

POET'S JOURNAL

GRADE 4 | UNIT 3



POET'S JOURNAL	UNIT 3
THIS BOOK BELONGS TO:	GRADE 4

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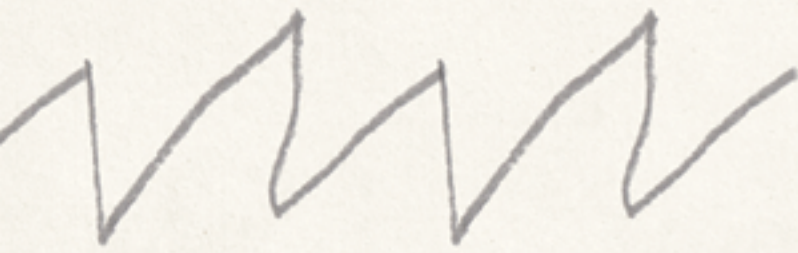
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Introduction

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

Now let's get started!



From
Little Red Riding
Hood and the Wolf

Roald Dahl



As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.

And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have a second helping!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the wood."
(no stanza break)



He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and hat.
He put on shoes, and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

"What great big ears you have, Grandma,"
"All the better to hear you with," the Wolf replied.
"What great big eyes you have, Grandma."
said Little Red Riding Hood.
"All the better to see you with," the Wolf replied.

He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma
She's going to taste like caviar.
Then Little Red Riding Hood said, "But Grandma,
what a lovely great big furry coat you have on."
"That's wrong!" cried Wolf. "Have you forgot

To tell me what BIG TEETH I've got?

Ah well, no matter what you say,

I'm going to eat you anyway."

[.....]

A few weeks later, in the wood,

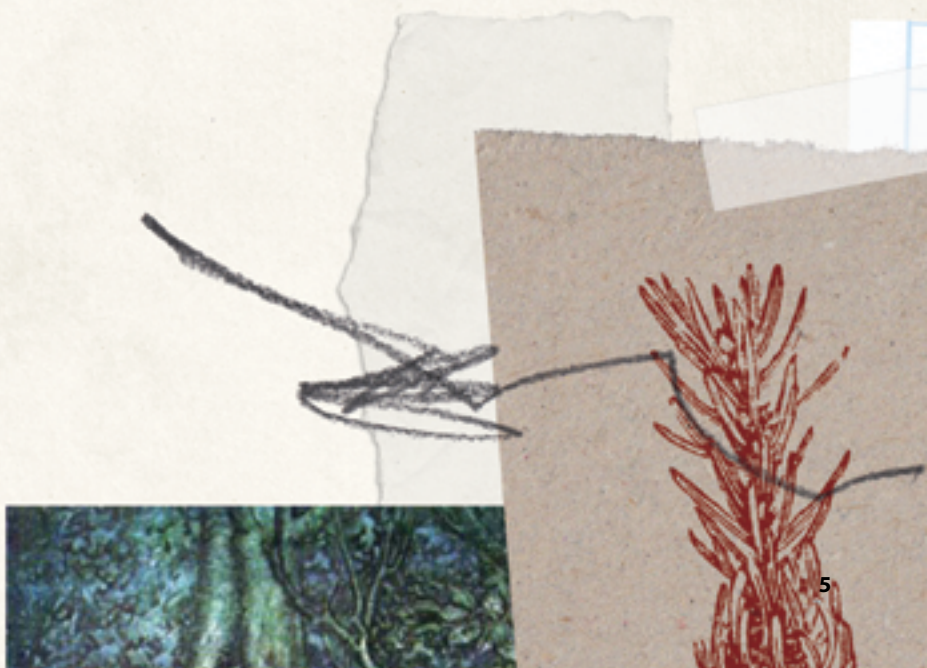
I came across Miss Riding Hood.

But what a change! No cloak of red,

No silly hood upon her head.

She said, "Hello, and do please note

My lovely furry wolfskin coat."



1.1

Name: _____

Date: _____

Reflection and Inference

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

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

1. Where and when did the speaker of the poem see Little Red Riding Hood?

2. The speaker lists two things that have changed about Little Red Riding Hood. What are those changes?

3. The poem’s title refers to “Little Red Riding Hood,” but in this section of the poem, the speaker calls her something different. What does the speaker call her in this part of the poem?

Name: _____

Date: _____

4. How is the new name the narrator uses different from her name in the title of the poem?

5. Based on the words in the poem, why do you think the speaker called Miss Riding Hood something different from before?

6. What is Miss Riding Hood wearing when she meets the speaker?

1.2

Name: _____

Date: _____

Poetic Devices

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

Part 1: Stanza and Line

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

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

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

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

Stanza 1 runs from the poem’s first line to the line “He’s going to eat me up!” she cried.”

1. Draw a star by the stanza break after stanza 1.
2. Count the number of lines in the first stanza.
3. Count the number of stanzas in the poem.
4. The word *stanza* comes from an Italian word that means “little room.” Why might this be the word used to describe a group of lines in a poem?

-
-
5. What do the stanzas in a poem have in common with the rooms of a building?
-
-

Name: _____

Date: _____

Part 2: Rhyme

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

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

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

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

Name: _____

Date: _____

Think Like a Poet

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

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

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and some minor discoloration or foxing, particularly towards the edges. The lighting is even, and there are no shadows or other markings on the page.

Vocabulary

Core Vocabulary

caviar—*n.*

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

decent—*adj.*

acceptable or good enough

leer—*n.*

unpleasant look

REMINDER



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

Literary Vocabulary

dialogue—n.

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

excerpt—n.

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

infer—v.

to reach a reasonable conclusion based on available evidence

line—n.

basic unit of a poem; together, lines form stanzas

stanza—n.

section of a poem; consists of a line or group of lines

stanza break—n.

blank space dividing two stanzas from each other



Roald Dahl

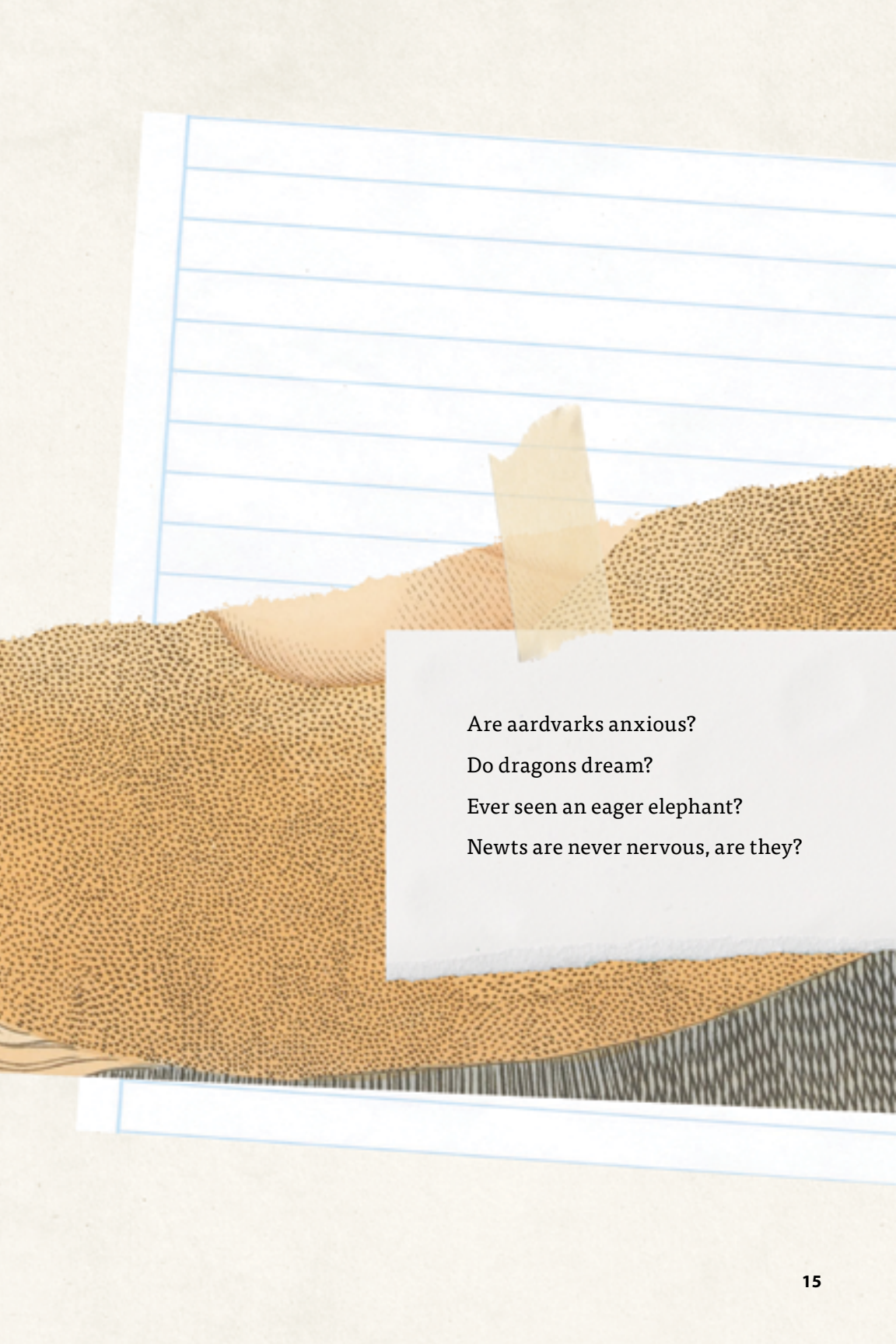
Roald Dahl was born in Wales on September 13, 1916. His parents, who were from Norway, gave him the name of a famous explorer from their home country. Dahl himself led an adventurous life, attending boarding school in England, then working in Africa. During World War Two, Dahl served as a pilot in the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

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



Ask Aden

Harryette Mullen (*For A.D.*)



Are aardvarks anxious?

Do dragons dream?

Ever seen an eager elephant?

Newts are never nervous, are they?

2.1

Name: _____

Date: _____

Reading “Ask Aden” and Alliteration

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

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

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

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

Name: _____

Date: _____

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

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



Wishes

Norman Ault

What do you look for, what do you seek?

A silver bird with a golden beak.

What do you long for, what do you crave?

Golden gems in a silver cave.

What do you lack, and what do you need?

A silver sword and a golden steed.

What do you want, of what do you dream?

A golden ship on a silver stream.

What do you have, and what do you own?

A silver robe and a golden crown.

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

Only the king of the land and the sea.

2.2

Name: _____

Date: _____

Reading “Wishes”

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

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

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

3. Using colored pencils, mark the end words for each rhyme sound, assigning one color to each sound. Then write the rhyming pairs here. Don’t forget to include slant rhymes.

Name: _____

Date: _____

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

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

2.3

Name: _____

Date: _____

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

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

Q: _____

A: _____

Q: _____

A: _____

Q: _____

A: _____

Q: _____

A: _____

Name: _____

Date: _____

Q: _____

A: _____

Q: _____

A: _____

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

Vocabulary

Core Vocabulary

aardvark-*n.*

small mammal native to Africa

crave-*v.*

to want or wish for

lack-*v.*

to be without

newt-*n.*

amphibian found in many parts of the world

steed-*v.*

horse, usually ridden by an important person or warrior

Literary Vocabulary

alliteration-n.

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

dedication-n.

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

repetition-n.

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

slant rhyme-n.

words that share only the final consonant sound

REMINDER

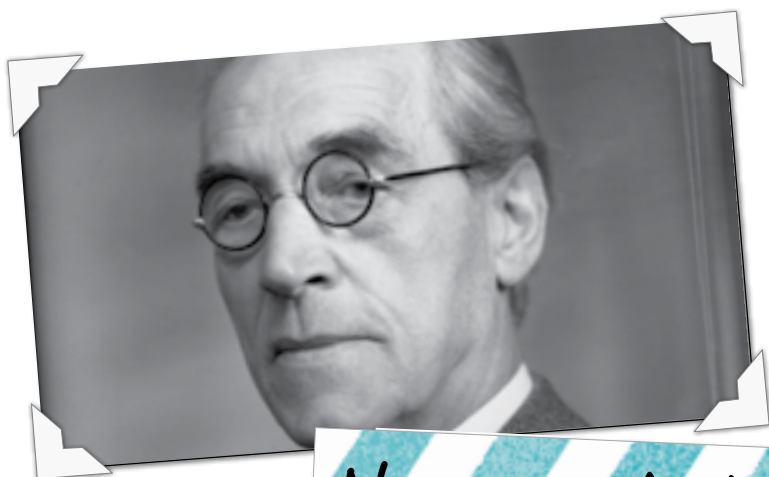
The back of your Poet's Journal contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.



Harryette Mullen

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

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



Norman Ault

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

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

3.1

Name: _____

Date: _____

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

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

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

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

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

NOTE TO STUDENT

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



3.1

Name: _____

Date: _____

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

For example, a student named Lauren might say:

One time I dreamed I could fly.

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

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

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

Once, Lauren dreamed she could fly.

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

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

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

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

NOTE TO STUDENT

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



Name: _____

Date: _____

Point of View

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

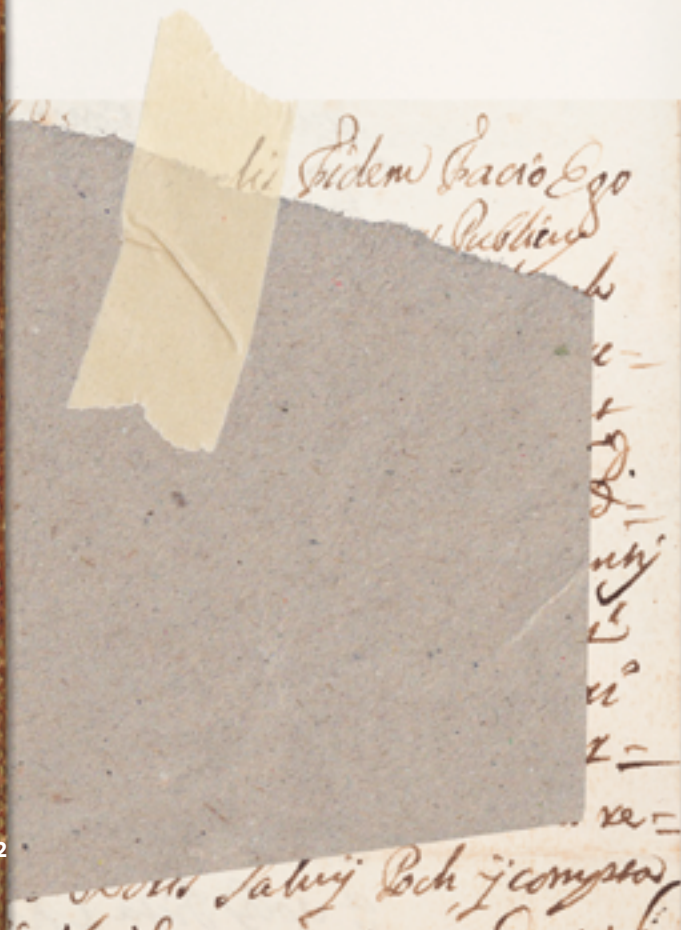
1. Emily dreamed of going on a trip to India with her uncle. _____
2. I dreamed about riding a racehorse. _____
3. My little brother dreamed of being president after he went to Washington, D.C. _____
4. Austin had a dream about being a Major League baseball player. _____
5. Sofia's mother had dreamed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

9. Write a first-person sentence about something you dream of doing or becoming.

10. Write a third-person sentence about one of your partner's dreams.

My First Memory (of Librarians)

Nikki Giovanni



This is my first memory:

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

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

For me to sit in and read
So my first book was always big

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

The welcoming smile of my librarian
The anticipation in my heart
All those books—another world—just waiting
At my fingertips.

3.3

Name: _____

Date: _____

Reading “My First Memory (Of Librarians)”

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

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

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

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

4. The narrator describes the librarian as having a “welcoming smile.” Based on these words, how do you think the narrator felt about seeing the librarian? Give a reason for your answer.

Name: _____

Date: _____

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

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

7. In the next-to-last line of the poem, the speaker calls the library's books "another world." How can books be like another world?

3.4

Name: _____

Date: _____

Visualizing Detail

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

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

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

Name: _____

Date: _____

3.4

A large rectangular box for drawing or writing, with a decorative wavy line border on the right side.

3.5

Name: _____

Date: _____

Planning Memory Poems

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

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

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

2a. _____

2b. _____

2c. _____

2d. _____

Name: _____

Date: _____

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

3a. _____

3b. _____

3c. _____

3d. _____

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

4a. _____

4b. _____

4c. _____

4d. _____

3.5

Name: _____

Date: _____

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

5a. _____

5b. _____

5c. _____

5d. _____

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

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

Vocabulary

Core Vocabulary

anticipation—*n.*

excitement about something before it happens

bankers' lights—*n.*

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

card catalogue—*n.*

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

foyer—*n.*

an entryway, often leading into another room

preside—*v.*

rule over or be in charge of

quilt rack—*n.*

used for hanging quilts and blankets once they are folded



Literary Vocabulary

content—n.

the message of a poem or other text

form—n.

the structure or appearance of a poem or other text

free verse—n.

a poem with no rhyme scheme or set pattern of beats

REMINDER



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





Nikki Giovanni

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

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

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

Harlem

Langston Hughes



What happens to a dream deferred?

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

Maybe it just sags
like a heavy load.

Or does it explode?

4.1

Name: _____

Date: _____

Figurative Language in Poetry**Part 1**

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

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

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

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

Example: The pen is mightier than the sword.

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

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

**NOTE TO STUDENT**

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

Name: _____

Date: _____

Part 2

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

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

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

4.2

Name: _____

Date: _____

Interpreting Similes in “Harlem”

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

Simile	Literal meaning
A. fester like a sore	<i>to grow infected</i>
B. dry up like a raisin in the sun	
C. stink like rotten meat	
D. crust and sugar over—like a syrupy sweet	
E. sags like a heavy load	

Name: _____

Date: _____

4.2

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

4.3

Name: _____

Date: _____

What happens when your teeth aren't brushed?

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

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

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

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

Word Bank		
charge	howl	sour
clash	sting	wilt
weaken	decay	ooze

Name: _____

Date: _____

What happens when your teeth aren't brushed?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

When you finish, read over your whole poem silently.

Vocabulary

Core Vocabulary

defer-v.

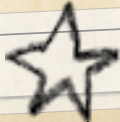
to put off or delay

fester-v.

to grow infected

renaissance-n.

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



Literary Vocabulary

figurative language-n.

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

literal meaning-n.

the dictionary definition of a word

metaphor-n.

comparison that does not use like or as

simile-n.

comparison using the word *like* or *as*

Name: _____

Date: _____

Reviewing Figurative Language

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

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

A. “Dreams Deferred”

B. “Harlem”

C. “A Raisin in the Sun”

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

3. What is the literal meaning of a word?

4. Is the following sentence literal or figurative? “I’m so hungry I could eat a horse!”

5.1

Name: _____

Date: _____

5. If someone says, “I’m so hungry I could eat a horse!” what do they actually mean?

6. What is a simile?

7. What is an example of a simile?

Name: _____

Date: _____

Biography

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

Read the "About the Poet" section for Langston Hughes, then answer the following questions. You may consult the Poet's Journal and the video from this lesson if you need additional help.

1. In what years did Langston Hughes live?

2. In addition to poetry, what other kinds of literature did Hughes write?

3. What was the main theme of Hughes's poetry?

NOTE TO STUDENT

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



5.2

Name: _____

Date: _____

4. What is the literal description of Harlem?

5. What connection did Hughes have to Harlem?

Name: _____

Date: _____

The Harlem Renaissance

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

1. What term describes the large amount of creative work in Harlem in the 1920s?

2. What kinds of creative work were being done in Harlem in the 1920s?

3. What type of music from the Harlem Renaissance influenced Hughes's writing?

4. What nickname was Hughes given due to his popularity in Harlem?

5.4

Name: _____

Date: _____

Hughes and Harlem

Answer the following questions. You may look back at the poem “Harlem” or other Poet’s Journal pages as you work.

1. Langston Hughes published “Harlem” in 1951, at a time when Harlem had become a much different place than what it was like during the Harlem Renaissance. If Harlem had changed so much from what it was like in the Harlem Renaissance, why might Hughes think of the Harlem neighborhood as a place where people’s hopes and dreams were deferred?

2. Look back at your chart of similes from the previous lesson. Most of the similes Hughes uses describe things that sound bad—things stink and fester. Why might he use all these similes to describe a deferred dream?

3. If Hughes had the chance to give people advice on how to live, what do you think he would tell them about following their dreams? Make sure your answer includes a reason from the poem.

Name: _____

Date: _____

Developing Memory Poems

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

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

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

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

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

2. How did you feel when this happened?

5.5

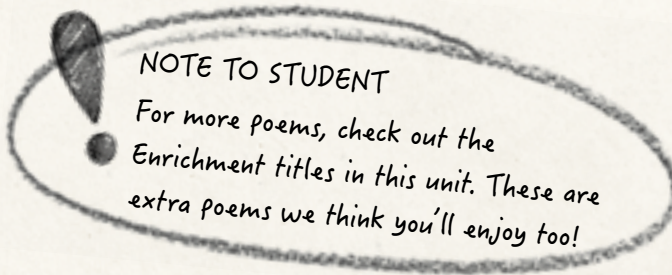
Name: _____

Date: _____

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

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

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





Langston Hughes

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

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

From Why We Play Basketball

Sherman Alexie

It is just a game
we are told by those
who cannot play it
unless it is play.

For us, it is war,

often desperate
and without reason.

We throw our body
against another

body. We learn to

hate each other, hate
the ball, hate the hoop,
hate the fallen snow,
hate our clumsy hands,
hate our thirsty mouths

when we drink from
the fountain. We hate
our fathers. We hate
our mothers. We hate
the face in our mirror.

We play basketball
because we want to
separate love from
hate, and because we
know how to keep score.



Name: _____

Date: _____

Practicing Tone

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

I never said he stole my cookie.

☐

I

☐

never

☐

said

☐

he

☐

stole

☐

my

☐

cookie.

6.2

Name: _____

Date: _____

Close Reading

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

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

Parts of the Body	People	Objects or Things

2. In the first stanza, the speaker says some people think basketball “is just a game.” But for the speaker and his friends, it is something else. What word does he use to describe what basketball is for them?

3. What is the literal definition of *war*?

Name: _____

Date: _____

4. Based on that background information, what are some possible figurative meanings of calling something such as a basketball game a “war”?

5. In the final stanza of the poem, Alexie names two reasons why the boys play basketball. What are those two reasons?

6. What is the literal meaning of keeping score in a basketball game?

NOTE TO STUDENT

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



6.3

Name: _____

Date: _____

Drafting Memory Poems

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

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

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

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

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

I will emphasize it through repetition.

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

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

Name: _____

Date: _____

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

A. _____

B. _____

C. _____

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

Date: _____

-
- This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and some minor discoloration or foxing, particularly towards the edges. The top edge of the paper is slightly irregular, suggesting it might be from a bound notebook or folder.



Vocabulary

Core Vocabulary

desperate-adj.

hopeless

Literary Vocabulary

line break-n.

the place where a line ends

tone-n.

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



REMINDER

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



Sherman Alexie

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

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

Name: _____

Date: _____

Providing Feedback

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

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

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

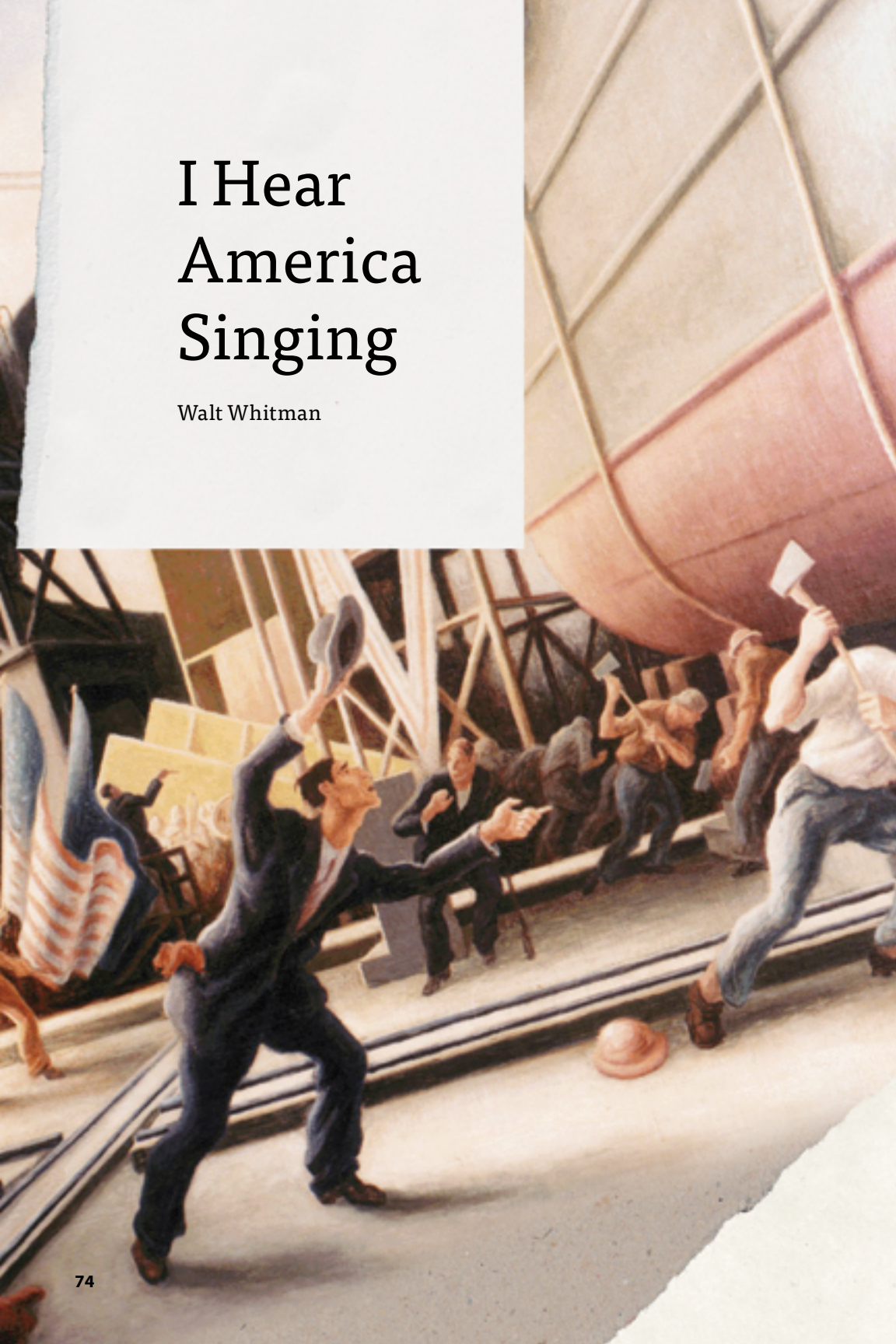
Remember that you should listen attentively to your partner. This means you should think about what your partner is reading so that you are able to review the key ideas your partner expresses in their poem. Make sure to look at your partner while they read the poem aloud.

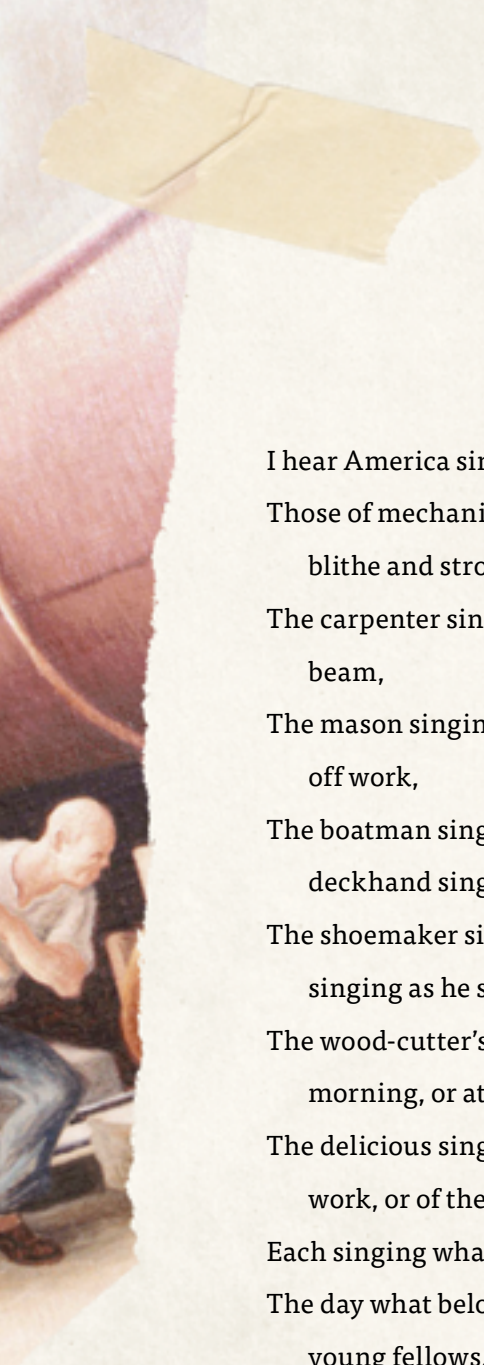
1. Using your own words, describe the main thing that happens in your partner's poem.

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

I Hear America Singing

Walt Whitman





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

7.2

Name: _____

Date: _____

Understanding Metaphor

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

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

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

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

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

A. Shoemaking: _____

B. Plowing a field: _____

Name: _____

Date: _____

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

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

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

7.2

Name: _____

Date: _____

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

Name: _____

Date: _____

7.3

Planning

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

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and some minor discoloration or foxing, particularly towards the bottom edge. The top edge of the paper is slightly irregular, suggesting it might be from a bound notebook or folder.

7.4

Name: _____

Date: _____

“I Hear My School Singing”

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

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

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

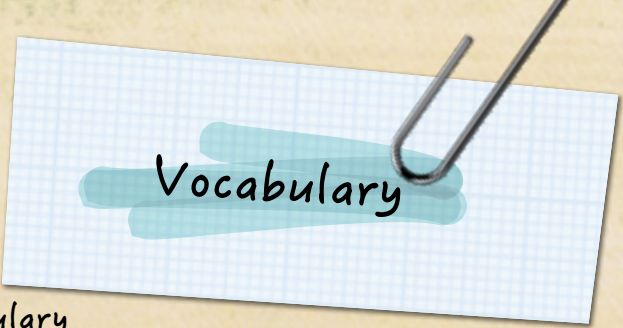
Using the material you listed above, compose your own poem on the following lines. Make sure to write the title, “I Hear My School Singing,” on the very first line. As you write, try to include at least ten different kinds of songs you hear in the school day.

Name: _____

Date: _____

7.4

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



Vocabulary

Core Vocabulary

beam-*n.*

a thick piece of wood

blithe-*adj.*

happy and untroubled

intermission-*n.*

a break in the middle of something, usually a performance

mason-*n.*

someone who builds things with stone

melodious-*adj.*

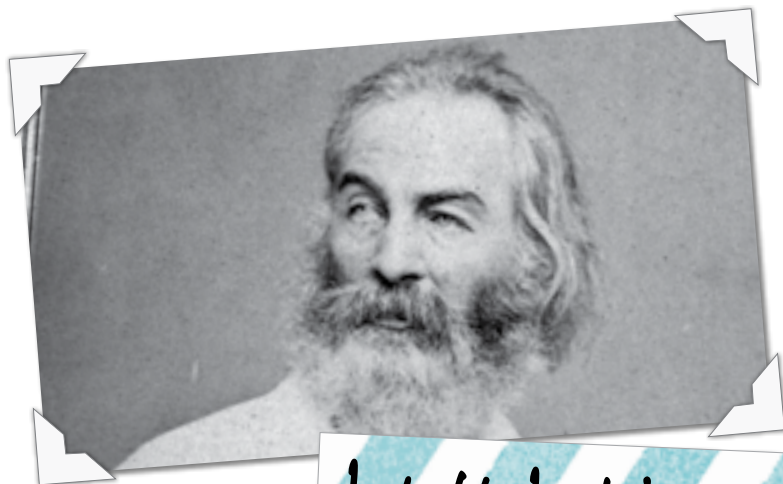
pleasant sounding

robust-*adj.*

healthy and strong

varied-*adj.*

different from each other or diverse

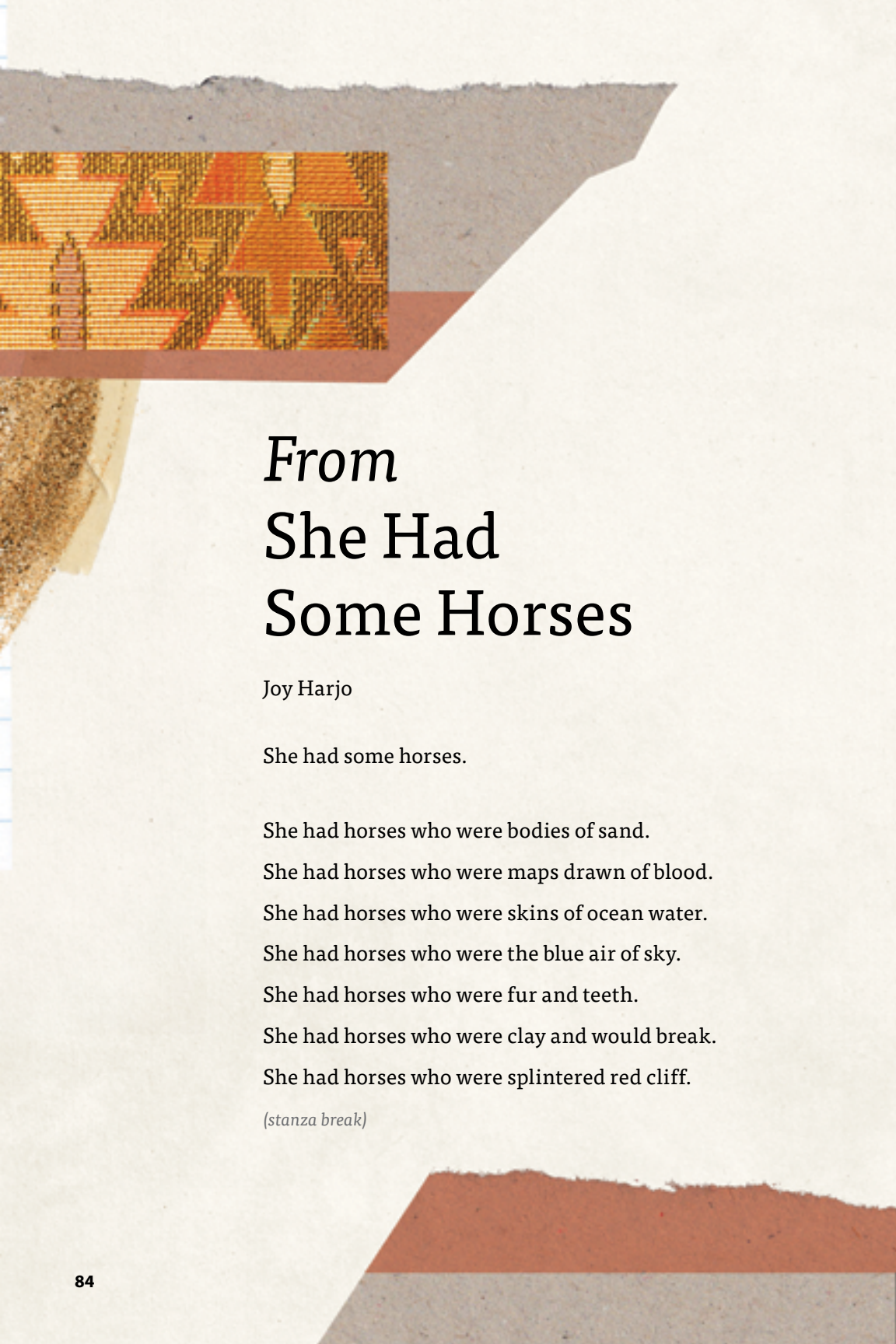


Walt Whitman

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

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

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



From She Had Some Horses

Joy Harjo

She had some horses.

She had horses who were bodies of sand.

She had horses who were maps drawn of blood.

She had horses who were skins of ocean water.

She had horses who were the blue air of sky.

She had horses who were fur and teeth.

She had horses who were clay and would break.

She had horses who were splintered red cliff.

(stanza break)

She had some horses.

[.....]

She had horses who danced in their mothers' arms.

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

She had horses who waltzed nightly on the moon.

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

She had some horses.

[.....]

She had horses who called themselves, "horse."

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

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

She had some horses.

[.....]

She had some horses she loved.

She had some horses she hated.

These were the same horses.

Note: Poem has been revised for the younger market.

8.1

Name: _____

Date: _____

Interpreting Metaphor

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

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

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

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

1. Example. She had horses who were bodies of sand.
2. Example. She had horses who were maps drawn of blood.

Name: _____

Date: _____

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

Metaphors:

A. She had horses who were skins of ocean water.

B. She had horses who were the blue air of sky.

C. She had horses who were fur and teeth.

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

E. She had horses who were splintered red cliff.

Write your metaphor on the line below.

She had horses who were _____

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

8.1

Name: _____

Date: _____

Fill in the last words of your metaphor below.	What does this thing do, or how does it act?	What does this thing feel, smell, taste, or look like?
bodies of sand	Sand is little, hard to separate, always moving or shifting around.	Lots of pieces but together they all look like one thing, feels grainy or rough.

Name: _____

Date: _____

8.1

How might this relate to horses?	What do you think this metaphor means in your own words?
Sometimes horses travel in herds or packs, maybe they are rough too.	The horses were always moving, one group with a lot of individuals within it.

Vocabulary

Core Vocabulary

stall—n.

a room in a stable assigned to an animal or animals

waltz—n.

a kind of dance

Literary Vocabulary

anaphora—n.

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

Name: _____

Date: _____

Figurative Language: Actions

The fourth stanza of “She Had Some Horses” describes horses performing lots of different actions. Since horses cannot really do all these things, we know Harjo must be using figurative language. She may also be reminding readers that the horses represent different parts of the woman in the poem. Use your best interpreting skills to decide what the figurative language in this stanza might mean. You may refer to the poem as you work.

1. What are some possible figurative meanings for “danced in their mothers’ arms”?

2. What are some possible figurative meanings for “thought they were the sun and their bodies shone and burned like stars”?

9.1

Name: _____

Date: _____

3. What are some possible figurative meanings for “waltzed nightly on the moon”?

4. What are some possible figurative meanings for “kept quiet in stalls of their own making”?

Name: _____

Date: _____

Planning Anaphora Poems

Planning

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

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

1. Think about your own life and the things that are most important to you. What will you use to represent the different parts of your identity?
2. Think about the ways you might use anaphora. You could start each line by saying, "I am like ____" or, "My body is ____" or, "I consist of ____." You could also think of your own phrase to repeat at the start of most of your poem's lines. Think about it, and write that phrase here.

Organizing

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

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

9.2

Name: _____

Date: _____

4. Harjo's fourth stanza describes actions the horses take. List at least two actions here that describe aspects of your personality or character. Remember that, like Harjo, you may use figurative language here.
5. Harjo's eighth stanza describes how the woman feels about the horses. Write down at least two different feelings you have about the character traits you have listed above.

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

Name: _____

Date: _____

Drafting Anaphora Poems

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

- Make sure to use anaphora by including your phrase from question 2 at the start of at least three lines.
- Make sure to include different aspects of your personality by using some of the items you brainstormed on your lists in questions 3–6.

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



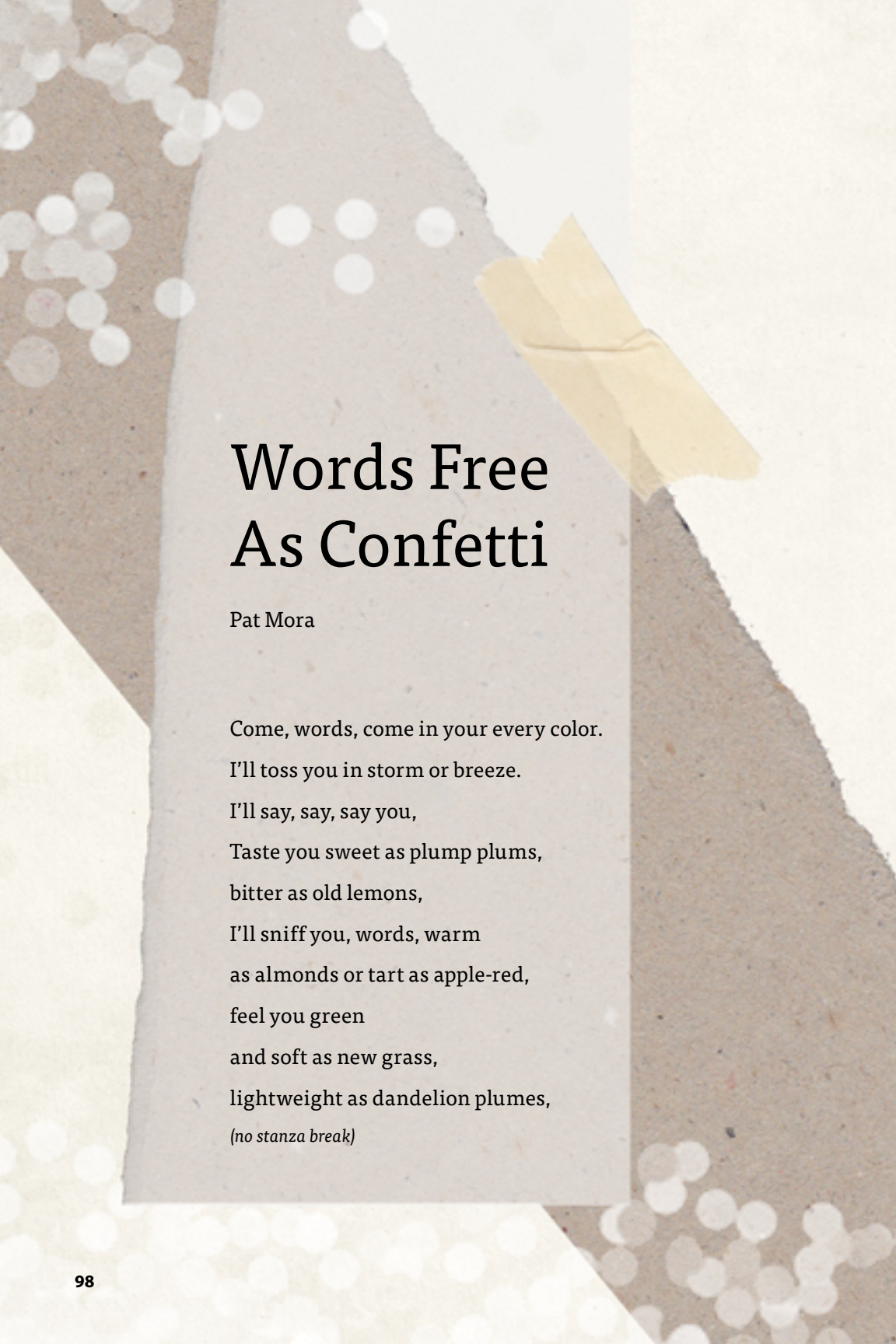


Joy Harjo

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

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

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



Words Free As Confetti

Pat Mora

Come, words, come in your every color.

I'll toss you in storm or breeze.

I'll say, say, say you,

Taste you sweet as plump plums,

bitter as old lemons,

I'll sniff you, words, warm

as almonds or tart as apple-red,

feel you green

and soft as new grass,

lightweight as dandelion plumes,

(no stanza break)

or thorngray as cactus,
heavy as black cement,
cold blue as icicles,
warm as *abuelita's* yellowlap.
I'll hear you, words, loud as searoar's
Purple crash, hushed
as *gatitos* curled in sleep,
as the last goldlullaby.
I'll see you long and dark as tunnels,
bright as rainbows,
playful as chestnutwind.
I'll watch you, words, rise and dance and spin.
I'll say, say, say you
in English,
in Spanish,
I'll find you.
Hold you.
Toss you.
I'm free too.
I say *yo soy libre*,
I am free
free, free,
free as confetti

10.1

Name: _____

Date: _____

Alliteration

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

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

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

Examples:

Letter: S

Shea spied swans.

Letter: W

Wally watched walruses.

1. _____

2. _____

3. _____

4. _____

5. _____

Name: _____

Date: _____

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

Examples:

Letter: S

Shea spied swans swimming silently.

Letter: W

Wally watched walruses waiting in the water.

10.2

Name: _____

Date: _____

Interpreting Similes

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

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

Simile	Sense (you may have more than one sense)	Figurative meaning: how this applies to words
sweet as plump plums	<i>taste</i>	<i>Words can be sweet or pleasant to your mouth; they can be fun to say.</i>
bitter as old lemons		
warm as almonds		
tart as apple-red		

Name: _____

Date: _____

10.2

Simile	Sense (you may have more than one sense)	Figurative meaning: how this applies to words
green and soft as new grass		
lightweight as dandelion plumes		
thorngray as cactus		
heavy as black cement		

10.2

Name: _____

Date: _____

Simile	Sense (you may have more than one sense)	Figurative meaning: how this applies to words
cold blue as icicles		
warm as <i>abuelita's</i> yellow lap		
loud as searoar's purple crash		
hushed as <i>gatitos</i> curled in sleep		

Name: _____

Date: _____

10.2

Simile	Sense (you may have more than one sense)	Figurative meaning: how this applies to words
hushed as the last gold lullaby		
long and dark as tunnels		
bright as rainbows		
playful as chestnut wind		

10.3

Name: _____

Date: _____

Writing with All Five Senses

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

1. Mora writes about words because she values them. In this poem you will write about something that is very important to you. Take a minute to think about an object that you value. It may not be something you actually own, but it should be something you know well enough to describe in a lot of different ways. When you have decided on the object you will write about, write it below.

2. Mora's poem uses all five senses to describe words. You will do the same thing in your poem. For each letter below, describe how the sense listed applies to your object. Depending on the object you selected, you may not be able to give a literal meaning for each sense. For example, if you selected a favorite rock to write about, you have probably never tasted it! But think about how Mora uses similes to introduce a figurative meaning into her descriptions. Try to do the same with your object.

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

Name: _____

Date: _____

B. What does it smell like?

C. How does it sound?

D. What does it look like?

E. What does it taste like?

10.3

Name: _____

Date: _____

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

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

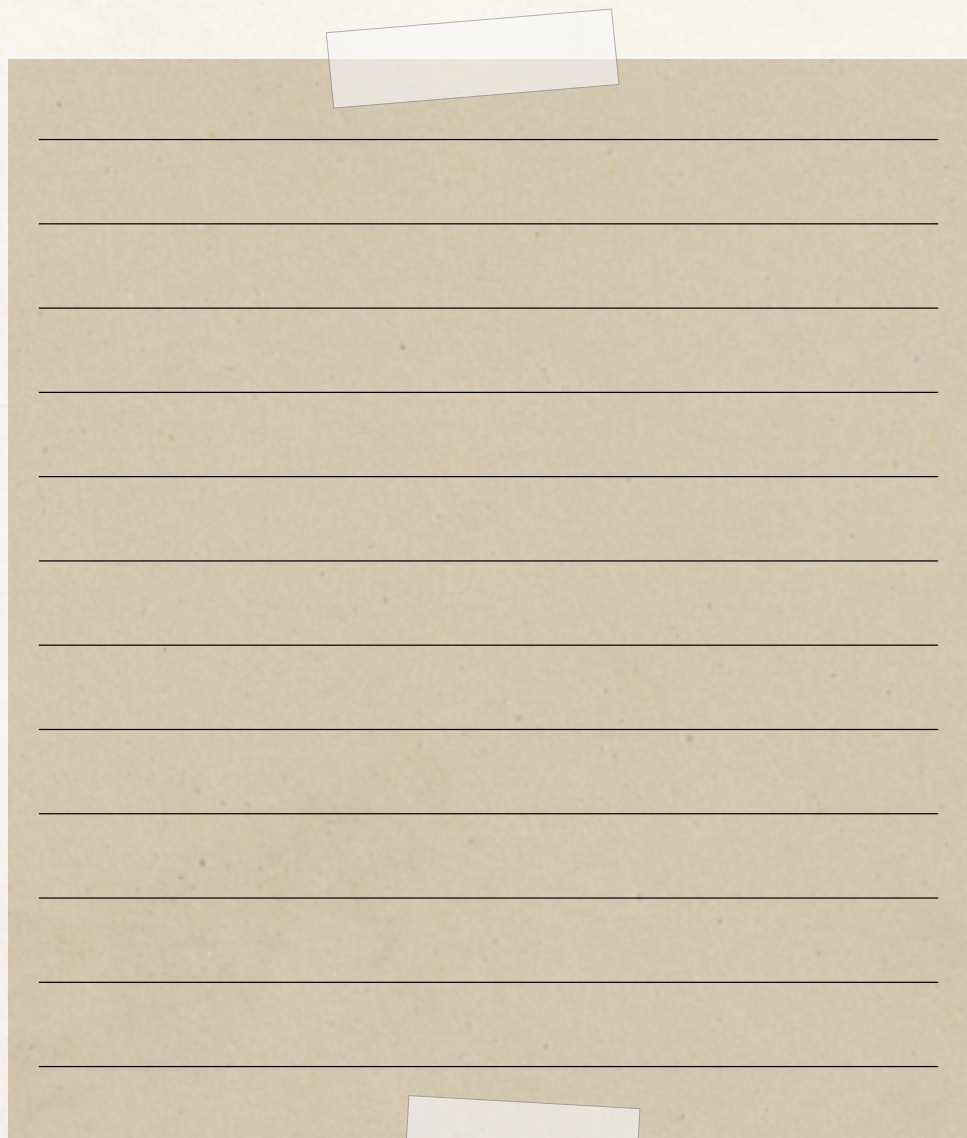
5. Now pick one of your answers from above and think about a way to describe it using alliteration. Write that here.

Name: _____

Date: _____

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

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



Vocabulary

Core Vocabulary

plume-n.

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

REMINDER

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



Pat Mora

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

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



Fog

Carl Sandburg

The fog comes
on little cat feet.

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

11.1

Name: _____

Date: _____

Reading Extended Metaphors

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

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

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

Name: _____

Date: _____

Writing Poems with Extended Metaphors

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

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

breeze

hail

lightning

clouds

gust

rain

downpour

hurricane

rainbow

snow

sunshine

thunder

tornado

wind

earthquake

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

11.2

Name: _____

Date: _____

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

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

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

NOTE TO STUDENT

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



Name: _____

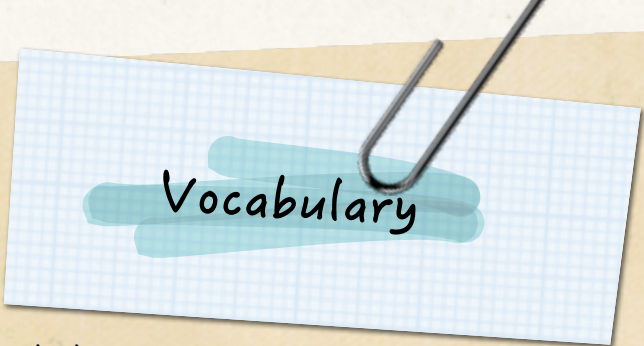
Date: _____

11.2

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

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

Congratulations—you just wrote another poem!



Vocabulary

Literary Vocabulary

extended
metaphor-n.

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



REMINDER

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



Carl Sandburg

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

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



Casey At The Bat

Ernest Lawrence Thayer

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

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

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

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

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

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

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

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

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

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

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

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

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



12.1

Name: _____

Date: _____

“Casey at the Bat”

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

1. Who is this poem's main character?

2. What sport does Casey play?

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

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

Name: _____

Date: _____

Summarizing a Stanza

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

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

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

12.3

Name: _____

Date: _____

Poetic Devices

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

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

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

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

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

Name: _____

Date: _____

4. In stanza 9, the poet writes:

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

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

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

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

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

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

Vocabulary

Core Vocabulary

defiance-*n.*

disobedience

ease-*n.*

a feeling of comfort or relaxation

fraud-*n.*

a dishonest action

lusty-*adj.*

healthy and strong

melancholy-*n.*

sadness

multitude-*n.*

large group

patrons-*n.*

people who support something; fans

stern-adj.

strict or harsh

stricken-adj.

upset

visage-n.

a face or the expression on it

Literary Vocabulary

hyperbole-n.

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

quatrain-n.

a four-line stanza

13.1

Name: _____

Date: _____

Poetic Structure

1. What is a stanza?

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

3. How many lines are in each stanza?

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



NOTE TO STUDENT
A stanza with
four lines is called
a quatrain.

Name: _____

Date: _____

Planning Narrative Poems

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

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

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

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

2. When did the story take place?

3. Who was there with you?

13.2

Name: _____

Date: _____

4. What did you expect to happen?

5. What actually happened?

6. How did you feel about what happened?

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

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

Name: _____

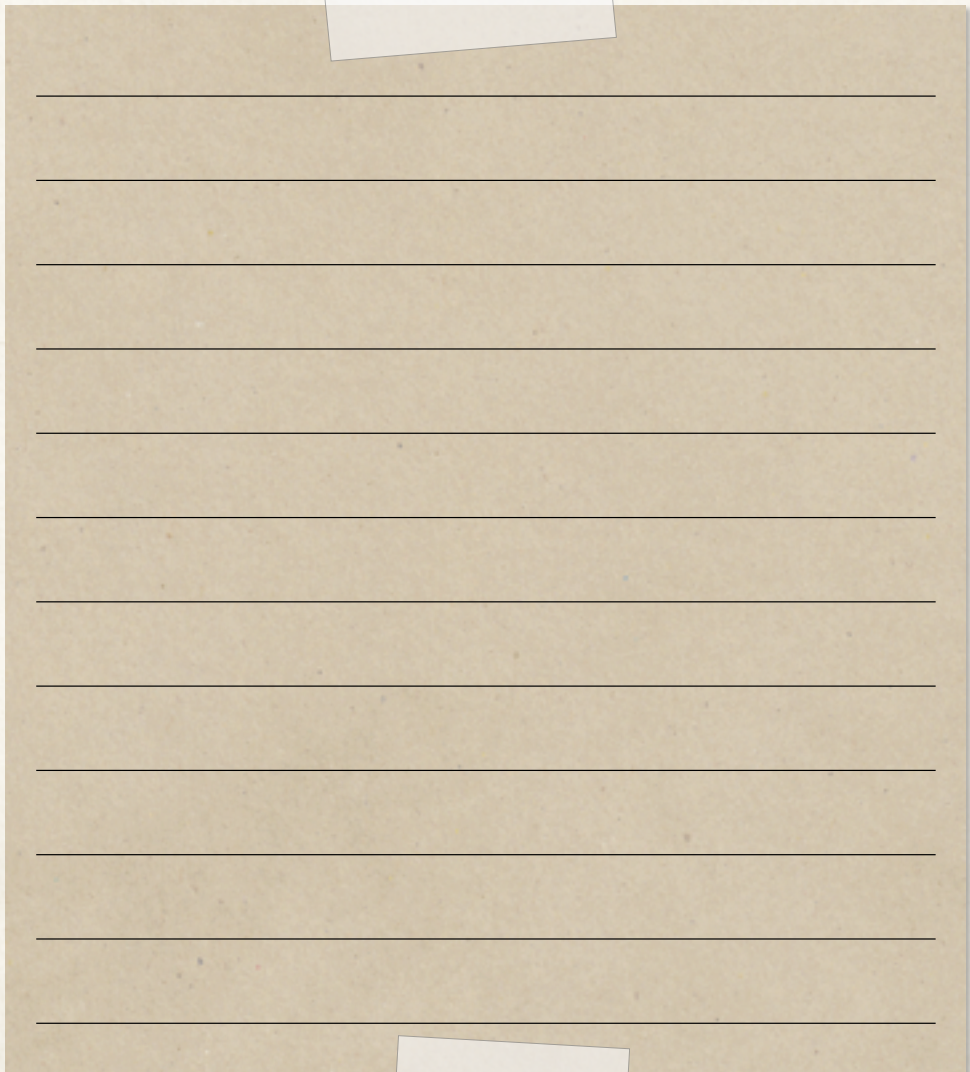
Date: _____

13.3

Drafting Narrative Poems

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

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

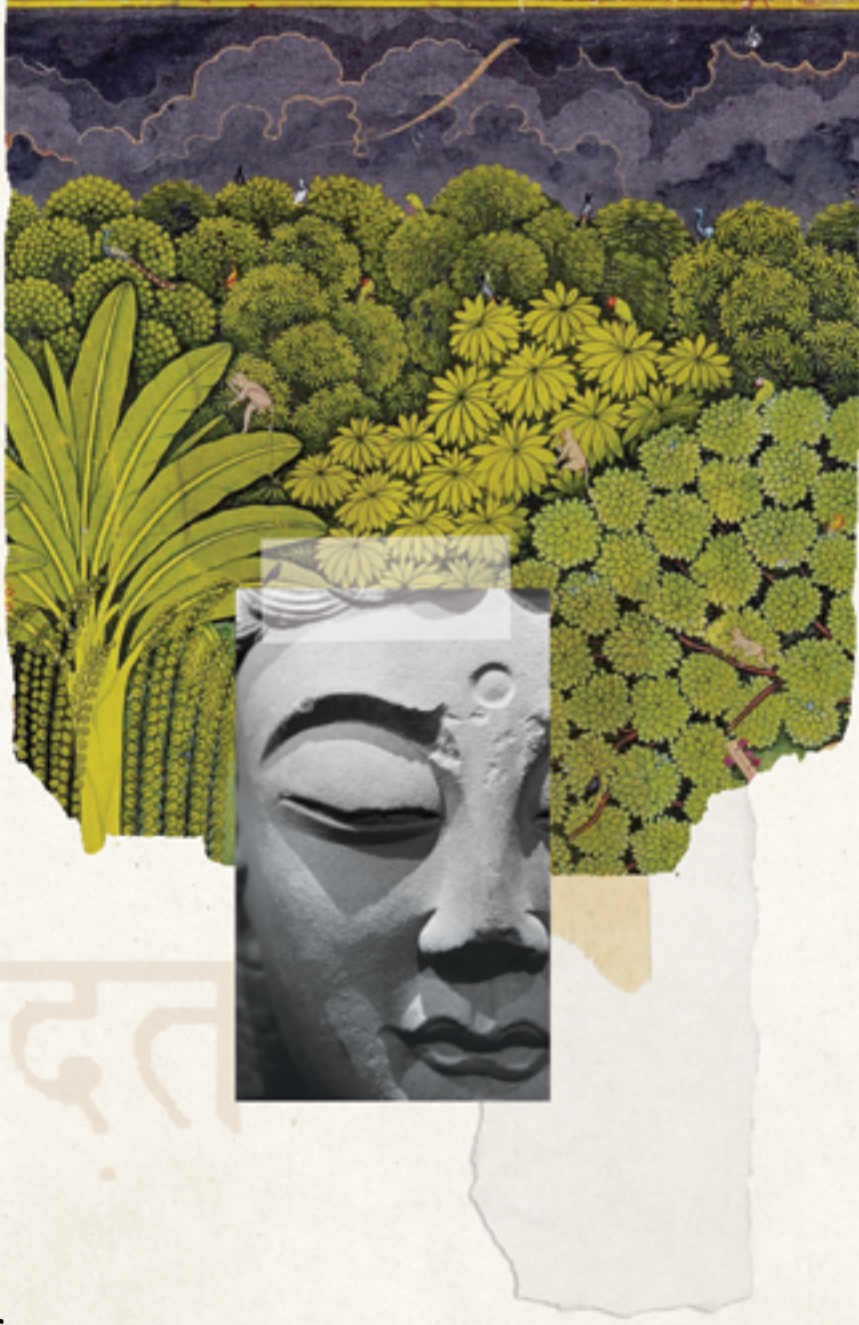




Ernest Lawrence Thayer

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

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



From *Kavikanthabharana*

Kshemendra

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



14.1

Name: _____

Date: _____

Interpreting a Passage

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

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

Write your section of the poem in the space below.

1. What is the literal meaning of the section?

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

Name: _____

Date: _____

3. Why might this be an important thing for poets to do?

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

14.2

Name: _____

Date: _____

Ideas for Poets

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

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

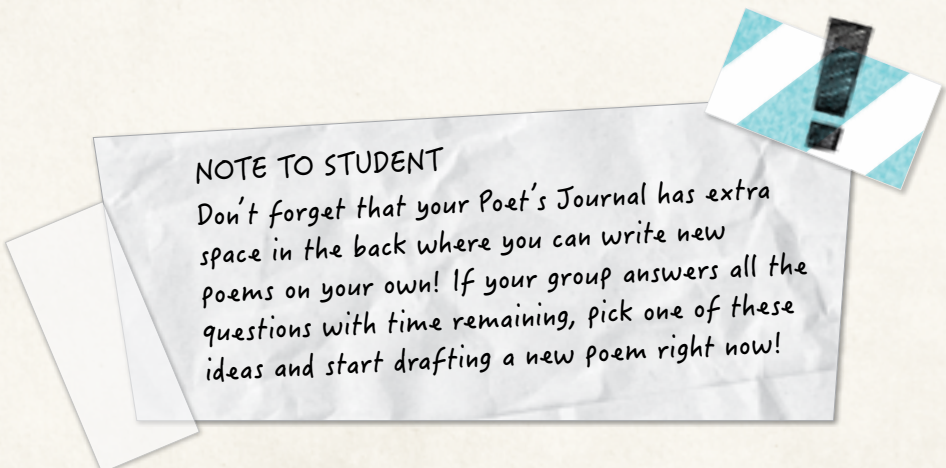
2. List at least three ways you could practice this as you grow older.

Name: _____

Date: _____

14.2

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



NOTE TO STUDENT

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

14.3

Name: _____

Date: _____

Writing Advice Poems

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

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

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

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

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

Name: _____

Date: _____

14.3

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



A large, light brown rectangular area with horizontal lines, resembling a piece of paper or a writing surface, held in place by four white corner tabs.

14.3

Name: _____

Date: _____



A large, light brown rectangular area with horizontal lines, resembling a piece of paper or a template for writing a poem. It is held in place by four white corner tabs.

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



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

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

They Were My People

Grace Nichols



They were those who cut cane
to the rhythm of the sunbeat

They were those who carried cane
to the rhythm of the sunbeat

They were those who crushed cane
to the rhythm of the sunbeat

They were women weeding, carrying babies
to the rhythm of the sunbeat

They were my people, working so hard
to the rhythm of the sunbeat - - long ago
to the rhythm of the sunbeat.

Name: _____

Date: _____

Today you will read a new poem by Grace Nichols titled “They Were My People.” After reading the poem, you will answer several questions.

Reading Questions (30 minutes)

1. Grace Nichols’s poem uses two different examples of anaphora. What are they?

2. What are some reasons that Grace Nichols might use anaphora?

3. The poem “They Were My People” includes several different examples of alliteration. How many can you name?

Name: _____

Date: _____

4. The phrase “to the rhythm of the sunbeat” is an example of figurative language. What might Nichols mean by this expression?

5. Nichols reminds the readers that the subjects of the poem were her people. What might she mean by this?

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

A. The thunder rumbled like a roaring lion.

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

Reading Score: /14

Name: _____

Date: _____

Writing Questions

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

[illegible]

Name: _____

Date: _____

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

Name: _____

Date: _____

Check	Question	Complete the question below
	I have chosen the best words to express myself. I took out all the words I don't need.	(No writing here)
	I have written a strong beginning to my poem by ...	
	The ending of my poem looks and feels like an ending because ...	
	I chose the best title for my poem. it is really good because ...	
	I looked at my poem and decided whether it needed a shape, line breaks, long lines or short lines. I decided ...	
	I have carefully decided how to use white space in my poem, especially in places where I want the reader to pause to think about what I just said. I decided ...	
	I have checked my spelling and every word is spelled correctly.	(No writing here)

Writing Score: /15



Paul Revere's Ride

Henry Wadsworth Longfellow

Listen my children and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One if by land, and two if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said "Good-night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;

(no stanza break)

A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend through alley and street
Wanders and watches, with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the church,
By wooden stairs, with stealthy tread,
To the belfry chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade,—
By the trembling ladder, steep and tall,
(no stanza break)

To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay,—
A line of black that bends and floats
On the rising tide, like a bridge of boats.





Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride,
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now he gazed at the landscape far and near,
Then impetuous stamped the earth,
And turned and tightened his saddle girth;
But mostly he watched with eager search
The belfry tower of the old North Church,
As it rose above the graves on the hill,
Lonely and spectral and sombre and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
(no stanza break)

Struck out by a steed that flies fearless and fleet;
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.

He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river-fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, black and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
(no stanza break)

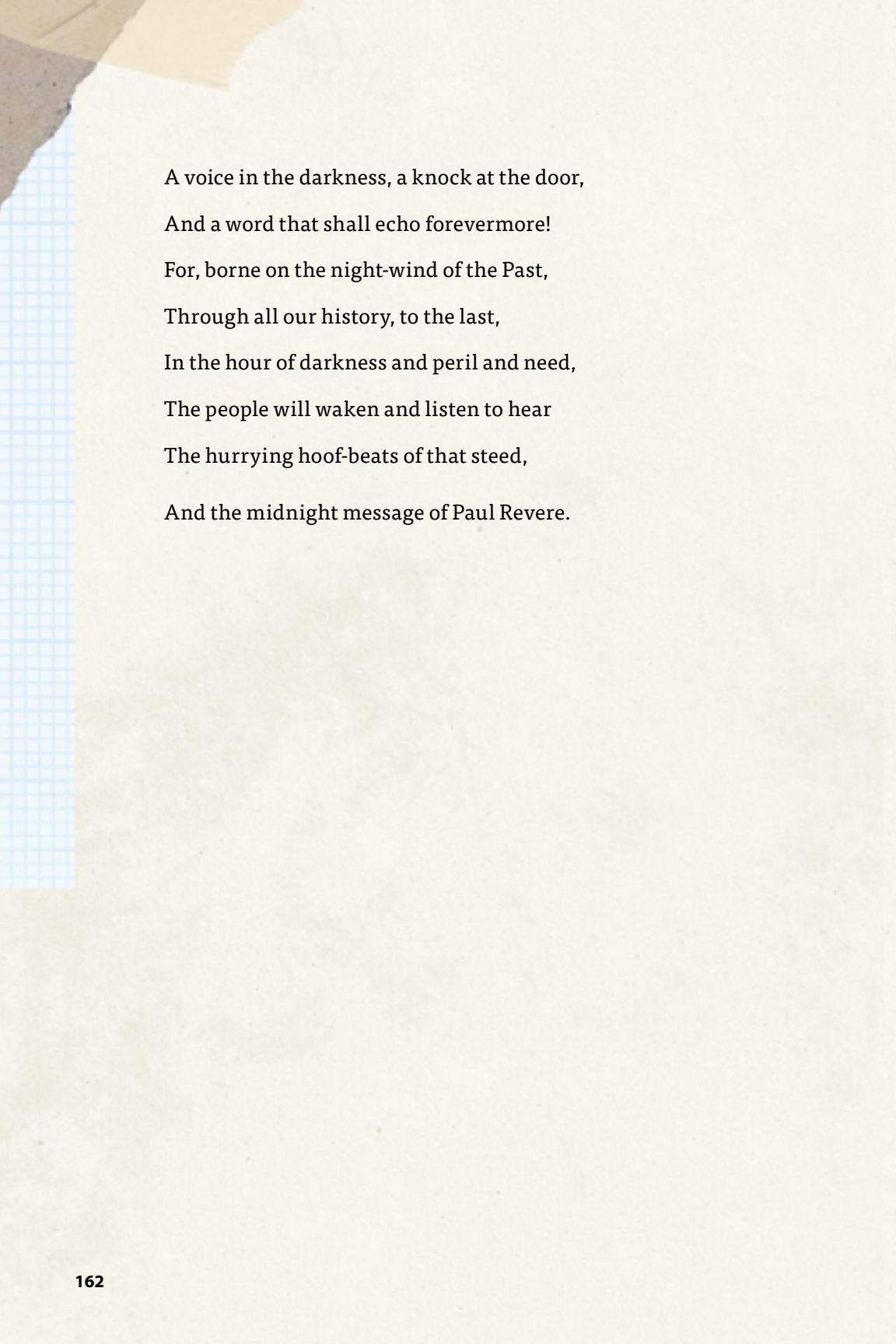


And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadow brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

You know the rest. In the books you have read,
How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farmyard-wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance, and not of fear,

(no stanza break)

The background of the page features a collage of textures. In the top-left corner, there are pieces of torn paper in shades of brown and tan. Along the left edge, there is a vertical strip of light blue paper with a white grid pattern. The rest of the page is a plain, off-white or cream color.

A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

PP.1

Name: _____

Date: _____

Short-Answer Questions

Consult the poem “Paul Revere’s Ride” as you answer the following questions.

1. Who is the narrator of the poem?

2. What metaphors, similes, or other forms of figurative language does this poet use?

3. Identify the rhyme scheme of the poem.

4. In one sentence, write what this poem is about.

Name: _____

Date: _____

PP.1

Graphic Organizer

Imagine the night of Paul Revere’s ride from the main character’s point of view. What would the character see, hear, smell, taste, and feel? Using details from the poem, complete the graphic organizer to infer what Paul Revere experienced.

Paul Revere	Lines or words from the poem that support your answer
heard _____	
saw _____	
smelled _____	
tasted _____	
felt _____	

PP.1

Name: _____

Date: _____

Writing Questions—Creative

Write down three new words that you learned while reading the poem, then use each word in an original sentence.

Pretend you are a character who is not the narrator. Write a poem from the point of view of that character.

Date: _____

PP. 7

“Paul Revere’s Ride” is a poem about an important event in American history. Pick another important historical event and write a poem about it. You may wish to visit the library to learn more about the event.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.



Vocabulary

Core Vocabulary

belfry-*n.*

a bell tower or steeple housing bells, especially one that is part of a church

moorings-*n.*

the ropes, chains, or anchors by or to which a boat, ship, or buoy is tied

phantom-*n.*

a ghost

barrack-*n.*

a building or group of buildings used to house soldiers

grenadiers-*n.*

soldiers armed with grenades

stealthy-*adj.*

behaving in a cautious manner, so as not to be seen or heard

sombre-*adj.*

dark or dull in color or tone; gloomy

sentinel-*n.*

a soldier or guard whose job is to stand and keep watch

spur-*v.*

to urge (a horse) forward by digging one's heels into its sides

impetuous-*adj.*

moving forcefully or rapidly

spectral-*adj.*

like a ghost

tranquil-*adj.*

free from disturbance; calm

alders-*n.*

widely distributed trees of the birch family



gilded-adj.

covered thinly with gold leaf or gold paint

musket-n.

a gun with a long barrel typically carried by members of the military

defiance-n.

open resistance; bold disobedience



REMINDER

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

The New Colossus

Emma Lazarus

Not like the brazen giant of Greek fame
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame,
“Keep, ancient lands, your storied pomp!” cries she
With silent lips. “Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore,
Send these, the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!”



PP.2

Name: _____

Date: _____

Short-Answer Questions

Consult the poem “The New Colossus” as you respond to the following prompts.

1. Summarize the poem you read.

2. Name three things you liked in this poem.

3. Suggest a new title for the poem, one that highlights a different part of the poem than its current title does.

Name: _____

Date: _____

PP.2

Short-Answer Writing Questions

1. Who is the speaker of the poem?

2. What literary devices does this poet use? Fill in your answers in the table below.

Poetic Device	Example(s) from “The New Colossus”
Point of View	
Alliteration	
Imagery	
Rhyming	
Metaphor	
Simile	

PP.2

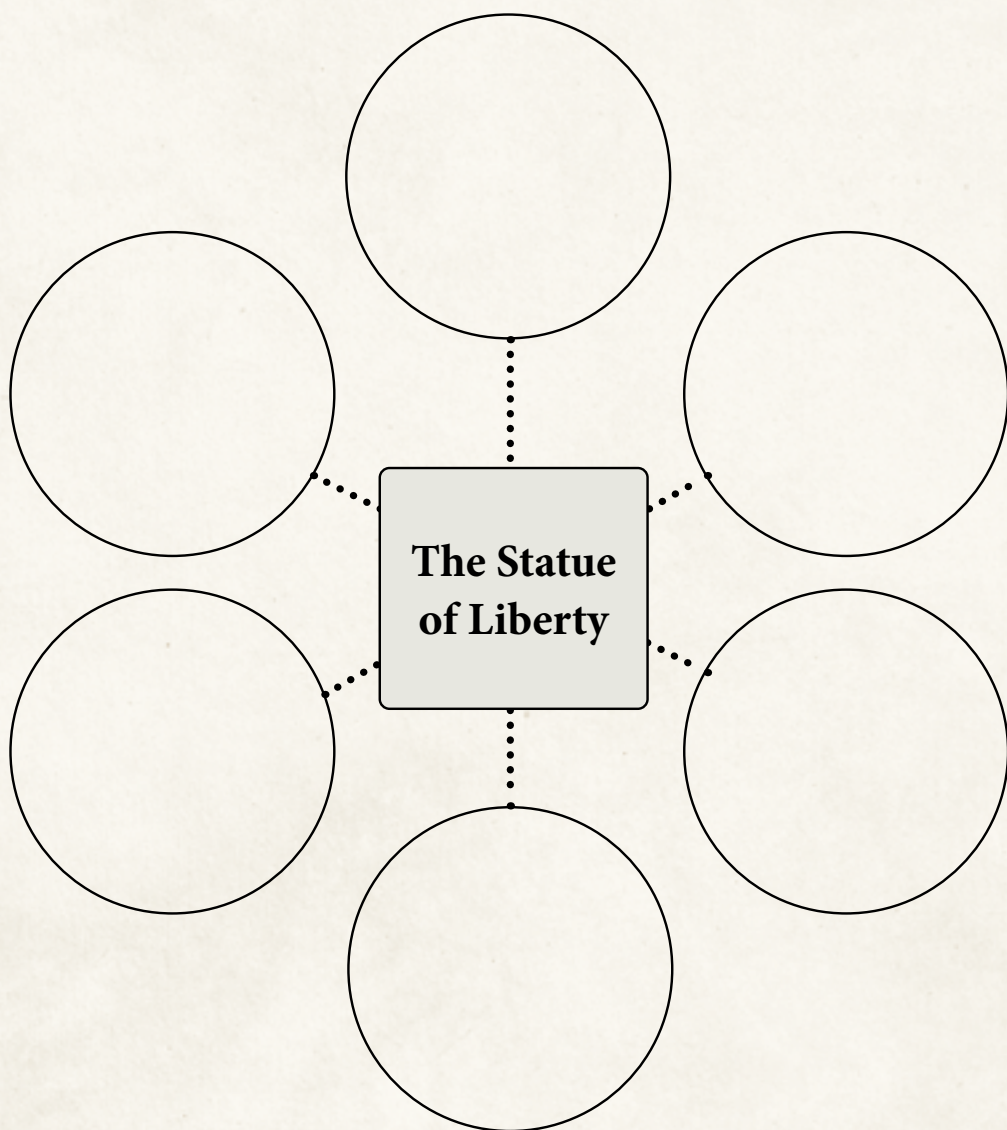
Name: _____

Date: _____

Graphic Organizer

What imagery does this poet use?

Fill in the chart below to keep track of descriptive language. In the center, you will find the subject of the poem, the Statue of Liberty. In the circles reaching out from the center, write details from the text about the poem.



Name: _____

Date: _____

PP.2

In one sentence, write what this poem is about.

Writing Questions—Creative

Write down two new words that you learned while reading the poem, then use each word in an original sentence.

Date: _____

This poem is about a physical object—the Statue of Liberty. It is also about a symbol—what the statue means to people. Choose another physical object that means something to you, or others, and write a poem about it. If you wish you may use one of the devices you learned about—anaphora, alliteration, or figurative language—in your poem.

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

Vocabulary

brazen—*adj.*

bold and without shame or made of brass

exiles—*n.*

ones who have been forced out of or barred from their native country

yearn—*v.*

to have an intense feeling of longing for someone (or something)

refuse—*n.*

matter thrown away or rejected as worthless; trash

teem
(teeming)—*v.*

to be full of or swarming with

tempest—*n.*

a violent windy storm

PP.3

Name: _____

Date: _____

Performance Reflection Sheet

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

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

Name: _____

Date: _____

PP.3

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

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

Glossary

A

aardvark—<i>n.</i>	a small mammal native to Africa
alders—<i>n.</i>	widely distributed trees of the birch family
alliteration—<i>n.</i>	the repetition of sounds at the beginning of several words in order or near one another
anaphora—<i>n.</i>	the repetition of words at the start of a series of lines in a poem
anticipation—<i>n.</i>	eagerness, thinking about something before it happens

B

banker's lights—<i>n.</i>	desk lamps used by bankers. Their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers
barrack—<i>n.</i>	a building or group of buildings used to house soldiers
beam—<i>n.</i>	a thick piece of wood
belfry—<i>n.</i>	a bell tower or steeple housing bells, especially one that is part of a church

- blithe—*adj.*** happy and untroubled
- brazen—*adj.*** bold and without shame or made of brass

C

- card catalogue—*n.*** the filing system used by libraries before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them
- caviar—*n.*** fish eggs, an expensive and rare food considered a special treat
- content—*n.*** the message of a poem or other text
- crave—*v.*** to want or wish for

D

- decent—*adj.*** acceptable or good enough
- dedication—*n.*** note in or after the title that shows the author wrote the poem for a special person
- defer—*v.*** to put off or delay
- defiance—*n.*** open resistance; bold disobedience
- desperate—*adj.*** hopeless
- dialogue—*n.*** words or sentences spoken by a character in a poem, play, or story

E

ease—<i>n.</i>	a feeling of comfort or relaxation
excerpt—<i>n.</i>	a small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article
exiles—<i>n.</i>	ones who have been forced out of or barred from their native country
extended metaphor—<i>n.</i>	a metaphor that continues for more than one sentence of a story or more than one line of a poem

F

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

G

gilded—<i>adj.</i>	covered thinly with gold leaf or gold paint
---------------------------	---

grenadiers—*n.* soldiers armed with grenades

H

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

I

impetuous—*adj.* moving forcefully or rapidly

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

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

L

lack—*v.* to be without

leer—*n.* an unpleasant look

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

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

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

lusty—*adj.* healthy and strong

M

mason—<i>n.</i>	someone who builds things with stone
melancholy—<i>n.</i>	sadness
melodious—<i>adj.</i>	pleasant sounding
metaphor—<i>n.</i>	comparison that does not use <i>like</i> or <i>as</i>
moorings—<i>n.</i>	the ropes, chains, or anchors by or to which a boat, ship, or buoy is tied
multitude—<i>n.</i>	a large group
musket—<i>adj.</i>	a gun with a long barrel typically carried by members of the military

N

newt—<i>n.</i>	an amphibian found in many parts of the world
-----------------------	---

P

patrons—<i>n.</i>	people who support something; fans
phantom—<i>n.</i>	a ghost
plume—<i>n.</i>	a feather, either on a bird or used as decoration such as on a woman's hat
preside—<i>v.</i>	rule over or be in charge of

Q

- quatrain**—*n.* four-line stanza
- quilt rack**—*n.* used for hanging quilts and blankets once they are folded

R

- refuse**—*n.* matter thrown away or rejected as worthless; trash
- renaissance**—*n.* a time period when many people are interested in big ideas and in creating art, music, and literature
- repetition**—*n.* saying the same letters, sounds, or words over and over again; often used to add emphasis or to make a poem sound pleasant
- robust**—*adj.* healthy and strong

S

- sentinel**—*n.* a soldier or guard whose job is to stand and keep watch
- simile**—*n.* comparison using the words *like* or *as*
- slant rhyme**—*n.* words that share only the final consonant sound
- sombre**—*adj.* dark or dull in color or tone; gloomy
- spectral**—*adj.* like a ghost
- spur**—*v.* urge (a horse) forward by digging one's heels into its sides

stall—<i>n.</i>	a room in a stable assigned to an animal or animals
stanza—<i>n.</i>	a section of a poem; consists of a line or group of lines
stanza break—<i>n.</i>	the blank space that divides two stanzas from one another
stealthy—<i>adj.</i>	behaving in a cautious manner, so as not to be seen or heard
steed—<i>n.</i>	horse, usually ridden by an important person or warrior
stern—<i>adj.</i>	strict or harsh
stricken—<i>adj.</i>	upset

T

teem (teeming)—<i>v.</i>	to be full of or swarming with
tempest—<i>n.</i>	a violent windy storm
tone—<i>n.</i>	the attitude of a piece of writing, expressed through the style of writing and the words the author uses
tranquil—<i>adj.</i>	free from disturbance; calm

V

varied—*adj.* different from each other or diverse

visage—*n.* face or the expression on it

W

waltz—*n.* a kind of dance

Y

yearn—*v.* to have an intense feeling of longing for someone (or something)

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Poets

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