELPS 4.K

Challenge

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

6. The boy describes how his mother sees their home country, which she relates to a crocodile. Of course, the home country does not literally eat the boy and his mother like a crocodile would, so we know she must be seeing this figuratively. How might the mother believe their home country is like a monster?
 - » The mother compares their home country to a crocodile-like creature. This metaphor may symbolize the challenges and difficulties they faced in their homeland. The mother uses this imagery to convey the hardships they encountered, suggesting a complex mix of emotions tied to their past.
7. What is different about how the mother sees the situation and how the speaker sees it?
 - » The speaker's and the mother's perspectives provide insight into their unique experiences of adapting to a new environment. The speaker focuses on the challenge of adapting to a new environment, while the mother focuses on the challenges that they faced in their home country.

- You may wish to allow time for discussion of how students could respond productively if they find themselves feeling isolated in the way the speaker does.
- Point out to students that Suárez's childhood had some similarities to the situation in this poem. He was born in Cuba in 1962 and moved to Spain before coming with his family to the United States, where he finished high school. Suárez's family was one of many who fled Cuba after Fidel Castro took over the government and established communism. Explain that despite once being an outsider and newcomer to the country, Suárez has become a successful poet and professor.



Check for Understanding

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

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

Lesson 10: “Isla”

Writing



Primary Focus: Students will compose an original poem in which two characters respond differently to the same circumstance. **TEKS 5.12.A; TEKS 5.2.C**

PLANNING (15 MIN.)

Introducing Assignment

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

Planning Details

- Direct students to Poet’s Journal 10.2. Review the instructions and tell students to respond to the prompts to help them develop ideas for their poem. Students are expected to write legibly in cursive.

Poet’s Journal 10.2

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

1. Name the situation or object your characters will react to in the poem.
2. Name the two characters who will be reacting.

Challenge

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

Poet’s Journal 10.2



Support

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

TEKS 5.12.A Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft;
TEKS 5.2.C Write legibly in cursive.

Poet's Journal 10.3



**EMERGENT
BILINGUAL
STUDENTS**



Writing

Exchanging
Information/Ideas

Beginning

Work with students in a small group to complete the activity page to compose their own poem. Encourage students to use their personal experiences (i.e., compare/contrast list) in their poem.

Intermediate

Pair students to work together to complete the activity page to compose their own poem. Encourage students to use their personal experiences (i.e., compare/contrast list) in their poem.

Advanced/Advanced High

Observe students working independently to complete the activity page to compose their own poem. Encourage students to use their personal experiences (i.e., compare/contrast list) in their poem.

ELPS 5.G

3. Describe character 1's reaction.

4. What details about character 1 help shape their reaction? For example, in the Suárez poem, the mother worries about her child, so she storms into the room and asks why he throws things at the walls.

5. What details about character 2 help shape their reaction? For example, in the Suárez poem, the child is new and things are unfamiliar, so he throws his pillow.

If you finish with time remaining, go back and add one more detail to your answers to numbers 3–5.

DRAFTING (15 MIN.)

Composing Original Poems

- Direct students to Poet's Journal 10.3. Ask them to compose their poems according to the instructions.

Poet's Journal 10.3

Using the material you developed above, compose a draft of your poem in the space below. Remember to describe the situation or object, then show how each character reacts to that situation.

If you finish with time remaining, go back and add one more detail to each character's reaction.

- As a wrap-up, praise students for writing another poem.
- You may wish to encourage students to look back over all the poems they've written in this unit and to pick the poem with which they are most pleased. Ask them to give a reason citing the poem's structure, form, or poetic devices, that supports why they are pleased with it.

End Lesson

ABOUT THE POET/BIOGRAPHY OF THE AUTHOR

Virgil Suárez

Virgil Suárez was born in Havana, Cuba, in 1962. His family moved several times, and when he was an adolescent, they immigrated to the United States. In his new home Suárez sought to find acceptance by learning to share his voice. He was influenced by the music, culture, and stories of his friends and family. As a professor today, Suárez teaches his students “to listen to the voices in their lives, the present, the past, whatever speaks to them,” as a source of inspiration in their writing.

As both a poet and a novelist, Suárez focuses on the experience of migrant peoples seeking to find a home in a new culture. His works *Latin Jazz*, *Garabato Poems*, *Spared Angola: Memories of Cuban-American Childhood*, and many others highlight the themes of identity, culture, and language. Virgil Suárez continues to write novels and poetry and lives in Florida.

11

“Constantly Risking Absurdity (#15)”

PRIMARY FOCUS OF LESSON

Reading

Students will analyze a poem and identify poetic devices such as

- ✦ personification and extended simile. **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

Writing

Students will apply learned poetry skills to compose a final, original ars

- ✦ poetica. **TEKS 5.3.D; TEKS 5.12.A; TEKS 5.2.C**

FORMATIVE ASSESSMENT

Poet’s Journal 11.1 “**Constantly Risking Absurdity (#15)**” Students will answer poetry comprehension questions following the reading of Ferlinghetti’s poem.

- ✦ **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

Poet’s Journal 11.2 **Independent Writing Practice** Students use a planning and drafting guide while creating their own

- ✦ poem. **TEKS 5.3.D; TEKS 5.12.A; TEKS 5.2.C**

- ✦ **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.3.D** Identify, use, and explain the meaning of adages and puns; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Whole Class Read-Aloud	Whole Group	15 min.	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Poet's Journal 11.1 <input type="checkbox"/> Lawrence Ferlinghetti's "Constantly Risking Absurdity (#15)"
Reading and Interpreting	Whole Group/ Independent	45 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Whiteboards (optional) <input type="checkbox"/> Index cards <input type="checkbox"/> Image of acrobats, tightrope walkers (optional) <input type="checkbox"/> Image of Charlie Chaplin (optional)
Writing (30 min.)			
Writing Poems about Poetry	Independent	30 min.	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Poet's Journal 11.2 <input type="checkbox"/> Graphic organizer (optional)

Why We Selected It

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

ADVANCE PREPARATION

Reading and Writing

- Read Lawrence Ferlinghetti's "Constantly Risking Absurdity (#15)."

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

Universal Access

Reading

- Students will work with you, with a partner, or independently to color-code figurative language used in the poem.

Writing

- Students will work with you, with a partner, or independently to create an ars poetica.

VOCABULARY

Core Vocabulary

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

absurdity, n. foolishness, stupidity, or senselessness

entrechats, n. dance-like jumps in which the performer taps their feet together quickly while in the air

perceive, v. to understand or see

perforce, adv. necessarily

rime, n. a variation of the word *rhyme*

spread eagle, n. a kind of jump in which the arms and legs are stretched out so that the body takes the shape of an “X”

supposed, adj. believed to be true

taut, adj. stretched tightly

Literary Vocabulary

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

ars poetica, n. a poem about the craft of poetry

personification, n. describing nonhuman things as if they had human qualities

Start Lesson

Lesson 11: “Constantly Risking Absurdity (#15)”

Reading



Primary Focus: Students will analyze a poem and identify poetic devices such as personification and extended simile. **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

WHOLE CLASS READ-ALOUD (15 MIN.)

Introduce the Poem

- Tell students that the subject of the poem in this lesson is poetry itself.
- Tell students that in this poem, the poet makes a comparison between poets and another kind of professional. As students listen to and read the poem, they should think about what the speaker compares to poets.

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

Support

It may be helpful for students to create a list of occupations.

- Read the poem aloud.

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

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

READING AND INTERPRETING (45 MIN.)

Structure

1. **Literal.** Ask student volunteers to describe how the poem looks on the page.
 - » Students will likely notice that the lines start at different intervals throughout, with varying indentations.
2. **Inferential.** Ask students if they might have any ideas about why the poet would arrange his lines in this manner when writing a poem about acrobats.
 - » Student ideas will vary, but they should recognize that the lines move around the white space of the page the way an acrobat tumbles through the air. The poem's pacing also reflects the way a performer would pace his steps on a high wire.
- Explain to students that this is an example of the poet using the poem's structure to help reflect the poem's subject.
 - If students notice the compounding of words, note that this is a way of adding emphasis to these words. If time permits, you may wish to have students speculate after the poem in the Poetry Journal on why Ferlinghetti makes this choice.

Extended Simile

- Ask a volunteer to review the definition of the poetic device *simile*.
 - Ask students to identify the simile in this poem and explain what it compares.
 - The simile appears in line 6 and compares poets to acrobats.
 - Make sure students have a clear understanding of acrobats and tightrope walkers before moving on. If possible, provide an image of acrobats and tightrope walkers in action.
3. **Literal.** What do tightrope walkers do as their most basic task?
 - » They walk across ropes high in the air.
 - As experiential learning, before asking the next question, you may wish to allow students to stand up and practice walking in a very straight, narrow line

Support

Students must differentiate between literal and figurative meaning to understand this poem fully. Remind students that *figurative language* is a word or phrase that is not using its dictionary definition; similes are examples.

to see how challenging it can be to keep their balance. Then remind them that tightrope walkers do that very high in the air on a tiny rope or wire!

4. **Literal.** What skills do performers on a high wire need to succeed?
 - » Answers will vary, but students should recognize the importance of balance. You may wish to ask them to reflect or comment on the challenges of this task.
 - Explain that the poem’s first stanza also uses the language of tightrope walking to discuss poetry. The acrobat acts the same way a tightrope walker would. Therefore, we know that this particular acrobat is completing his gymnastic stunts high up in the air on a very thin wire–this is even harder than just walking across the wire!
5. **Literal.** What does Ferlinghetti say the poet risks?
 - » He risks absurdity and death.
6. **Inferential.** In what ways might poets literally risk these things?
 - » Answers will vary, though students might understand that it can be scary to read or share your writing with the world, so poets risk feeling foolish or absurd in that regard.
 - Students may struggle to understand how a poet could risk death. You might explain to them that throughout history, many writers have been threatened, imprisoned, or otherwise punished for sharing their ideas and thoughts, particularly when those thoughts disagreed with the government. Explain that poets also use language to achieve specific purposes. They may exaggerate, or use hyperbole to communicate an idea.
7. **Inferential.** In what ways might Ferlinghetti be using absurdity and death as metaphors?
 - » Answers will vary, but some students may associate creative pursuits and risk; others may evoke the hyperbolic expression, “I died of embarrassment.”
8. **Inferential.** What is the most likely reason Ferlinghetti uses hyperbole in his expression, “I died of embarrassment?”
9. **Literal.** In lines 3-4, Ferlinghetti uses a saying that can be taken both literally and figuratively. What might this mean figuratively?
 - » One meaning is that some poets think about complicated things that not everyone can understand.
 - If students struggle, you might remind them of the expression that something very complex is “over my head.”

Poet's Journal 11.1



Note to Student

Personification is the practice of describing non-human things as if they had human traits or characteristics.

**EMERGENT
BILINGUAL
STUDENTS**



Reading

Reading/Viewing

Beginning

Conduct a brief vocabulary review, then work with students in a small group to highlight/color-code various uses of figurative language in the poem.

Intermediate

Review key vocabulary and encourage students to discuss each term.

Pair students together to highlight/color-code various uses of figurative language in the poem.

Advanced/Advanced High

Pair students to explain their finds to a peer, using specific vocabulary terms and definitions. Observe students working independently to highlight/color-code various uses of figurative language in the poem.

ELPS 4.F; ELPS 4.J

Personification

- Explain to students that this poem includes the poetic device *personification*, or the practice of describing nonhuman things as if they had human traits or characteristics.
- You might ask students to draw the literal and figurative meanings of each sentence. Give students several examples of personification:
 - The house shivered as snow fell on its roof.
 - The lighthouse winked at passing ships.
 - The wind sang through the open barn door.
- Explain that houses don't literally shiver, lighthouses can't wink without eyes, and wind does not literally sing. These are all examples of *personification*, which is a kind of figurative language.
- Ask several volunteers for examples of personification. Tell students that they will now answer some written questions to help them identify Ferlinghetti's use of personification and to consider what Ferlinghetti thinks poets do and how that compares to tightrope walkers.
- Direct students to Poet's Journal 11.1, review the instructions, and ask them to complete questions 1–3.

Poet's Journal 11.1

Answer the following questions about "Constantly Risking Absurdity (#15)."
You may consult the poem as you work.

1. Re-read stanza 2. How would you put the message of the first four lines of stanza 2 into your own words?
 - » Poets have to understand the truth before they move forward.
 2. According to stanza 2, who waits for the poet?
 - » Beauty waits for him.
 3. Ferlinghetti personifies beauty by describing it in human terms. What actions or characteristics show how beauty is personified?
 - » She stands and waits; she plans to leap.
-
- Review the answers to questions 1–3 aloud.

Allusion

- Ask a student volunteer to review the definition of *allusion*.
- Ask students if they are familiar with the actor Charlie Chaplin. If so, allow them to share their knowledge.
- If students are unfamiliar with Chaplin, assure them that this is okay! Explain that he was an actor from England who lived from 1889 to 1977. He was very famous for his comedy, and most of Ferlinghetti's readers would have known who he was. If possible, show an image of the iconic actor.

9. **Inferential.** Ferlinghetti references Charlie Chaplin in the poem. Think back to what you now know about Charlie Chaplin. What does this allusion to the famous comic actor show us about how Ferlinghetti views the work of a poet?

- » Answers may vary, but students should recognize that poets are doing something Ferlinghetti finds very difficult or nearly impossible. Advanced students may link this to the title and observe that Chaplin looks absurd.

10. **Inferential.** Ferlinghetti writes that the poet must walk across a tightrope of truth and try to catch "Beauty." This, of course, is figurative language. How does a poet walk through truth in a more literal way?

- » Answers may vary, but students should connect this to writing; poets are, according to Ferlinghetti, obligated to write truthfully.

11. **Literal.** How would you put this description into your own words?

- » Answers will vary, but students should paraphrase accurately. They might write that poets tell us the truth about the world and that is how poems reveal beauty.

12. **Inferential.** What relationship does Ferlinghetti see between truth and beauty?

- » We find beauty through truth.



Check for Understanding

Agree/Disagree. Orate the following statements:

- *Personification* gives nonhuman things human-like qualities. (*Agree*)
- An *extended simile* is one that appears briefly in a poem. (*Disagree*)
- An *allusion* is a reference to a well-known person or thing. (*Agree*)

Clarify the answers for students who may have selected incorrectly.

Support

Make sure students have an appropriate understanding of each device before moving on. You may wish to ask students to give an example of each device.

Support

Students who struggle with this exercise may benefit from using a brainstorming or mind-map graphic organizer to answer these questions.

Lesson 11: “Constantly Risking Absurdity (#15)”

Writing

30M

Support

If students struggle with the writing prompt, try a different approach. Ask them to pretend they are writing an instructional poem that will teach a younger student how to write poetry.

Challenge

Lawrence Ferlinghetti wrote his poem in a structure that visually reminds readers of the acrobat’s movement. How can you follow his example and use your poem’s structure to help show your poem’s message?

Primary Focus: Students will apply learned poetry skills to compose a final, original *ars poetica*. Students will explain the purpose of hyperbole.

✦ **TEKS 5.3.D; TEKS 5.12.A; TEKS 5.2.C; TEKS 5.10.G**

WRITING POEMS ABOUT POETRY (30 MIN.)

Introduce *Ars Poetica*

- Explain to students that poems about the craft of writing poetry have a special name. They are called *ars poetica*. This term is Latin and translates loosely to “the art of poetry.”
- Tell students that Ferlinghetti’s “Constantly Risking Absurdity (#15)” is an example of *ars poetica*.
- Remind students that throughout this unit, they have learned a lot about reading and writing poetry. In the next activity they will take that knowledge and use it to write their own *ars poetica*, or poems about writing poetry.
- You may want to list the following items on the board as students offer answers. Then they will have the ideas to consult as they write their original poems.

1. **Literal.** What are different poetic devices a poet might use?

» Possible answers include *figurative language, metaphor, simile, repetition, rhyme, stanza or line breaks, allusion, personification, extended metaphor, meter, and tone*.

2. **Evaluative.** What is the most important thing you have learned about writing a poem?

» Answers will vary. Students may speak about the importance of planning, revising, or drafting. They may reference the utility of looking at other poets as models.

3. **Literal.** How would you describe a poet’s job? Give a reason to explain your answer.

» Answers will vary, though students should collect several different ideas.

- Direct students to Poet’s Journal 11.2, review the instructions, and have them follow the prompts to compose their original *ars poetica*. Students are expected to write legibly in cursive.

✦ **TEKS 5.3.D** Identify, use, and explain the meaning of adages and puns; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.2.C** Write legibly in cursive; **TEKS 5.10.G** Explain the purpose of hyperbole, stereotyping, and anecdote.

Poet's Journal 11.2

Now it's your turn to write an *ars poetica*. In your poem you will describe the craft of poetry—why poets should practice it, what poetry does, and how poets should do their jobs. Follow the prompts below to compose your poem. As you work, you might want to think about the list of ideas your class brainstormed. You may also look back at “Constantly Risking Absurdity (#15)” if you would like.

1. Name at least three things you notice about poems you read.
2. Name at least three things you think about when you write a poem.
3. What is the most important thing you have learned about writing poetry?
4. What is your favorite poetic device to use, and why do you like using it?
5. Pretend that someone is reading your poems. What response, emotions, or actions would you want your poem to evoke in the reader?
6. Based on your answer to question 5, what do you think poetry does for people?

Use your answers to write an *ars poetica* for people who have never written poetry before. What would they need to know in order to write poetry successfully? Make sure your poem tells them at least four different things about what poetry writers should know or do.

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

-
- Ask student volunteers to read their poems aloud to the class.
 - As a wrap-up, remind students of all the poetry tools they have learned. You might also advise them on where to find additional poems to read on their own.

End Lesson

Challenge

Encourage students to choose a multiple-meaning word or a word with a homophone and use it to create a pun in their poem.



**EMERGENT
BILINGUAL
STUDENTS**

Writing

Exchanging
Information/Ideas

Beginning

Work with students in a small group to compose an *ars poetica*. Encourage students to color-code figurative language used in their original poems.

Intermediate

Pair students to work together to compose an *ars poetica*. Encourage students to color-code figurative language used in their original poems.

Advanced/Advanced High

Observe students working independently to compose an *ars poetica*. Encourage students to color-code figurative language used in their original poems.

ELPS 5.G

ABOUT THE POET/BIOGRAPHY OF THE AUTHOR

Lawrence Ferlinghetti

Lawrence Ferlinghetti was born in Yonkers, New York, in 1919. Several months before Ferlinghetti was born, his father died of a heart attack. Unable to care for him, his mother sent him to live with various relatives, and he eventually landed in France with his aunt. After they moved to America for work, his aunt left suddenly, leaving him with a foster family. It was there that he first encountered poetry.

After serving in the US Navy in World War II, Ferlinghetti began writing poetry by imitating his heroes: T. S. Eliot and Ezra Pound. Determined to develop his own voice, he began to focus on creating a new style of poetry, leading to his collection *A Coney Island of the Mind*. Soon after its publication, Ferlinghetti started a poetry magazine and opened the City Lights Books store in San Francisco.

Ferlinghetti's poetry is known for its creative imagery and humor. He continues to write and publish today.

12

Poetry, Final Unit
Assessment

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading Assessment (40 min.)			
Reading	Independent	40 min.	☐ <i>Poet's Journal</i>
Writing Assessment (50 min.)			
Writing	Independent	50 min.	☐ <i>Poet's Journal</i> ☐ Lined paper

Lesson 12: Poetry, Final Unit Assessment

Unit Assessment

- Tell students they will read a new poem and answer questions about it; then, they will compose a poem of their own and describe the choices they made.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their *Poet's Journals* quietly, reading and checking their answers carefully.
- Circulate around the room as students complete the assessment to provide guidance as needed.
- Assist students as needed, but do not provide them with answers.

Note: This poem was chosen for its complexity and the presence of many of the devices and language students have encountered throughout the unit.

ADMINISTRATION INSTRUCTIONS

- Tell students to open their *Poet's Journal* and read the instructions.
- Tell them to read the poem carefully and complete the reading and writing activities that follow.
- At the end of class, collect *Poet's Journals* and tally students' scores. The following pages show the poem and activities as presented to students. The correct answers are in the pages that follow.
- Distribute paper to students, or direct students to Creative Space section in the back of their *Poet's Journal*, to complete their writing task.

Universal Access

- During the assessment period, allow students the following accommodations:
 - additional time
 - alternate test setting (small group)
 - use of notes, when appropriate

Lesson 12: Poetry, Final Unit Assessment

Reading Assessment



- Tell students the following: “Today you will read a new poem, ‘The Echoing Green’ by William Blake. After reading the poem, you will answer several questions and complete a writing activity.”
-

The Echoing Green

William Blake

The sun does arise,
And make happy the skies;
The merry bells ring
To welcome the Spring;
The skylark and thrush,
The birds of the bush,
Sing louder around
To the bells' cheerful sound,
While our sports shall be seen
On the Echoing Green.

Old John, with white hair,
Does laugh away care,
Sitting under the oak,
Among the old folk.
They laugh at our play,
And soon they all say:
'Such, such were the joys

When we all, girls and boys,
In our youth time were seen
On the Echoing Green.'

Till the little ones, weary,
No more can be merry;
The sun does descend,
And our sports have an end.
Round the laps of their mothers
Many sisters and brothers,
Like birds in their nest,
Are ready for rest,
And sport no more seen
On the darkening Green.

READING (40 MIN.)

Note: The following pages show the questions as presented to students.

Reading Questions

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

1. Using letters of the alphabet as you did in earlier lessons, mark the poem's rhyme scheme. You may write the letters on the printed copy of the poem in your *Poet's Journal*.
2. Use your own words to summarize stanza 1.
3. Use your own words to summarize stanza 2.
4. Use your own words to summarize stanza 3.

5. How do “Old John, with white hair” and the other “old folk” feel as they watch the children play? Make sure to quote words from the poem in your answer.
6. What do the “Many sisters and brothers” have in common with “birds in their nest”?
7. When the speaker states “like birds in their nest,” what type of figurative language is he using? Give a reason for your answer.
8. The phrase “On the echoing Green” appears in stanza 1 and 2. In stanza 3 it changes to “On the darkening Green.” What are some reasons that the poet might make this change?

Reading Score: ___/16 points

Lesson 12: Poetry, Final Unit Assessment

Writing Assessment



WRITING (50 MIN.)

Note: The following pages show the questions as presented to students as well as the correct answers.

Writing Assessment

1. Blake’s poem presents adults who look at children and think about growing up. Write your own poem describing your memories of growing up. Make sure your poem includes a title and figurative language such as simile and metaphor. When you have finished your poem, complete the checklist table below.
 - » Answers will vary. Students should follow the instructions above. Their poems should be about a personal memory and should contain figurative language and a title. Students are expected to write legibly in cursive.

Check	Statement	Complete the statement below
	The poetic tool I use in this poem is ____. My poem is a really strong example of the tool being used. I know this because ____.	
	I convey the message in a creative and new way. This is not a poem another person would write. It shows my unique imagination in the following way: ____.	
	I have looked over each line and made intentional choices about where to begin and end each line.	No writing here
	I read my poem aloud, thought about how it sounded, and then revised the poem so it is easy to follow and sounds great.	No writing here
	My poem will surprise my reader because: ____.	
	My poem has strong images, such as ____.	
	I have chosen the best words to express myself. I took out all the words I don't need.	No writing here
	I have written a strong beginning to my poem by ____.	
	The ending of my poem looks and feels like an ending because ____.	
	I chose the best title for my poem. It is really good because ____.	
	I looked at my poem and decided whether it needed a particular shape, line breaks, long lines, or short lines. I decided ____.	
	I have carefully decided how to use white space in my poem, especially in places where I want the reader to pause to think about what I just said. I decided ____.	
	I have checked my spelling, and every word is spelled correctly.	No writing here

Writing Score: ___/___ points

Lesson 12: Poetry, Final Unit Assessment

Assessment Analysis

The poem used in the assessment has appropriate complexity as well as many of the devices students have investigated in this unit.


READING ANALYSIS

Correct Answers and Rationales

Item	Correct Answer(s)	Points	Standards
1	The poem consists of rhyming couplets, so its rhyme scheme is AABCCDDEE (stanza 1) FFGGHHIEE (stanza 2) JJKLLMMEE (stanza 3).	2	TEKS 5.9.B
2	On a spring morning, the birds sing and bells ring as people play in the village green.	2	TEKS 5.7.D
3	An old man named John laughs as he sits with his peers. The other elderly people laugh at the playing children, who make them think of their own childhood playtime.	2	TEKS 5.7.D
4	Night falls and the children grow tired. The play ends, and the green grows empty and dark.	2	TEKS 5.7.D
5	Answers will vary. Student answers should recognize that Old John feels happy and joyful when he watches the children playing, as seen in details such as “laugh at (the children’s) play.”	2	TEKS 5.6.F; TEKS 5.7.C
6	Answers will vary, but students may link the children in the shelter of their mothers’s laps to the birds resting in the nest.	2	TEKS 5.7.C; TEKS 5.9.B
7	“Like birds in their nest” is an example of a simile. Students should cite the word <i>like</i> to support their deduction.	2	TEKS 5.6.F; TEKS 5.9.B
8	Student answers may vary. The poet may be emphasizing particular ideas or phrases to add musical or cyclical qualities to the poem or to make the poem sound more pleasing or distinctive to listeners. Additionally, the repetition varies slightly at the end to show the passage of time.	2	TEKS 5.6.F; TEKS 5.9.B

WRITING SCORING

The writing prompt addresses

 **TEKS 5.7.E; TEKS 5.11.B.i; TEKS 5.11.C; TEKS 5.12.A; TEKS 5.12.C; TEKS 5.2.C**

Score Criteria

Award students one point for each of the checks they have made where their writing exhibits intentional, appropriate choices.

Award an additional three points for the poem itself:

1. Award one point if students have made interesting choices in language—including Tier II and above vocabulary.
2. Award an additional point if the structure of the poem seems appropriate to its content and theme.
3. Award an additional point if students have used figurative language, alliteration, or another form of emphasis.

MIDDLE-OF-YEAR ASSESSMENT

You should spend no more than two days total on the MOY Assessment. There are three main group components of the assessment: a written assessment of silent reading comprehension, a written assessment of grammar, and a written assessment of morphology. Two other components, the oral reading of words in isolation and the fluency assessments, are administered one-on-one with students.

The written assessment of silent reading comprehension is meant to be completed in one 90-minute block of time and will be administered on MOY Assessment Day 1. The grammar and morphology assessments are meant to be completed during one 50-minute block and one 40-minute block of time on MOY Assessment Day 2.

In addition you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment to students who scored 13 or fewer on the Reading Comprehension Assessment. As time allows you may also administer the Word Reading in Isolation Assessment to students who scored between 14 and 17 on the Reading Comprehension Assessment. Administer the Fluency Assessment to all students.

After administering the MOY Assessment, you will complete an analysis summary of individual student performance using the Grade 5 MOY Assessment Summary Sheet, found in each individual student's Activity Book (Activity Page A.2). See the Foundational Skills Instruction Appendix at the end of Unit 1 to support students in advanced phonics.

Middle-of-Year Assessment

Assessment Day 1

LESSON AT A GLANCE

	Time	Materials
Middle-of-Year Assessment		
Reading Comprehension Assessment	90 min.	<input type="checkbox"/> Activity Pages A.1, A.2
Fluency Assessment	Ongoing	<input type="checkbox"/> Activity Pages A.2, A.6 <input type="checkbox"/> stopwatch

ADVANCE PREPARATION

- Prepare to distribute Activity Page A.1 that you collected from students at the beginning of the unit.
- Plan to have reading material available for students to select from and read independently as they finish the MOY Assessment.

MIDDLE-OF-YEAR (MOY) ASSESSMENT

During the first day of the two-day assessment, all students will complete the Reading Comprehension Assessment (Activity Page A.1) independently. It includes four passages and corresponding comprehension questions, including a short constructed response and an extended constructed response. After students complete this portion of the assessment, use the MOY Assessment Summary (Activity Page A.2), which you will have collected from students, to analyze each student's performance. Please score the Reading Comprehension Assessment prior to Day 2 of the MOY Assessment, as you will use the scores to determine which students should complete the Word Reading in Isolation Assessment.

Beginning on Day 2 of the MOY Assessment, all students will work independently on the Grammar Assessment (Activity Page A.3) and the Morphology Assessment (Activity Page A.4).

In addition you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment to students who scored 13 or less on the Reading Comprehension Assessment (and, as time allows, to students who scored 14–17). Administer the Fluency Assessment to all students.

The Word Reading in Isolation Assessment uses Activity Page A.5 (Word Reading in Isolation Assessment Scoring Sheet), which you will have collected from students, as well as the Word Reading in Isolation Assessment under MOY Assessment Day 2 in this Teacher Guide. A Word Reading in Isolation Analysis and a Word Reading in Isolation Remediation Guide have also been included under MOY Assessment Day 2.

The Fluency Assessment uses Activity Pages A.2 and A.6 (which you may have collected from students), as well as the student copy of the Fluency Assessment text “Pegasus for a Summer,” located under MOY Assessment Day 2 in the Teacher Guide. You will use Activity Page A.6 (MOY Fluency Assessment Recording Copy) to create a running record while students read the fluency passage. Activity Page A.2 (MOY Assessment Summary) includes a Fluency Assessment Scoring Sheet.

READING COMPREHENSION ASSESSMENT (90 MIN.)

- Ensure each student has a copy of Activity Page A.1. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Reading Comprehension Assessment on Activity Page A.1. Answers are provided on the next page. After you have scored the assessment, record individual scores on each student’s MOY Assessment Summary (Activity Page A.2).

The texts used in the Reading Comprehension Assessment—“Flying” and “The Renaissance: Part One and Part Two”—have been profiled for text complexity using the standard qualitative and quantitative measures.

The reading comprehension questions pertaining to these texts are aligned to the standards and are worthy of students’ time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general the selected-response items address Reading standards and the constructed-response items address Writing standards. To prepare students for digital assessments, some items replicate how technology may be incorporated in those assessments, using a paper and pencil format.

Reading Comprehension Item Annotations and Correct Answers

Note: To receive a point for a two-part question, students must correctly answer both parts of the question.

“Flying”

Item	Correct Answer(s)	Standards
1. Inferential	C	TEKS 5.6.F
2. Inferential	A	TEKS 5.6.F
3. Inferential	Part A = A, Part B = A, E	TEKS 5.6.F; TEKS 5.7.C
4. Inferential	A	TEKS 5.3.B
5. Literal	A	TEKS 5.6.F
6. Inferential	A	TEKS 5.9.D.i
7. Evaluative	A	TEKS 5.10.B
8. Inferential	C	TEKS 5.6.F
9. Inferential	Answers may vary, but should include: a central idea that is clear and fully developed, such as <i>The author learned that flying was not just a hobby for her father; it was a part of who he was</i> ; effective organization, including an introduction and conclusion; evidence that is specific, well chosen, and relevant, such as <i>After the plane nearly crashed, the author recalls that her father “could feel its every movement, just as if it were part of his own body. My father wasn’t flying the airplane, he was being the airplane. That’s how he did it. That’s how he had always done it. Now I knew.”</i> ; and clear and effective expression of ideas, including purposeful word choice.	TEKS 5.12.B

“The Renaissance: Part One and Part Two”

Item	Correct Answer(s)	Standards
10. Inferential	C	TEKS 5.3.B; TEKS 5.6.F
11. Inferential	A, D	TEKS 5.6.F
12. Inferential	D	TEKS 5.6.F
13. Evaluative	C, E	TEKS 5.7.C
14. Inferential	B	TEKS 5.6.F
15. Inferential	B	TEKS 5.6.F
16. Inferential	C	TEKS 5.6.F; TEKS 5.8.B
17. Inferential	D	TEKS 5.8.B; TEKS 5.10.B
18. Inferential	A	TEKS 5.6.F; TEKS 5.8.B
19. Evaluative	<i>Based on “Women, Education, and the Renaissance,” the author feels that education was valuable for women during the Renaissance because it allowed them to make a bigger impact on society than those who were not educated. I know this because in paragraph 1, the text says, “...there were several women that, as a result of their education, made a significant impact on society.” This shows that the author believes the access that some women had to good quality education was what helped them to become important figures in society.</i>	TEKS 5.6.F; TEKS 5.6.G
Inferential	B	TEKS 5.7.C; TEKS 5.12.B

Reading Comprehension Assessment Analysis

Students who answered 13 or fewer questions correctly out of 20 total questions may have significant skill deficits. Administer the Word Reading in Isolation Assessment and the Fluency Assessment to these students to gain further insight as to possible weaknesses. Carefully analyze their performance on the Reading Comprehension Assessment, the Word Reading in Isolation Assessment, and the Fluency Assessment to determine whether students may need to be regrouped to an earlier point of instruction in the grade level materials.

Administer the Fluency Assessment and, as time permits, the Word Reading in Isolation Assessment to students who answered 14–17 questions correctly out of 20 total questions. Use results from the Word Reading in Isolation Assessment to identify gaps in the mastery of specific letter-sound spellings.

You do not need to administer the Word Reading in Isolation Assessment to students who answered 18–20 questions correctly out of 20 total questions. However, please administer the Fluency Assessment to determine whether practice and progress monitoring in the area of fluency are warranted.

The following chart provides an overview of how to interpret students' scores.

Reading Comprehension Assessment Analysis	
Number of Questions Answered Correctly	Remediation
13 or fewer	Administer Word Reading in Isolation Assessment and Fluency Assessment.
14–17	Administer Word Reading in Isolation Assessment as time permits; administer Fluency Assessment.
18–20	Do not administer Word Reading in Isolation Assessment; administer Fluency Assessment.

Middle-of-Year Assessment

Assessment Day 2

LESSON AT A GLANCE

	Time	Materials
Middle-of-Year Assessment		
Grammar Assessment	50 min.	<input type="checkbox"/> Activity Pages A.3
Morphology Assessment	40 min.	<input type="checkbox"/> Activity Pages A.4
Fluency Assessment; Word Reading in Isolation Assessment	Ongoing	<input type="checkbox"/> Activity Pages A.2, A.5, A.6 <input type="checkbox"/> stopwatch

MIDDLE-OF-YEAR (MOY) ASSESSMENT

During the second day of the two-day assessment, all students will independently complete the Grammar Assessment and Morphology Assessment. Together these assessments include 25 items. After students complete these portions of the assessment, enter their scores on the Grammar Assessment Scoring Sheet and Morphology Assessment Scoring Sheet in this Teacher Guide, making additional copies if needed. Answers for the Grammar and Morphology Assessments are provided in the Activity Book Answer Key in the Teacher Resources section of this Teacher Guide.

Administer the Word Reading in Isolation Assessment based on students' performance on the Reading Comprehension Assessment. Continue to administer the Fluency Assessment to all students.

Grammar Assessment **TEKS 5.11.D**

- Make sure each student has a copy of Activity Page A.3. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Grammar Assessment on Activity Page A.3. Enter all student scores into the Grammar Assessment Scoring Sheet. To receive a point for a multiple-part question, students must correctly answer all parts of the question.

Grammar Assessment Scoring Sheet

	Skill															
Question	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
Student																

Morphology Assessment **TEKS 5.3.C**

- Make sure each student has a copy of Activity Page A.4. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Morphology Assessment on Activity Page A.4. Record all student scores into the Morphology Assessment Scoring Sheet.

Morphology Assessment Scoring Sheet

Skill	Prefixes <i>il-</i> and <i>ir-</i>	Prefix <i>inter-</i>	Root <i>tract</i>	Suffix <i>-ness</i>	Root <i>vac</i>	Prefixes <i>im-</i> and <i>in-</i>	Prefix <i>ex-</i>	Root <i>serv</i>	Prefix <i>en-</i>	Suffix <i>-ist</i>
Question	1	2	3	4	5	6	7	8	9	10
Student										



Begin to administer the Word Reading in Isolation Assessment individually to all students who scored 13 or fewer on the Reading Comprehension Assessment and, as time permits, to students who scored 14–17, in order to gain further insight as to possible weaknesses.

This section of the MOY Assessment assesses single-word reading to identify the specific letter-sound correspondences a student may have not yet mastered.

Administration Instructions

- Locate the Word Reading in Isolation Assessment on the next page. Students will read from this copy.
- Cover all of the words before calling a student to complete the assessment.
- Tell the student he or she will read words aloud to you and that it is important to do their best reading.
- Uncover the first row of words by moving the paper down.
- As the student reads a word, mark any incorrect letter-sound correspondences above the word on the Word Reading in Isolation Assessment Scoring Sheet (Activity Page A.5 that you collected from students). Also, note whether the student incorrectly chunks letters into syllables, leading to mispronunciation. If the student reads the word correctly, place a check mark above the word.
- If, after 10 seconds, the student is unable to read the word at all, simply tell the student the word and move on. Mark an 'X' above the word on the scoring sheet.

Middle-of-Year Assessment Materials

Word Reading in Isolation Assessment					
1.	steady	asphalt	oxygen	dovetail	birthplace
2.	bravo	washtub	consume	delight	council
3.	accuse	riddle	trolley	scoreboard	cruise
4.	marvelous	betrayal	freighter	floored	guarantee
5.	blizzard	prairie	concrete	crescent	bowful
6.	breakwater	peachy	spiffier	gherkin	qualify
7.	yearning	exercise	loathe	ivory	disprove
8.	audit	baboon	continue	taught	overdue
9.	chasm	human	pulled	warning	worthless
10.	scowl	avoidance	paperboy	courses	woodchuck
11.	switch	crumb	whopper	sprinkle	knitting
12.	calculate	mustache	partridge	singe	assign
13.	wriggle	bizarre	recommit	youthful	mistletoe

Word Reading in Isolation Analysis

The more words a student is able to read and the farther the student is able to progress in the assessment, the stronger their preparation is for further instruction. A Word Reading in Isolation Analysis chart and a Word Reading in Isolation Remediation Guide are located in this lesson.

The number of words read correctly indicates the following:

- Students who correctly score 43 or fewer words out of 65 appear to have significant deficits in decoding and word recognition.
- Students who correctly score 44–51 out of 65 words appear to have adequate decoding and word recognition skills.
- Students who correctly score 52–65 out of 65 words appear to have outstanding decoding and word recognition skills.

After scoring the assessment, you might find it helpful to determine which letter-sound correspondences students missed that caused them to score below the benchmark for word recognition. Note that one-syllable words are not included in the Syllabication Analysis.

Score required to meet benchmark of 80%					
Phonemes					
Consonants					Totals
/b/	/d/	/f/	/g/	/h/	166/208
/j/	/k/	/l/	/m/	/n/	
/p/	/r/	/s/	/t/	/v/	
/w/	/x/	/y/	/z/	/ch/	
/sh/	/th/	/th/	/ng/	/qu/	
Vowels					108/136
/a/	/e/	/i/	/o/	/u/	39/49
/ae/	/ee/	/ie/	/oe/	/ue/	25/31
/ə/	/oo/	/oo/	/aw/	/ou/	19/23
/oi/	/ar/	/er/	/or/	/aer/	27/33
Syllabication (words with 2 or more syllables)					
Closed Syllable/short					39/49
Open Syllable/long					13/17
Magic E and Digraph Syllable					21/26
R-Controlled Syllable					16/20
ə Syllable					7/9
-le Syllable					4/4

Word Reading in Isolation Remediation Guide

Write the names of students who missed questions under each header in the following chart.

Phonemes—Consonants (Item numbers in parentheses)

/b/ (1e, 2a, 2b, 3d, 4b, 5a, 5e, 6a, 8b, 10c, 13b)	/d/ (1a, 1d, 2d, 3b, 3d, 4d, 5a, 7e, 8a, 8e, 9c, 10b, 10e)	/f/ (1b, 4c, 4d, 5e, 6c, 6e, 13d)
/g/ (4e, 6d, 13a)	/h/ (9b)	/j/ (1c, 12c, 12d)
/k/ (2c, 2e, 3a, 3d, 3e, 5c, 5d, 6a, 6d, 8c, 9a, 10a, 10d, 10e, 11b, 11d, 12a, 13c)	/l/ (1b, 1d, 1e, 2d, 3c, 4d, 5a, 5e, 6e, 7c, 9c, 9e, 10a, 12a)	/m/ (2c, 4a, 9a, 9b, 11b, 12b, 13c, 13e)
/n/ (1c, 2c, 2e, 4e, 5c, 5d, 6d, 7a, 8b, 8c, 9b, 9d, 10b, 11e, 12d, 12e)	/p/ (1e, 5b, 6b, 6c, 7e, 9c, 10c, 11c, 11d, 12c)	/r/ (2a, 3b, 3c, 3e, 4b, 4c, 5b, 5c, 5d, 6a, 7d, 7e, 11b, 11d, 12c, 13a, 13c)
/s/ (1a, 1b, 1e, 2c, 2e, 3d, 4a, 5d, 6c, 7b, 7e, 9e, 10a, 10b, 10d, 11a, 11d, 12b, 12d, 12e, 13e)	/t/ (1a, 1b, 1d, 2b, 2d, 3c, 4b, 4c, 4e, 5c, 5d, 6a, 8a, 8c, 8d, 11e, 12a, 12b, 12c, 13c, 13e)	/v/ (1d, 2a, 4a, 7d, 7e, 8e, 10b)
/w/ (2b, 6a, 9d, 9e, 10e, 11a, 11c)	/x/ (1c, 7b)	/y/ (7a, 13d)
/z/ (3a, 3e, 5a, 7b, 9a, 10d, 13b)	/ch/ (6b, 10e, 11a)	/sh/ (2b, 12b)
/th/ (1e, 9e, 13d)	/th/ (7c)	/ng/ (7a, 9d, 11d, 11e)
/qu/ (6e)		

Phonemes—Vowels (Item numbers in parentheses)

/a/ (1b, 8b, 9a, 12a, 12b)	/e/ (1a, 5d, 7b, 9e, 10d)	/i/ (1c, 3b, 5a, 6c, 6d, 6e, 7a, 7e, 8a, 8c, 9d, 11a, 11d, 11e, 12c, 12d, 13a, 13b, 13c, 13e)
/o/ (1c, 2a, 2b, 3c, 5c, 6a, 6e, 11c)	/u/ (1d, 2b, 2c, 4a, 8c, 10e, 11b, 12b, 13c)	/ae/ (1d, 1e, 4b, 4c, 6a, 10c, 12a)
/ee/ (1a, 3c, 4e, 5b, 5c, 6b, 6c, 7d, 13c)	/ie/ (2d, 6e, 7b, 7d, 12e)	/oe/ (2a, 5e, 7c, 8e, 13e)
/ue/ (3a, 8c, 9b, 12a)	/ə/ (1c, 2d, 3a, 4b, 4e, 9a, 9b, 10b, 12e)	/oo/ (2c, 3e, 7e, 8b, 8e, 13d)
/oo/ (9c, 10e)	/aw/ (1b, 8a, 8d)	/ou/ (2e, 10a)
/oi/ (10b, 10c)	/ar/ (4a, 12c, 13b)	/er/ (1e, 4c, 5a, 6a, 6c, 6d, 7a, 7b, 8e, 9e, 10c, 11c)
/or/ (3d, 4d, 9d, 10d)	/aer/ (4e, 5b)	/ə/ + /l/ (2e, 3b, 4a, 4b, 5e, 11d, 13a, 13d, 13e)

Syllabication (words with 2 or more syllables; Item numbers in parentheses)		
Closed Syllable/short (1a, 1b, 1c, 2a, 2b, 2c, 3b, 3c, 4e, 5a, 5c, 5d, 6a, 6c, 6d, 6e, 7a, 7b, 7e, 8a, 8b, 8c, 9a, 9b, 9d, 9e, 10b, 10d, 10e, 11c, 11d, 11e, 12a, 12b, 12c, 13a, 13b, 13c, 13e)	Open Syllable/long (1a, 2a, 3c, 4e, 5b, 6b, 6c, 6e, 7d, 8c, 8e, 9b, 10c, 12a, 13c, 13e)	Magic E and Digraph Syllable (1b, 1d, 1e, 2c, 2d, 2e, 3a, 4a, 4b, 4c, 5c, 5e, 6a, 6b, 7b, 7e, 8a, 8b, 8e, 10b, 10c, 10e, 12a, 12e, 12d)
R-Controlled Syllable (1e, 3d, 4a, 4c, 4e, 5a, 5b, 6a, 6c, 6d, 7a, 7b, 8e, 9d, 9e, 10c, 10d, 11c, 12c, 13b)	ə Syllable (1c, 2d, 2e, 3a, 4a, 4b, 5e, 9a, 12e, 13d)	-le Syllable (3b, 11d, 13a, 13e)



This section of the MOY Assessment assesses students' fluency in reading by using the selection "Pegasus for a Summer" (literary text) located in the Teacher Resources section of this Teacher Guide.

Administration Instructions

- Turn to the student copy of "Pegasus for a Summer" on the next page of this Teacher Guide. Students will read from this copy.
- Using the Recording Copy of "Pegasus for a Summer" (Activity Page A.6) for each student, you will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at their regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

Words read correctly	No mark is required.
Omissions	Draw a long dash above the word omitted.
Insertions	Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted.
Words read incorrectly	Write an 'X' above the word.
Substitutions	Write the substitution above the word.
Self-corrected errors	Replace original error mark with an 'SC'.
Teacher-supplied words	Write a 'T' above the word (counts as an error).

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.

Middle-of-Year Fluency Assessment

Pegasus for a Summer

Michael J. Rosen

- ¹ Outside school, I did two things better than most kids (and doing 12
better probably meant as much to me as it meant to everyone else): 25
swimming and horseback riding. Yet without a pool or a stable at 37
school, I could never prove those talents to anyone. But the day camp 50
I attended each summer provided for both. 57
- ² Oh, one year, I did compete on a swim team with my best friend 71
Johnny. I swallowed a teaspoon of honey-energy before each event with 82
the others in my relay. All season, my eyes bore racoon rings from 96
the goggles. Ribbons hung from my bedroom corkboard. Despite my 106
success in competitions, the truth was I really didn't like swimming, 117
just as I disliked other team sports! 124
- ³ But I didn't give up swimming, as I had baseball, football, and 136
basketball. (Their seasons were so brief, how could a person master 147
one skill before everyone switched to the next sport?) And I devoted 163
myself to horseback riding. 167

4 The whole idea of camp, which represented the whole idea of summer, 179
hinged on those few hours each week at the camp stable, just as the 193
whole of the school year merely anticipated the coming summer 203
vacation. At camp, it was simply me against—no one. It was me with 217
the horse. The two of us composed the entire team, and we competed 230
with greater opponents than just other kids. We outmaneuvered 239
gravity, vanquished our separate fears, and mastered a third language: 249
the wordless communication of touch and balance. 256

Word Count: 256

- Assess the student's comprehension of the selection by asking them to respond orally to the following questions:
1. **Inferential.** Did the author's classmates at school appreciate his talents in swimming and horseback riding?
 - » No. The text suggests that the author's classmates at school did not appreciate these talents.
 2. **Inferential.** Did the author perform well on the swim team?
 - » Yes. He won ribbons that hung in his bedroom.
 3. **Literal.** What sports did the author give up?
 - » Baseball, football, and basketball.
- Continue administering the Fluency Assessment as time permits.
 - You may score the assessment later, provided you have kept running records and marked the last word students read after one minute elapsed.

Guidelines for Fluency Assessment Scoring

- Use one Fluency Assessment Scoring Sheet for each student taking the assessment. The Fluency Assessment Scoring Sheet appears on each student's MOY Assessment Summary (Activity Page A.2). To calculate a student's Words Correct Per Minute (W.C.P.M.) score, use the information you recorded on the Recording Copy and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grades 4 and 5 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administered the assessment during the spring of Grade 4, and a student scored 129 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

Oral Reading Fluency Norms from Hasbrouck and Tindal (2006)

Percentile	Spring Grade 5 W.C.P.M.	Fall Grade 6 W.C.P.M.
90	194	177
75	168	153
50	139	127
25	109	98
10	83	68

Reference

Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636–644.

INTERPRETING MIDDLE-OF-YEAR (MOY) ASSESSMENT SCORES

To determine students' skill level for ongoing Grade 5 instruction, use the results of three assessments: the Reading Comprehension Assessment, the Word Reading in Isolation Assessment (if administered), and the Fluency Assessment. Please refer to the Grade 5 Middle-of-Year Assessment Summary (Activity Page A.2) and consider students' performance on these three assessments, in combination.

It is most challenging to analyze results for students with ambiguous or borderline scores. This might include students who answered most questions correctly on one passage of the Reading Comprehension Assessment but not other passages, or this might include students whose performance was uneven on the Word Reading in Isolation Assessment or Fluency Assessment.

In analyzing results from the Reading Comprehension Assessment, be aware that some students may not be strong test-takers. They may struggle to answer the questions even if they read the selection and understood it. You may wish to have students with borderline scores read the selection(s) aloud to you and then discuss it with you so you can better determine if their struggles are a result of comprehension difficulties or other factors.

In analyzing results from the Word Reading in Isolation Assessment, remember that not all poor scores are the same.

Students who have difficulty reading one-syllable words may have a major problem reading the words or spellings in question and need intensive remediation.

Benchmark results for individual students are not included for the Grammar Assessment or the Morphology Assessment. You should use the results of the Grammar Assessment and the Morphology Assessment to determine the extent to which students may benefit from the additional practice of certain grammar and morphology skills taught in K-5 RLA Edition 1.

ANSWER KEY

NAME: _____ DATE: _____ **A.3** ASSESSMENT

Middle of Year Grammar Assessment

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

- Underline the subject and circle the predicate in the following two sentences.
 - Grandma and Grandpa loved to tell stories about the days before the Internet.
 - A fish riding a bicycle (s an unusual sight).
- Indicate whether the following sentence fragments are subjects or predicates. Then add the missing part to form a complete sentence.

Example: Fragment: came in second place in the relay race

The fragment is a: subject (predicate)

Full sentence: My team came in second place in the relay race.

 - Fragment: all the nurses
The fragment is a: (subject) predicate
Full sentence: Answers will vary.
 - Fragment: Don Quixote and Sancho
The fragment is a: (subject) predicate
Full sentence: Answers will vary.
 - Fragment: always spreads rumors
The fragment is a: subject (predicate)
Full sentence: Answers will vary.

- Rewrite the following run-on sentences as two complete sentences.
 - Native Americans first settled California later it was claimed by the Spanish Empire.
Native Americans first settled California. Later it was claimed by the Spanish Empire.
 - Last summer I visited Mount Rushmore this summer I will visit the Alamo.
Last summer I visited Mount Rushmore. This summer I will visit the Alamo.
- Read each pair of sentences. If the information in the two sentences is similar, rewrite the sentences using one of the words or phrases that compare. If the information in the two sentences is different, rewrite the sentences using one of the words or phrases that contrast.

Words and Phrases that Compare	Word and Phrases that Contrast
similarly	however
likewise	in contrast
in the same way	alternatively
just as	whereas
resemble	instead
also	on the other hand
	but

 - When I was young, I only ate pasta. Now I'm interested in trying all kinds of new food.
Answers will vary.

NAME: _____ DATE: _____ **A.3** ASSESSMENT
CONTINUED

- Cesar is excited about starting middle school. Stephanie is excited about starting high school.
Answers will vary.
- My sister loves to watch the summer Olympic Games. My brother is only interested in the winter Olympics.
Answers will vary.
- My father only roots for California baseball teams. I only root for California baseball teams.
Answers will vary.

- Underline the action verbs and circle the linking verbs in the following sentences
 - Ms. Kessler reads to us three times a week. She is my favorite teacher.
 - Christopher was shorter than his father. Then he grew six inches. Now he is almost as tall as his father.
 - My friends and I were excited for summer vacation. We planned to swim every day.
 - I made a card for my mother so that I will be ready for her birthday.

- Part A:** Write a sentence using an action verb.
Answers will vary.
- Part B:** Write a sentence using a linking verb.
Answers will vary.
- Use the information in the *Subject* and *Verb* columns of the following chart to fill in the *Agreement in the Present Tense* column so that the subject and verb are in agreement in the present tense. An example is provided.

Subject	Verb	Agreement in the Present Tense
they	to be	they are
the brothers	to explore	the brothers explore
she	to dance	she dances
we	to study	we study
the yard	to be	the yard is

NAME: _____
DATE: _____

A.3 ASSESSMENT
CONTINUED

8. Write a sentence using one of the subject-verb combinations you created in Question 7.

Answers will vary.

9. Write sentences that include the following items in a series. Be sure to use commas correctly.
A. salt pepper sugar

Answers will vary but should show correct use of commas to separate items in a series.

B. Tom Jose Cody

Answers will vary but should show correct use of commas to separate items in a series.

10. Use the information in the *Subject* and *Verb* columns of the following chart to fill in the *Agreement in the Past Tense* column so that the subject and verb are in agreement in the past tense. An example is provided.

Subject	Verb	Agreement in the Past Tense
my friends	to play	my friends played
Sancho	to follow	Sancho followed
she	to be	she was
we	to be	we were
the flag	to be	the flag was

11. Write a sentence using one of the subject-verb combinations you created in Question 10.

Answers will vary.

12. Circle the prepositions and underline the prepositional phrases in the following sentences.

- A. Living in the city can be fun.
B. My dad wakes up before anyone else.
C. Her favorite hiding place is behind the sofa.
D. She shared secrets with her brother.
E. Ms. O'Donnell began her lesson after the bell rang.

NAME: _____
DATE: _____

A.3 ASSESSMENT
CONTINUED

13. Choose the preposition from the word box that best completes each of the following sentences. Then circle the function of the preposition (place, time, or partner) below the sentence. An example is provided.

with from her in

Example:

I ran away from home, but not for long.

place time partner

- A. I have band rehearsal after school today.

place time partner

- B. The salesman put the shoes in the box.

place time partner

- C. I always sit with my friend on the school bus.

place time partner

14. Write sentences using the following correlative conjunctions.

either/or

Answers will vary.

both/and

Answers will vary.

12. Underline the interjection in each sentence. Then write the type of interjection (*strong* or *mild*) on the line that follows.

- A. Oh, I seem to have misplaced my pencil.

Type: mild

- B. Wait! There's a shark in the pool.

Type: strong

NAME: _____
DATE: _____

A.4 ASSESSMENT

Middle-of-Year Morphology Assessment

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

1. Choose and write the word that best completes the following sentences.

These one-of-a-kind earrings are handmade and irreplaceable.

- A. replaceable
- B. irreplaceable
- C. responsible
- D. irresponsible

The time Javier spent working on his handwriting paid off when his teacher told him his school work was legible and a pleasure to read.

- A. regular
- B. irregular
- C. legible
- D. illegible

2. Choose one of the following word pairs and write two sentences using each word.

action interaction national international
section intersection personal interpersonal

First sentence:

Answers will vary.

Second sentence:

Answers will vary.

3. **Part A.** What does the root *tract* mean?

- A. to pull or draw out
- B. to push in
- C. to empty
- D. to protect

NAME: _____
DATE: _____

A.4 ASSESSMENT
CONTINUED

- Part B.** Choose and write the word that best completes the following sentence.

The cloudy weather did not _____ from the beautiful view of the valley.

- A. attract
- B. extract
- C. tractor
- D. detract

4. Choose and write the word that best completes the following sentences.

empty emptiness bright brightness drowsy drowsiness steady steadiness

- A. When I saw how bright the morning was, I decided to wear my sunglasses.
- B. After all the furniture was removed, the emptiness of the house made Jin feel sad.
- C. My drowsiness caused me to yawn and put my head down.
- D. Dr. McWilliam's steady hand helps him to be a good surgeon.

5. **Part A.** Choose a word with a root that means "to empty."

- A. attract
- B. irresponsible
- C. encircle
- D. evacuate

Part B. Write a sentence using the word you chose in Part A.

Answers will vary.

6. **Part A.** Add the prefix *im-* to the word *patient* to change the meaning of the word. Then write a sentence using the new word.

patient-adj. able to remain calm while waiting

new word: impatient

sentence using new word:

Answers will vary.

Part B. Add the prefix *in-* to the word *audible*. Then define the new word

audible-adj. able to be heard

new word: inaudible

sentence using new word:

Answers will vary.

7. If a construction worker excavates a piece of land, what does the construction worker do?

- A. He builds on the land.
- B. He takes away dirt from the land.
- C. He adds dirt to the land.
- D. He pours cement on the land.

NAME: _____
DATE: _____

8. Which word has a root that means "to save" or "to protect"?
- A. extract
 - B. evacuate
 - C. servant
 - D. biography
9. Choose and write in the word that best completes the following sentences.
- A. The cloudy weather did not _____ from the beautiful view of the valley.
attract, extract, tractor. (extract)
- B. It is important to _____ rules to keep everyone safe at school.
rage, enrage, force. (enforce)
- C. Mountain climbing without the proper equipment placed Whitney
in great _____.
courage, encourage. (endanger)
10. A word ending with the suffix *ist* most likely describes:
- A. a place or location
 - B. a strong action
 - C. a job or occupation
 - D. a time or era

Pausing Point

Take the final day to address students' performance in this unit, using your observations of student performance in class and completion of *Poet's Journal* pages to informally evaluate student strengths and weaknesses and determine which remediation and/or enrichment opportunities will benefit particular students. When assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

REMEDIATION

For a detailed description of remediation strategies, which address lagging skills in Reading Comprehension, Fluency, Grammar and Morphology, Spelling, and Writing, refer to the Program Guide.

ENRICHMENT

If students have mastered the skills in the Poetry unit, their experience with the concepts may be enriched by reading unit poetry and:

- explaining the use of sound devices such as alliteration in applicable poems.
 - Sound devices are resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound. Students should be able to explain how poets organize words in a variety of patterns to create mood, tone, and images.
- identifying figurative language.
 - Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. Students should be able to explain that figurative language may be writing from a different perspective altogether. In fact, the speaker is a character created by the poet to deliver the words of the poem.

Teacher Resources

In this section, you will find:

- Measures of Text Complexity
- Glossary
- Texas Essential Knowledge and Skills Correlation Chart
- English Language Proficiency Standards Correlation Chart

MEASURES OF TEXT COMPLEXITY

Text Title & Author	Text Complexity (Quantitative & Qualitative Measures)
"The Wind" by Robert Louis Stevenson	<ul style="list-style-type: none"> • 98 words, 3 stanzas, 18 lines • Many literary devices and extensive use of figurative language • Topic and vocabulary are familiar to readers • Theme is clearly conveyed early in the poem
"This Is Just To Say" by William Carlos Williams	<ul style="list-style-type: none"> • 28 words, 3 stanzas, 12 lines • Short line breaks • Topic and vocabulary are familiar to readers • One main theme implied and developed throughout the poem
"Variations On A Theme By William Carlos Williams" by Kenneth Koch	<ul style="list-style-type: none"> • 35 words, 1 stanza, 4 lines • Topic and vocabulary are familiar to readers • One main theme implied and developed throughout the poem
"When I Heard the Learn'd Astronomer" by Walt Whitman	<ul style="list-style-type: none"> • 90 words, 1 stanza, 8 lines • Includes domain-specific vocabulary and archaic language • Some details may require knowledge building for readers
"The Copper Beech" by Marie Howe	<ul style="list-style-type: none"> • 81 words, 1 stanza, 10 lines • Some literary devices and use of figurative language • Topic and vocabulary are familiar to readers • One main theme implied and developed throughout the poem
"My Father and the Figtree" by Naomi Shihab Nye	<ul style="list-style-type: none"> • 284 words, 4 stanzas, 41 lines • Narrative structure embedded within the poem • Some details may require knowledge building for readers
"Psalm 23" by King David	<ul style="list-style-type: none"> • 124 words, 1 stanza, 11 lines • Includes domain-specific vocabulary and archaic language • Many details may require knowledge building for readers
"Snow Dust" by Robert Frost	<ul style="list-style-type: none"> • 34 words, 2 stanzas, 8 lines • Some literary devices and figurative language • Some details may require knowledge building for readers
"#359" by Emily Dickinson	<ul style="list-style-type: none"> • 108 words, 5 stanzas, 20 lines • Many literary devices and use of figurative language • Topic is familiar to readers

<p>"Advice" by Dan Gerber</p>	<ul style="list-style-type: none"> • 74 words, 1 stanza, 14 lines • Topic and vocabulary are familiar to readers • One main theme implied throughout the poem
<p>"One Art" by Elizabeth Bishop</p>	<ul style="list-style-type: none"> • 153 words, 6 stanzas, 19 lines • Topic and vocabulary are familiar to readers • One main theme clearly stated throughout the poem
<p>"Isla" by Virgil Suárez</p>	<ul style="list-style-type: none"> • 210 words, 11 stanzas, 21 lines • Some literary devices and use of figurative language • Many details may require knowledge building for readers
<p>"Constantly Risking Absurdity (#15)" by Lawrence Ferlinghetti</p>	<ul style="list-style-type: none"> • 132 words, 3 stanzas, 33 lines • Many literary devices and extensive use of figurative language • Includes domain-specific vocabulary • Some details may require knowledge building for readers
<p>"The Echoing Green" by William Blake</p>	<ul style="list-style-type: none"> • 140 words, 3 stanzas, 30 lines • Some literary devices and use of figurative language • Topic and vocabulary are familiar to readers • One main theme implied and developed throughout the poem

Glossary

A

absurdity, n. foolishness, stupidity, or senselessness

Allah, n. Arabic word for God

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

anoint, v. to rub with oil

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

ars poetica, n. a poem about the craft of poetry

assurance, n. a promise

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

B

beams, n. thick piece of wood or steel

beast, n. another word for an animal or creature

blower, n. something that moves the air; e.g., a leaf blower

C

cautious, adj. careful

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

convenient, adj. nearby or easy to find

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

D

dew, n. drops of water that form overnight

E

emblem, n. a symbol

entrechats, n. dance-like jumps in which the performer taps their feet together quickly while in the air

evident, adj. clear or obvious

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

exiled, adj. forced away from one's homeland

F

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

figures, n. numbers or diagrams

fluster, n. a confused feeling

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

free-verse poem, n. a type of poem that does not use consistent rhyming patterns or follow a specific pattern

G

glinting, adj. a sparkling or shining

I

idiom, n. a phrase that means something different from the words in the phrase; the meaning is not literal (e.g., “cup runneth over”)

imagery, n. descriptive or figurative language that helps a reader create mental images and connections with the text

immense, adj. extremely large

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

indifferent, adj. uncaring

J

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

L

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

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

line, n. in poetry, a group of words in a row

line break, n. the place where a line ends

M

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

mystical, adj. not of this world

O

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

P

perceive, v. to understand or see

perforce, adv. necessarily

personification, n. describing nonhuman things as if they had human qualities

plash, n. a splash

point of view, n. how the narrator sees, feels, and/or thinks about the story being told

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

pulsing, adj. throbbing rhythmically, like a heart beating

Q

quatrain, n. a four-line stanza

R

restore, v. to bring back or return to previous form

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

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

righteousness, n. the quality of being morally right or having high standards

rime, n. variation of the word rhyme

rod, n. a short, thick stick that sits on a shepherd's belt

rue, v. to feel sorry about or regret

S

seam, n. the place where two things connect

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

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

spread eagle, n. a kind of jump in which the arms and legs are stretched out so that the body takes the shape of an X

staff, n. a tall, thin pole with a curved end used to move, count, or examine sheep

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

stanza break, n. the blank space that divides two stanzas from each other

supposed, adj. believed to be true

T

taut, adj. stretched tightly

theme, n. main point or topic

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

transfixed, adj. intensely focused

U

unaccountable, adj. unable to be explained; not expected to take responsibility

V

variation, n. a different approach to a topic

vast, adj. extremely big

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

voice, n. the unique way a person expresses their ideas in speech or writing

W

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

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 5

Unit 5

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 5.1.A	listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments	p. 84, p. 93
TEKS 5.1.B	follow, restate, and give oral instructions that include multiple action steps	
TEKS 5.1.C	give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively	
TEKS 5.1.D	work collaboratively with others to develop a plan of shared responsibilities	
TEKS 5.1.E		
TEKS 5.1.F		

(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 5.2.A.i	decoding words with consonant changes, including /t/ to /sh/ such as in select and selection and /k/ to /sh/ such as music and musician	p. 173
TEKS 5.2.A.ii	decoding multisyllabic words with closed syllables; open syllables; VCe syllable; vowel teams, including digraphs and diphthongs; r-controlled syllables; and final stable syllables	p. 173
TEKS 5.2.A.iii	decoding words using advanced knowledge of syllable division patterns	p. 173
TEKS 5.2.A.iv	decoding words using advanced knowledge of the influence of prefixes and suffixes on base words	p. 173
TEKS 5.2.A.v	identifying and reading high-frequency words from a research-based list	p. 173

(B) demonstrate and apply spelling knowledge by:

TEKS 5.2.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 5.2.B.ii	spelling words with consonant changes, including /t/ to /sh/ such as in select and selection and /k/ to /sh/ such as music and musician	
TEKS 5.2.B.iii	spelling multisyllabic words with multiple sound-spelling patterns	
TEKS 5.2.B.iv	spelling words using advanced knowledge of syllable division patterns	
TEKS 5.2.B.v	spelling words using knowledge of prefixes	
TEKS 5.2.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 5.2.C	write legibly in cursive	p. 7, p. 8, p. 18, p. 22, p. 32, p. 38, p. 49, p. 52, p. 64, p. 68, p. 84, p. 93, p. 96, p. 106, p. 110, p. 117, p. 122, p. 129, p. 132, p. 139, p. 142, p. 150, p. 161

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(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 5.3.A	use print or digital resources to determine meaning, syllabication, pronunciation, and word origin	
TEKS 5.3.B	use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words	p. 166, p. 167
TEKS 5.3.C	identify the meaning of and use words with affixes such as <i>trans-</i> , <i>super-</i> , <i>-ive</i> , and <i>-logy</i> and roots such as <i>geo</i> and <i>photo</i>	p. 171
TEKS 5.3.D	identify, use, and explain the meaning of adages and puns	p. 96, p. 106, p. 142, p. 150
(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 5.4	use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text	p. 180
(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 5.5	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 5.6.A	establish purpose for reading assigned and self-selected texts	
TEKS 5.6.B	generate questions about text before, during, and after reading to deepen understanding and gain information	
TEKS 5.6.C	make [and] correct or confirm predictions using text features, characteristics of genre, and structures	
TEKS 5.6.D	create mental images to deepen understanding	p. 68, p. 73
TEKS 5.6.E	make connections to personal experiences, ideas in other texts, and society	p. 8, p. 12, p. 52, p. 56
TEKS 5.6.F	make inferences and use evidence to support understanding	p. 22, p. 26, p. 52, p. 56, p. 64, p. 122, p. 125, p. 142, p. 145, p. 160, p. 166, p. 167
TEKS 5.6.G	evaluate details read to determine key ideas	p. 96, p. 99, p. 110, p. 113, p. 132, p. 135, p. 167
TEKS 5.6.H	synthesize information to create new understanding	p. 52, p. 64
TEKS 5.6.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 5.7.A	describe personal connections to a variety of sources, including self-selected texts	
TEKS 5.7.B	write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources	p. 189, p. 190, p. 191, p. 192

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TEKS 5.7.C	use text evidence to support an appropriate response	p. 38, p. 41, p. 84, p. 87, p. 160, p. 166, p. 167
TEKS 5.7.D	retell, paraphrase, or summarize texts in ways that maintain meaning and logical order	p. 84, p. 87, p. 160
TEKS 5.7.E	interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating	p. 68, p. 80, p. 161
TEKS 5.7.F	respond using newly acquired vocabulary as appropriate	
TEKS 5.7.G	discuss specific ideas in the text that are important to the meaning	
(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 5.8.A	infer multiple themes within a text using text evidence	
TEKS 5.8.B	analyze the relationships of and conflicts among the characters	p. 132, p. 135, p. 167
TEKS 5.8.C	analyze plot elements, including rising action, climax, falling action, and resolution	
TEKS 5.8.D	analyze the influence of the setting, including historical and cultural settings, on the plot	
(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 5.9.A	demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, legends, myths, and tall tales	
TEKS 5.9.B	explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms	p. 26, p. 32, p. 38, p. 41, p. 52, p. 56, p. 68, p. 73, p. 84, p. 87, p. 96, p. 99, p. 110, p. 113, p. 116, p. 122, p. 125, p. 142, p. 145, p. 160
TEKS 5.9.C	explain structure in drama such as character tags, acts, scenes, and stage directions	
(D) recognize characteristics and structures of informational text, including:		
TEKS 5.9.D.i	the central idea with supporting evidence	p. 166
TEKS 5.9.D.ii	features such as insets, timelines, and sidebars to support understanding	
TEKS 5.9.D.iii	organizational patterns such as logical order and order of importance	
(E) recognize characteristics and structures of argumentative text by:		
TEKS 5.9.E.i	identifying the claim	
TEKS 5.9.E.ii	explaining how the author has used facts for or against an argument	
TEKS 5.9.E.iii	identifying the intended audience or reader	
TEKS 5.9.F	recognize characteristics of multimodal and digital texts	p. 38, p. 41, p. 42

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(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 his or her own products and performances. The student is expected to:

TEKS 5.10.A	explain the author's purpose and message within a text	p. 132
TEKS 5.10.B	analyze how the use of text structure contributes to the author's purpose	p. 166, p. 167
TEKS 5.10.C	analyze the author's use of print and graphic features to achieve specific purposes	
TEKS 5.10.D	describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes	p. 52, p. 56, p. 68, p. 73, p. 84, p. 87, p. 96, p. 99, p. 110, p. 113, p. 142, p. 145
TEKS 5.10.E	identify and understand the use of literary devices, including first- or third-person point of view	p. 8, p. 12
TEKS 5.10.F	examine how the author's use of language contributes to voice	p. 22, p. 26, p. 68, p. 73
TEKS 5.10.G	explain the purpose of hyperbole, stereotyping, and anecdote	p. 150

(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 5.11.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. 110, p. 117
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(B) develop drafts into a focused, structured, and coherent piece of writing by:

TEKS 5.11.B.i	organizing with purposeful structure, including an introduction, transitions, and a conclusion	p. 161
TEKS 5.11.B.ii	developing an engaging idea reflecting depth of thought with specific facts and details	
TEKS 5.11.C	revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity	p. 110, p. 117, p. 161

(D) edit drafts using standard English conventions, including:

TEKS 5.11.D	edit drafts using standard English conventions	p. 169
TEKS 5.11.D.i	complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments	
TEKS 5.11.D.ii	past tense of irregular verbs	
TEKS 5.11.D.iii	collective nouns	
TEKS 5.11.D.iv	adjectives, including their comparative and superlative forms	
TEKS 5.11.D.v	conjunctive adverbs	
TEKS 5.11.D.vi	prepositions and prepositional phrases and their influence on subject-verb agreement;	
TEKS 5.11.D.vii	pronouns, including indefinite	
TEKS 5.11.D.viii	subordinating conjunctions to form complex sentences	

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TEKS 5.11.D.ix	capitalization of abbreviations, initials, acronyms, and organizations	
TEKS 5.11.D.x	punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis	
TEKS 5.11.D.xi	correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words	
TEKS 5.11.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 5.12.A	compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft	p. 8, p. 18, p. 22, p. 32, p. 38, p. 49, p. 84, p. 93, p. 96, p. 106, p. 110, p. 117, p. 122, p. 129, p. 139, p. 142, p. 150, p. 161
TEKS 5.12.B	compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft	p. 166, p. 167
TEKS 5.12.C	compose argumentative texts, including opinion essays, using genre characteristics and craft	p. 161
TEKS 5.12.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 5.13.A	generate and clarify questions on a topic for formal and informal inquiry	
TEKS 5.13.B	develop and follow a research plan with adult assistance	
TEKS 5.13.C	identify and gather relevant information from a variety of sources	
TEKS 5.13.D	understand credibility of primary and secondary sources	
TEKS 5.13.E	demonstrate understanding of information gathered	p. 52, p. 56
TEKS 5.13.F	differentiate between paraphrasing and plagiarism when using source materials	
TEKS 5.13.G	develop a bibliography	
TEKS 5.13.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 his or her 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	
ELPS 1.B	monitor oral and written language production and employ self-corrective techniques or other resources	
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. 138
ELPS 1.D	speak using learning strategies such as requesting assistance, employing non-verbal 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	
ELPS 1.F	use accessible language and learn new and essential language in the process	p. 92
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	p. 50, p. 92

(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	p. 92
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	
ELPS 2.D	monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed	

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ELPS 2.E	use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language	
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	p. 43
ELPS 2.G	understand the general meaning, main points, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar	
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	
<p>(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:</p>		
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	
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	p. 17, p. 30, p. 43, p. 65, p. 93
ELPS 3.D	speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency	p. 129
ELPS 3.E	share information in cooperative learning interactions	

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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 grade-appropriate academic topics	
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	
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>(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:</p>		
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	p. 20, p. 62, p. 79
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	
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. 104, p. 148
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	

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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. 62, p. 79
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	p. 104, p. 148
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	p. 138
<p>(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:</p>		
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. 50
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	
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. 116
ELPS 5.G	narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired	p. 20, p. 32, p. 81, p. 107, p. 120, p. 130, p. 140, p. 151

ISBN 979-8-89072-995-8

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Printed in the USA



**Bluebonnet
Learning**
K-5 Reading Language Arts

ENGLISH

**POETRY:
A COLLAGE OF WORDS
GRADE 5 UNIT 5 | TEACHER GUIDE**
EDITION 1

