







5 | Module 4

## Windy City Poetry

What is the value of poetry?

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mens



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## Arc A | “Evenin’ Air Blues”

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• Share experiences about poetry.	
• Explore the module topic.	
<b>L2   Wonder</b> . . . . .	<b>22</b>
• Notice and wonder about “Evenin’ Air Blues.”	
• Notice and wonder about <i>The migration gained in momentum</i> .	
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• Summarize what is happening in “Evenin’ Air Blues.”	
• Describe <i>The migration gained in momentum</i> .	
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• Analyze the tone of “Evenin’ Air Blues.”	
• Examine <i>The migration gained in momentum</i> .	
<b>L5   Distill</b> . . . . .	<b>62</b>
• Determine how “Evenin’ Air Blues” and “Homesick Blues” address similar themes.	
• Conclude what <i>The migration gained in momentum</i> communicates about migration.	
<b>L6   Know</b> . . . . .	<b>74</b>
• Build knowledge about blues music.	
• Compare the stanzas from “Evenin’ Air Blues” to the blues stanza in music.	



**L7 | Know . . . . . 84**

- Express knowledge gained from “Great Migration.”
- Express knowledge gained from “Evenin’ Air Blues,” “Homesick Blues,” and *The migration gained in momentum*.

## Arc B | *Finding Langston*

**L8 | Wonder . . . . . 98**

- Notice and wonder about *Finding Langston*.
- Analyze what makes an effective research question.

**L9 | Organize . . . . . 110**

- Identify story elements in *Finding Langston*.
- Analyze information that is relevant to the research question.

**L10 | Organize . . . . . 124**

- Describe a setting in chapters 3 and 4 of *Finding Langston*.
- Identify relevant information from a source.

**L11 | Organize . . . . . 136**

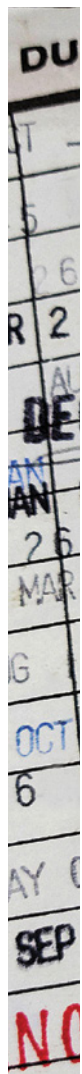
- Describe how a setting supports a character in chapters 5–7 of *Finding Langston*.
- Identify relevant information from a source.

**L12 | Reveal . . . . . 152**

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- Identify areas of research where more information is needed to answer the research question.

**L13 | Organize . . . . . 164**

- Describe what happens before, during, and after character interactions in *Finding Langston*.
- For Module Task 1, locate an additional credible source with relevant information to address a research gap.



**L14 | Organize . . . . . 174**

- Describe the characters in *Finding Langston*.
- Synthesize knowledge about Langston Hughes.

**L15 | Reveal . . . . . 186**

- Analyze Langston’s thoughts and feelings in *Finding Langston*.
- Brainstorm ideas for how to present research findings.

**L16 | Reading Comprehension Assessment 1 . . . . . 200**

- Demonstrate knowledge of poets of the Great Migration and apply reading comprehension skills to a new text related to poets of the Great Migration.

**L17 | Responsive Teaching . . . . . 204**

- Analyze relevant questions on Reading Comprehension Assessment 1.

**L18 | Organize . . . . . 210**

- Describe events in chapters 14 and 15 of *Finding Langston*.
- Examine how the writing models support audience and purpose.

**L19 | Organize and Wonder . . . . . 224**

- Describe events in chapters 16 and 17 of *Finding Langston*.
- Notice and wonder about *Sharecropper*.

**L20 | Reveal and Organize . . . . . 234**

- Analyze a character in *Finding Langston*.
- Describe *Sharecropper*.

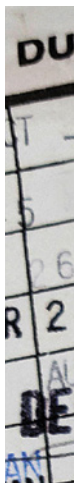
**L21 | Organize and Reveal . . . . . 246**

- Describe events leading to a resolution in *Finding Langston*.
- Examine the use of lines in *Sharecropper*.

**L22 | Reveal and Distill . . . . . 256**

- Analyze Langston’s point of view in *Finding Langston*.
- Identify a central idea in *Sharecropper*.





**L23 | Distill and Know . . . . . 268**

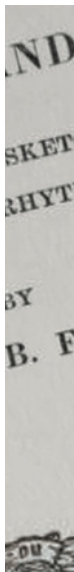
- Determine who or what helps Langston find his place in Chicago in *Finding Langston*.
- Describe the knowledge gained from studying *Sharecropper*.

**L24 | Know . . . . . 280**

- Synthesize knowledge gained from *Finding Langston*.
- Examine how to form and use the future perfect tense.

**L25 | Know . . . . . 290**

- Read and perform poetry.
- Determine a focus for your research by choosing a Chicago-based poet.



**Arc C | “I Want to Write,” “I dwell in Possibility”**

**L26 | Wonder and Organize . . . . . 302**

- Describe what is happening in “I Want to Write.”
- For Module Task 1, identify relevant information from a source.

**L27 | Wonder and Organize . . . . . 314**

- Describe what is happening in “I dwell in Possibility.”
- For Module Task 1, identify relevant information from a source.

**L28 | Reveal . . . . . 326**

- Examine language in “I Want to Write” and “I dwell in Possibility.”
- For Module Task 1, identify areas for research where more information is needed to answer the research question.



**L29 | Distill . . . . . 340**

- Determine how “I Want to Write” and “I dwell in Possibility” address similar themes.
- For Module Task 1, use search terms to find a credible and relevant source to address a research gap.

**L30 | Know . . . . . 350**

- Express knowledge gained from “I Want to Write” and “I dwell in Possibility.”
- For Module Task 1, synthesize knowledge about a poet.

**L31 | Reading Comprehension Assessment 2 . . . . . 362**

- Demonstrate knowledge of poetry and the Great Migration and apply reading comprehension skills to a new text related to poetry and the Great Migration.

**L32 | Responsive Teaching . . . . . 366**

- Analyze relevant questions on Reading Comprehension Assessment 2.



**Module Finale**

**L33 | Know . . . . . 372**

- Evaluate a model presentation of the End-of-Module Task.
- For the End-of-Module Task, plan ideas for sharing findings from research.

**L34 | Know . . . . . 384**

- For the End-of-Module Task, use research about a poet to write a response to the writing prompt.

**L35 | Know . . . . . 392**

- For the End-of-Module Task, provide peer feedback before revision.
- For the End-of-Module Task, revise writing.

**L36 | Know . . . . . 400**

- For the End-of-Module Task, use research about a poet to plan a spoken component of a presentation.
- For the End-of-Module Task, use research about a poet to plan a visual component of a presentation.

**L37 | Know . . . . . 410**

- For the End-of-Module Task, rehearse a presentation.
- For the End-of-Module Task, revise the spoken and visual components of a presentation.

**L38 | Know . . . . . 418**

- For the End-of-Module Task, share research findings.

**L39 | Know . . . . . 424**

- Analyze how poetry is a powerful form of writing.

**L40 | Closing Bookend . . . . . 434**

- Share knowledge gained from the module about poetry and the Great Migration.
- Reflect on the module topic.

## Appendices

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### ESSENTIAL QUESTION

# What is the value of poetry?

## SUMMARY

In the early 1900s, the Great Migration began. More than six million Black Americans from the rural South moved to cities in the North, Midwest, and West. As part of this migration, Black literary figures moved to Chicago. The poetry of Chicago continued to flourish during this period when a variety of artists, including Langston Hughes, were inspired by each other and their lives in the Windy City. *Windy City Poetry* invites students to study the Great Migration and literary figures who contributed to Chicago's literary and cultural renaissance. Throughout this module, students read a selection of poems and learn about different poets, exploring how poetry is a vehicle for sharing emotions and complex experiences. The module's Essential Question—What is the value of poetry?—challenges students to consider how poetry helps us to better understand the experiences of others and ourselves.

The module opens with two of Langston Hughes's blues poems: "Evenin' Air Blues" and "Homesick Blues." These two poems use the language and tone of blues music to give voice to the sorrow and resilience of Black Americans who left their homes in the South to create new lives in cities across the Northeast and Midwest. As students read these poems, they listen to "Daybreak Blues" by Lizzie Douglas, better known as Memphis Minnie, to understand how blues music inspired Hughes's poetry. A study of the interplay between music and poetry launches students into a guided research project on Langston Hughes. During writing instruction, students learn how to investigate a research question, take notes on sources, refine their research, and express their knowledge for a specific purpose and audience.





Next, students begin the novel *Finding Langston* by Lesa Cline-Ransome. The novel features a young protagonist, not-so-coincidentally named Langston, who is struggling with homesickness for the red dirt of Alabama as well as grief for his deceased mother. With a cast of dynamic characters, *Finding Langston* evokes the sights, sounds, and smells of Chicago's Bronzeville neighborhood during the 1940s. Langston finds refuge at the George Cleveland Hall Branch and learns how the words of one poet, Langston Hughes, connect his heart to his home and his mother.

While Langston, the character, discovers the famous poets of the era, students learn about these Chicago-based poets: Arna Bontemps, Gwendolyn Brooks, Harriet Monroe, Carl Sandburg, and Margaret Walker. Students read a poem from each poet and select one of the poets to research. Armed with the poets' words and an informational source, students embark on an independent research project about a Chicago poet or a local literary figure.



After finishing the novel, students explore two more poems to deepen their knowledge of poetry. "I Want to Write" by Margaret Walker and "I dwell in Possibility" by Emily Dickinson prompt students to consider the power of poetry while applying their knowledge of the elements of poetry to analyze the poems.

While reading the module texts, students carefully observe two works of art. At the beginning of the module, students study Jacob Lawrence's powerful work of art called *The migration gained in momentum* to spark their curiosity about the Great Migration. Elizabeth Catlett's *Sharecropper* enhances understanding of the reasons why families such as Langston's made the decision to join the Great Migration.



Throughout the module, students learn about the craft of poetry and how Chicago poets used this art form to express the joy, laughter, and struggle of life during the Great Migration. The novel *Finding Langston* portrays both topics in a powerful story that demonstrates how a poet is "more like a magician ... pulling words from my heart I never knew I had" (Cline-Ransome 32).

# TEXTS

## Book

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### Literary

- *Finding Langston*, Lesa Cline-Ransome



### Art

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- *The migration gained in momentum*, Jacob Lawrence
- *Sharecropper*, Elizabeth Catlett



### Poetry

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- “The Bean Eaters,” Gwendolyn Brooks
- “Evenin’ Air Blues,” Langston Hughes
- “Fog,” Carl Sandburg
- “Homesick Blues,” Langston Hughes
- “Homing,” Arna Bontemps
- “I dwell in Possibility,” Emily Dickinson
- “I Want to Write,” Margaret Walker
- “Jazz Fantasia,” Carl Sandburg
- “The Laurel,” Harriet Monroe



## Audio

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- “Daybreak Blues,” Memphis Minnie
- “Evenin’ Air Blues,” Langston Hughes, read by Cory Spruell
- “Homesick Blues,” Langston Hughes, read by Cory Spruell

## Articles

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- “Arna Bontemps,” *Britannica Kids*
- “Blues in Poetry” excerpt from “Music in Poetry: Ballads and Stanzas,” Smithsonian Folkways Recordings
- “Carl Sandburg and the City of the Big Shoulders,” Billie Kay Tye
- “Great Migration,” *Britannica Kids*
- “Harriet Monroe,” *Britannica Kids*
- “Langston Hughes,” *Britannica Kids*
- “Margaret Walker,” *Encyclopedia Britannica*
- “A Way with Words,” James C. Hall





## KNOWLEDGE THREADS

- Poetry is a literary art form used to share and evoke experiences and emotions.
- Poets use vibrant language and poetic devices to capture complex experiences.
- During the Great Migration, millions of Black Americans left the South to escape laws that enforced racial segregation and settled in other parts of the United States, like Chicago.
- The Chicago Black Renaissance is a literary movement that began with the Great Migration in 1916 and continued through the 1950s.

## MATERIALS AND PREPARATION

- Module 4 World Knowledge Chart
- Module 4 ELA Knowledge Chart
- Module 4 Word Analysis Chart (digital platform)
- Module 4 Speaking and Listening Goal Tracker (digital platform)

Determine how to display class versions of *Learn* book pages and lesson materials throughout the module. Use the slides available on the digital platform, or use another method of display, such as chart paper or a document camera. For a comprehensive list of all the materials used in the module, see the digital platform.

In arc A, students listen to the song “Daybreak Blues” by Memphis Minnie. To access this audio clip, search online using the following terms: “*Daybreak Blues*”, *Memphis Minnie*, *video*.

Module 4 presents an opportunity for students to engage in research about Chicago-based poets. Students will learn about the research process in lessons 8–18 and will conduct independent research in lessons 25–35. This module provides instruction and related materials to support independent research on a Chicago-based poet. However, you may choose to customize the research topic to incorporate your community and local history by inviting students to research a local literary figure. If you choose to focus on local individuals, prepare for the module by identifying relevant sources to support student research. See lesson 25 for the introduction to independent research.



## LEARNING GOALS

- Build knowledge about the value of poetry through reading literary and informational texts.
- Describe the elements of poetry such as lines, stanzas, rhyme, repetition, and figurative language.
- Explore how poets use figurative language and imagery to capture complex experiences.
- Examine the Great Migration and its impact on the Chicago Black Renaissance.
- Analyze how a character in a literary text adjusts to a new setting and draws on poetry to help him resolve problems.
- Apply the research process to build knowledge about a poet and respond to a research question.
- Use writing, speaking, and a visual display to present research about a poet to a specific audience.
- Participate in class discussions about the ways in which poetry expresses thoughts, emotions, and experiences, asking and answering questions to deepen understanding and clarify meaning.



## ASSESSMENTS

In every *Arts & Letters*™ module, students complete three types of formal assessments: module tasks, Reading Comprehension Assessments, and an End-of-Module Task. This module synthesizes all the knowledge-building around research students have learned during modules 1–3. As preparation for the first module task, students engage in a guided research process about Langston Hughes. For Module Task 1, students use the research process to gather information about a poet of their choice. Module Task 1 prepares students for the End-of-Module Task, in which they will share their research through writing, speaking, and a visual display.

For additional information about assessments, including texts, rubrics, achievement descriptors, scoring guidance, and report analysis, see the Assessment Guide on the digital platform.

### End-of-Module Task | Research Writing

For the End-of-Module Task, students share their research about a poet, using writing, speaking, and a visual display. Students prepare for the End-of-Module Task by considering what the audience would be most interested in from their research. Then students decide what written and spoken components best convey their research findings. Students then create a visual display that connects to their written work and complete a presentation proposal. They use a checklist and engage in peer review and feedback. Finally, students present their research findings in an organized and engaging manner.

### Summary of Assessments

#### Lesson 16 | Reading Comprehension Assessment 1

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the first half of the module. The third section, Grow What You Know, assesses comprehension of two topically related texts that show the value of poetry. The fourth section, Self-Reflection, gives students an opportunity to evaluate their own confidence about the assessment and identify challenges posed by the assessment text.

#### Lessons 25–30 | Module Task 1

Students use the research process to investigate a question about a poet they choose from a list. Students will take notes from print and digital sources, then sort notes into categories to help them answer a research question. After their initial research, students pause to review their findings and decide what information they still need. This will be their research gap, and they create a list of search terms to help them locate new information to close the gap. Finally, students will synthesize all their research notes into knowledge statements that answer the research question.

#### Lesson 31 | Reading Comprehension Assessment 2

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the second half of the module. The third section, Grow What You Know,

assesses comprehension of two topically related texts that show the value of poetry. The fourth section, Self-Reflection, gives students an opportunity to evaluate their own confidence about the assessment and identify challenges posed by the assessment text.

### **Lessons 33–38 | End-of-Module Task**

For the End-of-Module Task, students share their research about a poet using writing, speaking, and a visual display.



# ACHIEVEMENT DESCRIPTORS OVERVIEW

Achievement Descriptors (ADs) are standards-aligned descriptions that detail what students should know and be able to do based on instruction. ADs are written by using portions of various standards to form a clear, concise description of the work covered in each module. Grade-level ADs may appear in multiple modules.

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*Arts & Letters* alignment to state standards is available on the digital platform.

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The ADs are organized into five strands.

Each strand is composed of grade-level parent ADs. Some parent ADs are further divided into child ADs, and some child ADs are further broken down into grandchild ADs.

Each AD has a unique code, which indicates the strand, the AD number, and the grade to represent the parent AD. If applicable, the code may also include a capital letter to indicate a child AD and a lowercase letter to indicate a grandchild AD.

The example shows the relationship of parent, child, and grandchild ADs.

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The first number in the code is the AD number, which corresponds to the list of Achievement Descriptor Numbers by Strand. The second number in the code is the grade-level number.

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For a list of this module's Achievement Descriptors, see the appendix.

## Achievement Descriptor Strands

**MM** Make Meaning from Texts

**CP** Compose and Present Content

**BU** Build Understanding

**DF** Develop Foundations

**DM** Develop Metacognition

## Grade Level 5 Achievement Descriptor

**CP.4.5.A.a**

### Parent

**CP.4.5 Structure:** Organize content with an effective structure appropriate to the task, purpose, and audience.

### Child

**CP.4.5.A:** Develop an introduction.

### Grandchild

**CP.4.5.A.a:** Introduce a text or topic and an opinion clearly.

# ENGLISH LANGUAGE DEVELOPMENT STANDARDS

By engaging students in a variety of language- and text-based activities, module 4 lessons align with the following English Language Development (ELD) standards. *Arts & Letters Prologue™* lessons provide additional language support to develop ELD standards. Educators should consult their state's ELD standards and proficiency descriptors to identify the best ways to help multilingual learners reach the module's learning goals. See the digital platform for a lesson-by-lesson breakdown of ELD standards.

## WIDA Standards

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**ELD-SI.4-12.Narrate:** Multilingual learners will

- Share ideas about one's own and others' lived experiences and previous learning
- Identify and raise questions about what might be unexplained, missing, or left unsaid
- Recount and restate ideas to sustain and move dialogue forward
- Create closure, recap, and offer next steps

**ELD-SI.4-12.Inform:** Multilingual learners will

- Report on explicit and inferred characteristics, patterns, or behavior
- Sort, clarify, and summarize relationships
- Summarize most important aspects of information

**ELD-SI.4-12.Explain:** Multilingual learners will

- Generate and convey initial thinking

- Compare changing variables, factors, and circumstances
- Offer alternatives to extend or deepen awareness of factors that contribute to particular outcomes

**ELD-SI.4-12.Argue:** Multilingual learners will

- Support or challenge an opinion, premise, or interpretation
- Clarify and elaborate ideas based on feedback
- Evaluate changes in thinking, identifying trade-offs
- Refine claims and reasoning based on new information or evidence

**ELD-LA.4-5.Narrate.Interpretive:** Multilingual learners will interpret language arts narratives by

- Identifying a theme from details
- Analyzing how character attributes and actions develop across event sequences
- Determining the meaning of words and phrases used in texts, including figurative language, such as metaphors and similes

**ELD-LA.4-5.Inform.Interpretive:** Multilingual learners will interpret informational texts in language arts by

- Identifying and summarizing main ideas and key details

**ELD-LA.4-5.Inform.Expressive:** Multilingual learners will construct informational texts in language arts that

- Introduce and define topic and/or entity for audience
- Establish objective or neutral stance

- Add precision and details to define, describe, compare, and classify topic and/or entity
- Develop coherence and cohesion throughout text

## ELP Standards

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**Standard 1:** An ELL can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.

**Standard 2:** An ELL can participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

**Standard 3:** An ELL can speak and write about grade-appropriate complex literary and informational texts and topics.

**Standard 4:** An ELL can construct grade-appropriate oral and written claims and support them with reasoning and evidence.

**Standard 5:** An ELL can conduct research and evaluate and communicate findings to answer questions or solve problems.

**Standard 7:** An ELL can adapt language choices to purpose, task, and audience when speaking and writing.

**Standard 8:** An ELL can determine the meaning of words and phrases in oral presentations and literary and informational text.

**Standard 9:** An ELL can create clear and coherent grade-appropriate speech and text.

**Standard 10:** An ELL can make accurate use of standard English to communicate in grade-appropriate speech and writing.

# MODULE PLAN




**Essential Question** | What is the value of poetry?

**KEY**






 = **assessment**

 = **Prologue lesson**

## Arc A | “Evenin’ Air Blues”

Lesson 1 <b>Opening Bookend</b>	Lesson 2 <b>Wonder</b> “Evenin’ Air Blues” <i>The migration gained in momentum</i>	Lesson 3 <b>Organize</b> “Evenin’ Air Blues” <i>The migration gained in momentum</i> 	Lesson 4 <b>Reveal</b> “Evenin’ Air Blues” <i>The migration gained in momentum</i>	Lesson 5 <b>Distill</b> “Evenin’ Air Blues” “Homesick Blues” <i>The migration gained in momentum</i> 	Lesson 6 <b>Know</b> “Evenin’ Air Blues” “Daybreak Blues” “Blues in Poetry”	Lesson 7 <b>Know</b> “Evenin’ Air Blues” “Homesick Blues” “Great Migration” <i>The migration gained in momentum</i> 
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## Arc B | *Finding Langston*

Lesson 8 <b>Wonder</b> <i>Finding Langston</i> 	Lesson 9 <b>Organize</b> <i>Finding Langston</i> 	Lesson 10 <b>Organize</b> <i>Finding Langston</i>	Lesson 11 <b>Organize</b> <i>Finding Langston</i> 	Lesson 12 <b>Reveal</b> <i>Finding Langston</i>	Lesson 13 <b>Organize</b> <i>Finding Langston</i> 	Lesson 14 <b>Organize</b> <i>Finding Langston</i> 
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Lesson 15 <b>Reveal</b> <i>Finding Langston</i>	Lesson 16 <b>Reading Comprehension Assessment 1</b>	Lesson 17 <b>Responsive Teaching</b>	Lesson 18 <b>Organize</b> <i>Finding Langston</i> <b>P</b>	Lesson 19 <b>Organize</b> <i>Finding Langston</i> <b>Wonder</b> <i>Sharecropper</i>	Lesson 20 <b>Reveal</b> <i>Finding Langston</i> <b>Organize</b> <i>Sharecropper</i> <b>P</b>	Lesson 21 <b>Organize</b> <i>Finding Langston</i> <b>Reveal</b> <i>Sharecropper</i> <b>P</b>
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Lesson 22 <b>Reveal</b> <i>Finding Langston</i> <b>Distill</b> <i>Sharecropper</i>	Lesson 23 <b>Distill</b> <i>Finding Langston</i> <b>Know</b> <i>Sharecropper</i> <b>P</b>	Lesson 24 <b>Know</b> <i>Finding Langston</i> <b>P</b>	Lesson 25 <b>Know</b> “Fog” “The Laurel” “The Bean Eaters” “Homing” “I Want to Write” <b>P</b>
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## Arc C | “I Want to Write,” “I dwell in Possibility”

Lesson 26 <b>Wonder and Organize</b> “I Want to Write”	Lesson 27 <b>Wonder and Organize</b> “I dwell in Possibility” <b>P</b>	Lesson 28 <b>Reveal</b> “I Want to Write” “I dwell in Possibility” <b>P</b>	Lesson 29 <b>Distill</b> “I Want to Write” “I dwell in Possibility” <b>P</b>	Lesson 30 <b>Know</b> “I Want to Write” “I dwell in Possibility” <b>Module Task 1 completed</b> <b>P</b>	Lesson 31 <b>Reading Comprehension Assessment 2</b>	Lesson 32 <b>Responsive Teaching</b>
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## Module Finale

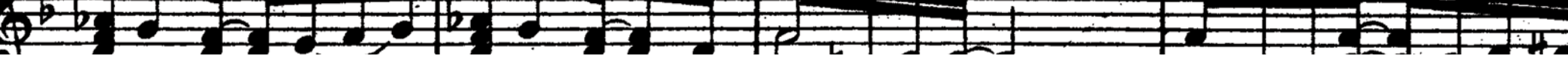
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Lesson 33 <b>Know</b> module texts	Lesson 34 <b>Know</b> module texts	Lesson 35 <b>Know</b> module texts	Lesson 36 <b>Know</b> module texts	Lesson 37 <b>Know</b> module texts	Lesson 38 <b>Know</b> module texts   <b>End-of-Module Task completed</b>	Lesson 39 <b>Know</b> module texts
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Lesson 40 <b>Closing Bookend</b>
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Refer to the digital platform for Year in Review, a lesson to reflect on all four module topics.





# Lesson 1

**Essential Question** | What is the value of poetry?

## OVERVIEW

### Preview

In this opening Bookend lesson, students explore the module topic and the Essential Question. Students share what they know about poetry. They continue to engage with the module topic through an experience that the teacher chooses. Students may explore poetry, experience a presentation by a guest speaker, read a text about a poet, or engage in a teacher-created experience.

### Learning Goals

- Share experiences about poetry.
- Explore the module topic.

### Agenda

#### LAUNCH

Read the Essential Question

#### LEARN

- **Share:** Discuss Prior Knowledge
- **Engage:** Explore, Experience, or Read

#### LAND

Revisit the Essential Question

### Vocabulary

poetry (n.)

### Materials and Preparation

- Knowledge Card: *poetry*
- Glossary for Module 4 (*Learn* book)
- Elements of Poetry (Reference Charts appendix)
- Determine how to display the Essential Question. Students continue working with the Essential Question throughout the entire module.
- Prepare materials for the selected activity in the Engage section.
- Depending on the option you choose, consider planning for more than the typical 60 minutes recommended for a lesson.

### Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH **2 minutes**

### Read the Essential Question

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1. Tell students that today they are starting a new module about Chicago-based poets and poetry.
2. Display and Echo Read the Essential Question: What is the value of poetry?

#### Teacher Note

Customize this lesson's content to incorporate your school's regional geography, the community's resources, and the area's history. Use the activities to activate and honor students' funds of knowledge, including their home life, languages, and experiences.

## LEARN **53 minutes**

### Share | Discuss Prior Knowledge | **10 minutes**

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1. Tell students that they will discuss knowledge about the module topic. Ask these questions:



**What do you know about poems?**



**What are some examples of poems that you know?**



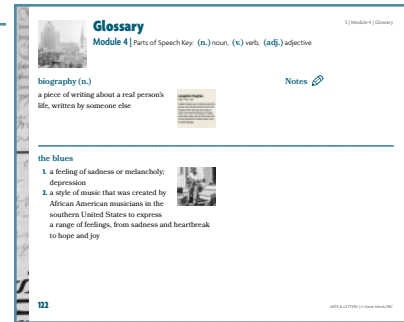
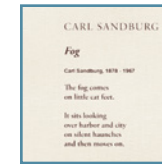
**How is a poem different from prose?**

Invite a few students to share their responses.

#### Teacher Note

As students share, listen closely for what they already know about the topic. Note students' prior knowledge to activate and incorporate into future discussions. Note misconceptions to correct future instruction.

2. Explain that students will use the term *poetry* throughout the module. Introduce the vocabulary word *poetry* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
3. Direct students to the Glossary for Module 4, located in the *Learn* book. Direct attention to the term *poetry* in the glossary. Instruct students to add in the Notes section words they know that are related to poetry. Invite a few students to share their notes.
4. Display Elements of Poetry, located in the Reference Charts appendix. Direct attention to terms students may already know, such as *figurative language*, *line*, *repetition*, *rhythm*, and *stanza*. Invite students to read aloud the definitions. Explain that they will examine the elements of poetry throughout the module.



5 | Module 4 | Reference Charts

**Elements of Poetry**

figurative language	language that expresses meaning in a non-literal way to create an image or effect
form	the shape or structure used in a story or poem to express knowledge or meaning
imagery	language that appeals to the five senses and causes people to imagine pictures in their minds
line	a row of words written across a page
onomatopoeia	the creation of words that imitate natural sounds
repetition	the act of saying or doing something again; the act of repeating something
rhyme	one of two or more words or phrases that end in the same sound
rhythm	a regular, repeated pattern of sounds or movements
speaker	the voice of the poem, who could be the poet or an imagined character
stanza	a group of lines in a poem

**Definition**

**poetry (n.):** a type of literature written in separate lines that appeals to a reader's emotions or imagination, often by using figurative language and repeated rhythm and rhyme

**Engage | Explore, Experience, or Read |**

**43 minutes**

**Choose an Explore, Experience, or Read activity to engage students with the module topic. Plan your own activity, or choose an option below.**

**Option 1 | Explore Poetry**

1. Reserve the use of the school library, computer resource center, or computers in the classroom. Tell students that they will use either books or computers to explore different poems.
2. Read aloud your favorite poem, and share with students what makes it your favorite.
3. Instruct students to explore other poems written by the same poet or poems that are similar in topic or rhyme scheme to the one you read aloud.

4. As students read the poems, ask these questions:

 **What do you notice about the poems?**

 **What do the poems make you wonder about poetry?**

5. Instruct students to write their observations in their journal. Tell them that they will learn more about poetry in this module.

### **Option 2 | Experience** a Guest Speaker's Presentation

1. Invite a poet from your community to speak about their writing.

#### **Teacher Note**

Consider a virtual guest speaker instead of an in-person guest speaker.

2. Begin the discussion by asking these questions:

 **Why do you write poetry?**

 **What do you write about?**

 **How do you create your poems?**

3. Instruct students to listen to what the guest speaker says, pose their own questions, and jot notes in their journals. Tell students that they will learn more about poetry in this module.

### **Option 3 | Read** a Book About a Poet

1. Display and briefly introduce the volume of reading texts, and allow students to select a text to read. Invite a few students to share their initial impressions of the books they have chosen.

2. Instruct students to begin reading their selected volume of reading text.

## LAND 5 minutes

### Revisit the Essential Question

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1. Facilitate a brief discussion to connect what students experienced in this lesson to the Essential Question. Consider using one of the following questions, based on each option from the Engage section, to initiate the discussion:
  - **Option 1**—What elements of poetry did you notice in the poems you read?
  - **Option 2**—What questions do you have about poetry after listening to the guest speaker?
  - **Option 3**—What did you find interesting about this poet?
2. Tell students that throughout the module they will continue to build knowledge about poetry.

#### Teacher Note

*Arts & Letters* student and teacher materials feature borders, header images, and other carefully chosen visuals to align with each module's knowledge. Consult About the Images, located in the appendices, to learn more about how these elements connect to the module's knowledge. As students progress through the module, share related information about the images and encourage them to make connections to what they are learning.

## ACHIEVEMENT DESCRIPTORS

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.B

**BU.4.5 Expression**

### DM Develop Metacognition

**DM.3.5 Schema Building**





# Lesson 2

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Wonder:** What do I notice and wonder about these texts?


## OVERVIEW

### Preview


In this Wonder lesson, students begin their exploration of Chicago-based poets by reading “Evenin’ Air Blues” by Langston Hughes and sharing what they notice and wonder. Then students practice accurately reading Carl Sandburg’s poem “Jazz Fantasia.” During visual art instruction, students examine Jacob Lawrence’s *The migration gained in momentum*. They share what they notice and wonder about the work of art.

### Learning Goals

Notice and wonder about “Evenin’ Air Blues.”

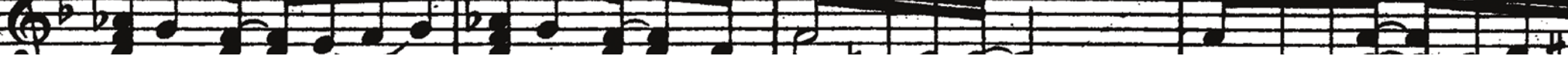
 **LEARNING TASK:** Write at least three things you notice about “Evenin’ Air Blues” and three related questions.

Notice and wonder about *The migration gained in momentum*.

 **LEARNING TASK:** Share at least three things you notice about *The migration gained in momentum* and three related questions.

### Vocabulary

renaissance (n.)



## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read “Evenin’ Air Blues”
- **Respond:** Notice and Wonder About “Evenin’ Air Blues”
- **Observe:** Notice and Wonder About *The migration gained in momentum*

### LAND

Reflect on Learning

## Materials

### TEACHER

- “Evenin’ Air Blues” poem (digital platform)
- “Evenin’ Air Blues” audio clip (digital platform)
- *The migration gained in momentum* (digital platform)
- class Notice and Wonder Chart for “Evenin’ Air Blues” (*Learn book*)
- Knowledge Card: *renaissance*
- Module 4 World Knowledge Chart
- Module 4 ELA Knowledge Chart

### STUDENTS

- “Evenin’ Air Blues” poem (*Learn book*)
- Notice and Wonder Chart for “Evenin’ Air Blues” (*Learn book*)
- Fluency Practice for “Jazz Fantasia” (*Learn book*, Fluency)

## Preparation

- Determine how to display the knowledge charts. Students continue working with these charts throughout the entire module.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for “Jazz Fantasia” (*Learn book*, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “Evenin’ Air Blues.”
2. Display and Choral Read the Content Framing Question:  
What do I notice and wonder about these texts?
3. Explain that during a Wonder lesson the class begins to read the text for the first time to spark their curiosity. Students share what they notice and wonder about the text. Introduce “Evenin’ Air Blues” by reading aloud the title and author. Tell students that in this lesson they will read the poem and write what they notice and wonder.

**LEARN** 53 minutes

## Read | Read “Evenin’ Air Blues” | 13 minutes

**Teacher Note**

Module 4 Wonder lessons provide the opportunity for students to grow in independence and apply all they have learned so far as they notice and wonder about new texts. Teachers can formatively assess students’ transfer of knowledge by looking for connections to previous texts and topics. Also, teachers can formatively assess students’ ELA knowledge by looking for application of literary and informational standards.

1. Direct students to “Evenin’ Air Blues,” located in the *Learn* book. Instruct students to read the poem.

**Language Support**

Based on your students’ needs, pause to define select words with a synonym (e.g., *chawed*, *evenin’*, *mornin’*).

2. Display the class Notice and Wonder Chart for “Evenin’ Air Blues,” and direct students to the page in their Learn book. Facilitate a brief discussion of this question:

 **What do you notice and wonder?**


Add a few responses to the class chart.

**Teacher Note**

As students share what they notice and wonder, use this as an opportunity to conduct an informal, formative assessment of the knowledge and skills students built during previous modules. For example, do students use precise vocabulary, such as *stanza*, *line*, and *speaker*? Use the information you gather to prepare for subsequent lessons with this text.

The image shows a 'Notice and Wonder Chart' for the poem 'Evenin' Air Blues'. The chart is a large rectangle divided into two columns by a vertical line. The left column is labeled 'Notice' and the right column is labeled 'Wonder'. At the top left of the chart, there is a small square image of a person. To the right of the image, the text reads 'L2 | Notice and Wonder Chart' and 'Evenin' Air Blues' | Write what you notice and wonder about the poem. The chart is set against a background of a musical staff with notes.

3. Ask this question:

 **What do you notice about the way the words *morning*, *the*, and *chewed* are spelled in the poem?**

Reinforce the correct responses: *morning* is spelling *mornin'*, *the* is spelled *de*, and *chewed* is spelled *chawed*.

4. Ask this question:

 **Why do you think the poet chose to spell these words this way?**

Use responses to emphasize that the poet wanted to capture how the speaker of the poem would speak if they were talking out loud.

5. Tell students that this poem reflects a particular dialect of English. Explain that a dialect is a kind of language that is spoken in a specific region or by a group of people.

6. Instruct students to Think–Pair–Share to answer this question:



**How is the dialect in this poem different from the dialect of other stories you have read in previous modules?**

**Key Ideas**

- The dialect of the speaker of the poem doesn't sound like any voices from the previous texts.
- Although it is a different dialect from that in the poem, *The Birchbark House* uses words and phrases from the Ojibwe language.


7. Explain that the class will listen to an audio recording of a person reciting “Evenin’ Air Blues” to hear the linguistic style of the poem’s speaker. Instruct students to listen closely to the poem.

8. Play the audio recording.

**Teacher Note**

To capture the dialect of the speaker in “Evenin’ Air Blues,” Langston Hughes wrote in African American English. This is a systematic, rule-governed variety of American English with many regional, historical, and experience-based varieties. It is speech spoken by a community connected by race, culture, identity, and language. Playing the audio recording rather than reading the poem aloud allows students to hear the linguistic style of the poem’s speaker.

## Respond | Notice and Wonder About “Evenin’ Air Blues” | 25 minutes

1.  **Introduce the learning task.** Direct students to their Notice and Wonder Chart for “Evenin’ Air Blues.” Instruct students to write at least three things they notice about the poem and three related questions.

---

### Analyze Student Progress

**Monitor:** Do students write at least three things that they notice about “Evenin’ Air Blues” and at least three related questions?

**Offer Immediate Support:** If students need additional support noticing something and asking a related question, instruct them to select one item they noticed and ask these questions: What made you notice this? What questions do you have about it?

**Plan Future Practice:** Students practice asking questions about *Finding Langston* in lesson 8.

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2. Invite a few students to share their responses. Add a few responses to the class Notice and Wonder Chart.
3. Instruct students to share their questions with a partner and Think–Pair–Share to answer these questions:

 **Which questions can be answered with details from the poem?**

 **Which questions can be answered with only research beyond the details of the poem?**

### Differentiation Support

To help students understand which questions can be answered with details from the poem, explain that related details in the poem can answer the question of what the speaker means by “Chawed de mornin’ air.”

4. Tell students that “Evenin’ Air Blues” was written by an author who spent time in the Windy City. Remind students that the title of the module is *Windy City Poetry* and that Chicago, Illinois, is known as the Windy City.

5. Explain that students will read poems for fluency practice that were written by famous Chicago-based poets. Tell students that these poets are associated with two important literary and cultural movements: the Chicago Literary Renaissance and the Chicago Black Renaissance.
6. Introduce the vocabulary term *renaissance* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
7. Direct students to Fluency Practice for “Jazz Fantasia,” located in the *Learn* book.



**Definition**

**renaissance (n.):** a period of increased intellectual or artistic activity

**Teacher Note**

In arc A, students solidify their understanding of the elements of fluency and have an opportunity to practice reading fluently.

8. Direct attention to the title. Tell students that jazz is a type of American music developed by African Americans that has lively rhythms and melodies and includes improvisations by musicians during the performance. Explain that the word *fantasia* means “a piece of music with no fixed form.”
9. Tell students that they will identify and define unknown words to read the poem with accuracy. Ask this question:

 **Why is it important to read a poem with accuracy?**

**Language Support**

Direct students to the Fluency Reference Chart, located in the Reference Charts appendix, to define *accuracy*.

**Fluency Practice**  
“Jazz Fantasia”

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day’s fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

**Fluency Elements**

**Accuracy:** Correctly decode the words.

**Phrasing:** Group words into phrases, and pause for punctuation.

**Expression:** Use voice to show feeling.

**Rate:** Read at an appropriate speed.

**Key Ideas**

- to understand the poem
- to make sense of unfamiliar words

Emphasize that reading a poem with accuracy is important not only to understand and convey the poem's meaning but also to capture the sounds of the poem.

**10.** Instruct students to read the poem and annotate unknown words.

**Teacher Note**

Students' annotations may result in a diverse list of unknown words. Encourage students to consult a dictionary or thesaurus to define the words they annotated. Selected words can present opportunities for additional practice using morphology, solving for word meaning, and using topic-specific vocabulary in writing.

**11.** Instruct students to follow along as you read aloud “Jazz Fantasia” with attention to accuracy. Model making a mistake (e.g., pronouncing *winding* with a short *i* sound) and quickly addressing it by rereading the word correctly.

**12.** Ask these questions:

 **What did you notice about how I read the poem?**

 **What did you notice about what I did when I made a mistake?**

**13.** Tell students that all readers, even very accurate ones, sometimes make mistakes when they read. Explain that paying close attention while reading is one way to catch mistakes and self-correct them in the moment. Emphasize that it was possible based on context in the poem to know that the word *winding* was more accurate than the guessed word *winding* with a short *i*.

- 14.** Instruct students to work with a partner to determine if they can define any of the annotated words after hearing the poem read aloud. Invite students to share any words that they are unable to define or pronounce.

**Teacher Note**

As students share their unknown words, be prepared to define and pronounce the words or to direct students to a digital or print resource.

- 15.** Instruct students to read “Jazz Fantasia” in a whisper with accuracy. Remind students to use context to quickly self-correct small mistakes in the moment.
- 16.** Explain that “Jazz Fantasia” was written by Carl Sandburg in 1920. Share this information about Carl Sandburg:

Carl Sandburg, author of “Jazz Fantasia” and “Fog,” was a Chicago-based poet in the early 1900s and is remembered as a poet of the working-class American people. Sandburg’s free verse poems influenced many other poets, such as Langston Hughes.

**Teacher Note**

Students read several poems by influential Chicago-based poets during fluency practice in this module. Rereading these poems offers opportunities for students to reflect on poetic form and meaning as well as invites curiosity about different poets and their styles. On day 1 of fluency practice for each poem, read aloud the information about the poet included in the Land section of the lesson. Students will refer to this information as they select poets for their research project later in the module.

- 17.** Tell students that they will read “Jazz Fantasia” with appropriate phrasing in the next lesson.

## Observe | Notice and Wonder About *The migration gained in momentum* |


15 minutes

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1. Tell students that they will continue to notice and wonder as they observe a work of art.
2. Display *The migration gained in momentum* without telling students the title of the painting or the name of the artist. Instruct students to silently observe the work of art for at least one minute.

### Teacher Note

*The migration gained in momentum* was painted by Black artist Jacob Lawrence in 1940–1941 and is part of a sixty-panel series titled *The Migration Series*. With this series, Lawrence sought to capture the Great Migration, a mass exodus of Black Americans from the southern United States that started in 1910 and continued as late as 1970. Lawrence himself was the son of migrant workers who used his images and sentence-like titles to tell the story of this community as they sought the industrial and educational opportunities of the North. Lawrence depicts figures walking in two groups toward the top right of the canvas. They carry sacks, suitcases, and babies in their arms as they move forward at a steep angle. The emphasis is not on individual faces and distinct features but instead on the movement of the collective group.

3.  **Introduce the learning task.** Instruct students to share with a partner at least three things they notice about the work of art and three related questions.
- 

### Analyze Student Progress

**Monitor:** Do students write at least three things they notice about *The migration gained in momentum* and at least three related questions?

**Offer Immediate Support:** If students need additional support noticing something and asking related questions, ask them to focus on a specific part of the painting and ask these questions: What do you notice? What does that make you wonder?

**Plan Future Practice:** Students practice noticing things and asking questions about a work of art in lesson 19.

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4. Invite a few students to share their responses.
5. Instruct students to share their questions with a partner and Think–Pair–Share to answer these questions:

 **Which questions can be answered with details noticed by examining the work of art?**

 **Which questions can be answered only with research beyond examining the work of art?**

Explain that students will answer some of their questions by examining the work of art and answer other questions by reading an informational text.

6. Tell students that they will continue studying the work of art in the next lesson.

## **LAND** 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and read aloud each chart title. Explain that knowledge of the world is knowledge students gain from texts in the module. Explain that knowledge of ELA is knowledge students gain as they learn reading, writing, and speaking skills. Writing statements about new learning helps people remember and track the knowledge they gain.
2. Facilitate a brief discussion of the following question to help students articulate the knowledge they built during the lesson:

 **What did you learn today?**

#### **Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from “Evenin’ Air Blues” and the work of art?
- What did you learn to do?

3. Add a few student-generated knowledge statements to the charts. Place statements about key ideas from the lesson and information from the texts on the World Knowledge Chart, and place statements about language arts on the ELA Knowledge Chart.

#### Teacher Note

Adding all students' knowledge statements to the charts is not necessary. Encourage all students to share their knowledge statements, and then choose a few to add to the charts. Alternatively, summarize students' comments into a few statements, then add the summarized statements to the charts. We do not include a prescribed list of student knowledge statements because the discussion should flow organically and the statements should represent the authentic learning of each class. As needed, ask follow-up questions to guide students toward key ideas from the lesson, world knowledge from the texts, or ELA knowledge related to the learning goals.

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.6.5 Diction:** MM.6.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b, MM.12.5.C, MM.12.5.C.b, MM.12.5.C.c

### BU Build Understanding

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

### DF Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

**DF.5.5 Fluency:** DF.5.5.A, DF.5.5.B, DF.5.5.C

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.A

**DM.3.5 Schema Building**



# Lesson 3

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in these texts?

## OVERVIEW

### Preview

In this Organize lesson, students gain a literal understanding of the poem “Evenin’ Air Blues” by identifying poetry elements and summarizing what is happening. Students examine punctuation in “Jazz Fantasia” to read the poem with appropriate phrasing. During visual art instruction, students explore positive and negative space in the painting *The migration gained in momentum*. They also observe the composition of the figures.

**P** A Prologue to lesson 3 is available for students who need additional support.

### Learning Goals

Summarize what is happening in “Evenin’ Air Blues.”

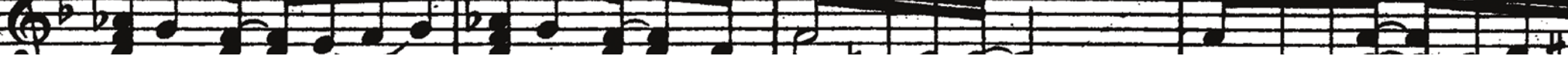
**LEARNING TASK:** Write a summary of “Evenin’ Air Blues.”

Describe *The migration gained in momentum*.

**LEARNING TASK:** Describe the figures and their arrangement in *The migration gained in momentum*.

### Vocabulary

none



## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read “Evenin’ Air Blues”
- **Respond:** Summarize a Poem
- **Observe:** Describe *The migration gained in momentum*

### LAND

Reflect on Learning

## Materials

### TEACHER

- “Evenin’ Air Blues” poem (digital platform)
- “Evenin’ Air Blues” audio clip (digital platform)
- *The migration gained in momentum* (digital platform)
- class Poem Organizer for “Evenin’ Air Blues” (*Learn* book)
- class Fluency Practice for “Jazz Fantasia” (*Learn* book, Fluency)

### STUDENTS

- “Evenin’ Air Blues” poem (*Learn* book, lesson 2)
- Poem Organizer for “Evenin’ Air Blues” (*Learn* book)
- Fluency Practice for “Jazz Fantasia” (*Learn* book, Fluency)
- journal

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for “Jazz Fantasia” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “Evenin’ Air Blues.”
2. Display and Choral Read the Content Framing Question:  
What is happening in these texts?
3. Explain that during an Organize lesson the class rereads sections of the text and identifies what is happening to gain a basic understanding of the poem. Tell students that in this lesson they will identify poetry elements and summarize the poem.


**LEARN** 53 minutes

## Read | Read “Evenin’ Air Blues” | 13 minutes

1. Direct students to “Evenin’ Air Blues,” located in the *Learn* book.
2. Display the class Poem Organizer for “Evenin’ Air Blues,” and direct students to the page in their *Learn* book. Remind students that they have reviewed some of the following elements of poetry that appear on this organizer: lines, repetition, rhyme, speaker, and stanza. Tell students that they will identify these elements in “Evenin’ Air Blues” to understand what is happening in the poem.
3. Tell students to add the name of the poet, Langston Hughes, to the poem organizer. Add his name to the class organizer. Direct attention to the Speaker section on the poem organizer. Tell students to follow along as you play the audio recording of the poem and to consider who the speaker is.
4. Play “Evenin’ Air Blues.”

5. Instruct students to discuss these questions with a partner and then complete the Speaker section on the organizer.

 **Who is the speaker in this poem?**

 **How do you know?**

6. Invite a few students to share their responses, and reinforce the correct responses:

- **who**—The speaker is someone who moved to the North.
- **how**—I know because the first line says “I come up North.” (Hughes)

Add responses to the class organizer.

7. Instruct students to work with a partner to answer these questions and write responses on their poem organizer:

 **How many stanzas are there?**

 **Does the poem rhyme?**

 **How long are the lines?**

 **What words or lines does the poet repeat?**

8. Invite a few students to share their responses, and reinforce the correct responses:

- **stanzas**—four
- **rhyme**—yes
- **line length**—a mix
- **repetition**—the first and third lines of each stanza; the second and fourth lines of each stanza

Add responses to the class organizer.


## Respond | Summarize a Poem | 25 minutes

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1. Explain that poets often use figures of speech to convey ideas, so the literal meaning of words and phrases in poetry may be confusing. Direct attention to lines 7–8. Ask this question:

 **What does it mean that the speaker chews air for breakfast and dinner?**

Reinforce the correct response: They have nothing to eat.

2. Instruct students to work with a partner to jot the main idea of each stanza in the margins of the poem.
3. Invite a few students to share their responses, and reinforce the correct responses:
  - **first stanza**—The speaker moved to the North because people told them life there was better, but the reality makes the speaker frustrated.
  - **second stanza**—The speaker doesn't have enough to eat and is starving.
  - **third stanza**—The speaker is sad and dances to feel better.
  - **fourth stanza**—To understand the blues, look at the speaker.
4.  **Introduce the learning task.** Explain that a poem's stanzas fit together to tell what is happening. Instruct students to write a response on their poem organizer to this question: What is happening in this text?

---

### Analyze Student Progress

**Monitor:** Do students write summaries that include accurate, text-based responses for all elements of the poem organizer?

**Offer Immediate Support:** If students need additional support summarizing the text, ask this question: What does the speaker tell you about the evening air blues?

**Plan Future Practice:** Students practice summarizing *Finding Langston* in lesson 10.

---

5. If time allows, invite a few students to share their summaries.

6. Facilitate a brief discussion of this question:

 **How do the stanzas of this poem fit together?**

### Key Ideas

- The first and last stanzas frame the poem with the speaker’s main point.
- The second and third stanzas give details to support the speaker’s point in the first and last stanzas.
- They all focus on the reason why the speaker is feeling blue.

7. Display Fluency Practice for “Jazz Fantasia,” and direct students to the page in their *Learn* book. Tell students that they will practice reading a poem with appropriate phrasing.

### Language Support

Display the Fluency Reference Chart from the Reference Charts appendix, and direct students to the definition of *phrasing*.

8. Read the first two stanzas of the poem twice. Pause at the end of each line the first time, and pause according to the punctuation the second time.

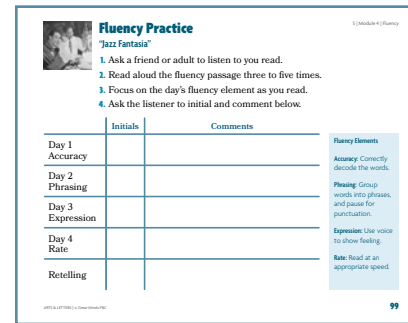
Ask this question:

 **What did you notice about each of the readings?**

### Key Ideas

- **first reading:** had more pauses, paused at the end of each line, broke apart words or phrases that seemed to go together with pauses
- **second reading:** had fewer pauses, paused at punctuation, grouped together similar ideas

9. Remind students that though poems are written in verse, or lines, readers use punctuation marks to group words together and better understand a poem’s meaning.



**Fluency Practice**  
"Jazz Fantasia"

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

**Fluency Elements**

- Accuracy:** Correctly decode the words.
- Phrasing:** Group words into phrases, and pause for punctuation.
- Expression:** Use voice to show feeling.
- Rate:** Read at an appropriate speed.

99

10. Ask this question:

 **Which signals a longer pause: a period or a comma?**

Reinforce the correct response: a period.

11. Direct attention to the commas, dash, and ellipses. Explain that these punctuation marks tell readers to slow down by briefly pausing or taking a breath.
12. Echo Read the first stanza of “Jazz Fantasia.”
13. Instruct students to read aloud “Jazz Fantasia” with a partner, using appropriate phrasing.
14. Tell students that they will focus on reading the poem with expression in an upcoming lesson.

## **Observe** | Describe *The migration gained in momentum* | 15 minutes

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1. Remind students that viewers look closely at different parts of a work of art to understand what is happening in it. Explain that students will look at how the figures and space are arranged in the work of art.
2. Display *The migration gained in momentum* without telling students the title or the artist’s name. Instruct students to examine the work of art for at least one minute, looking at the poses and body positions of the figures in the painting. Ask this question:

 **What do the figures’ body positions have in common?**

### **Key Ideas**

- They are leaning in the same direction.
- Their legs are spread apart.
- They are standing.
- They seem to be moving forward.

3. Ask this question:

 **What else do the figures have in common?**

**Differentiation Support**

Ask these questions to help students describe the figures in detail:

- What amount of detail did the artist use?
- What colors did the artist choose?
- What are the figures wearing? What are they carrying?

**Key Ideas**

- don't have facial features
- don't have a lot of detail
- wear similar colors
- wear hats and coats
- carry bags and suitcases

4. Remind students that they discussed the artist's use of negative space and positive space when they examined *Ghost* and *Rubbing/Loving* during module 2. Explain that those works of art are three-dimensional, but artists can show positive and negative space in two-dimensional images as well. Assess and activate prior knowledge by asking these questions:

 **What is positive space?**

 **What is negative space?**

Reinforce the correct responses:

- **positive space**—the areas around, between, or within shapes or forms in a work of art
- **negative space**—the empty space between and around the subject of a work of art

5. Tell students that looking at the positive and negative space helps viewers think about how the figures are arranged, or organized, in the painting. Ask this question:

 **Where do you see positive space in this work of art?**

**Language Support**

To help students understand the concept of negative and positive space, provide a visual (e.g., the outline of a leaf on a plain background) and explain the use of space.

**Key Ideas**

- the right side and bottom of the image where the figures take up most of the space
- the top-left corner, which includes a smaller group
- the bottom-left corner with a broken tree


6. Ask these questions:

 **Where do you see negative space in this work of art?**

 **What does negative space tell you about the perspective of the audience?**

**Key Ideas**

- **location of negative space:** light-brown areas between the figures
- **location of negative space:** area filled with horizontal marks between the two groups of figures
- **perspective of audience:** looking from above, looking from behind the people at a distance

7.  **Introduce the learning task.** Direct students to their journals. Instruct them to describe the figures and their arrangement in the painting. Tell students to use the art terms *figures*, *negative space*, and *positive space* in their writing.
- 

### Analyze Student Progress

**Monitor:** Do students describe how the figures form two crowds moving toward the distance with negative space around them?

**Offer Immediate Support:** If students need additional support describing the arrangement of the figures, direct attention to the two groups of figures and ask these questions: How are the groups moving? How are the groups related to one another in the space?

**Plan Future Practice:** Students practice describing what is happening in a work of art in lesson 20.

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8. Invite a few students to share their responses.

### Key Ideas

- The figures appear to be walking toward a distant location in the right corner and away from the negative space.
- The figures seem to lean forward toward their destination and away from the negative space.
- The figures create positive space on the right side.
- The figures and the negative space between the groups of figures become smaller in the background, making it look like the figures are coming together.

9. Tell students that they will learn more about poetry in the next lesson before taking a closer look at the work of art.

**LAND** 5 minutesReflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Notes**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about poetry?
- What did you learn from “Evenin’ Air Blues” and *The migration gained in momentum*?
- What did you learn to do?

Adding to knowledge charts is a concrete way for students to self-assess how their learning has progressed. Students reflect on their growing knowledge of the module topic and their own development as readers and writers. This reflection helps students identify what they may need to learn more about, including topic- and text-related knowledge and ELA knowledge related to the learning goals.

**ACHIEVEMENT DESCRIPTORS****MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.3.5 Summary:** MM.3.5.A, MM.3.5.C

**MM.5.5 Vocabulary:** MM.5.5.B, MM.5.5.B.a, MM.5.5.B.b, MM.5.5.C

**MM.7.5 Structure:** MM.7.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b, MM.12.5.C, MM.12.5.C.b, MM.12.5.C.c

**CP** Compose and Present Content

**CP.5.5 Language:** CP.5.5.B

**BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.B

**BU.4.5 Expression**

**DF** Develop Foundations

**DF.5.5 Fluency:** DF.5.5.A, DF.5.5.B

**DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 4

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Reveal:** What does a deeper look at tone reveal?


## OVERVIEW

### Preview


In this Reveal lesson, students analyze the speaker’s tone in “Evenin’ Air Blues” to determine what it reveals about the experience of some people who migrated to the North. Students continue to develop fluency by reading “Jazz Fantasia” with expression. During visual art instruction, students examine the use of movement in *The migration gained in momentum*. They use this information to describe how the painting creates a sense of momentum.

### Learning Goals

Analyze the tone of “Evenin’ Air Blues.”

 **LEARNING TASK:** Explain what the speaker’s tone reveals about their point of view regarding life in the North.

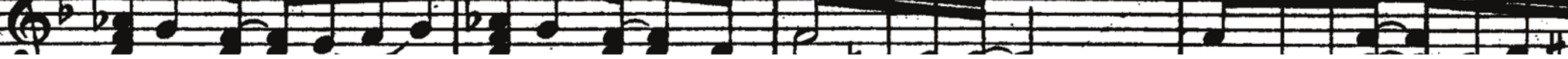
Examine *The migration gained in momentum*.

 **LEARNING TASK:** Describe how the artist creates a sense of momentum in *The migration gained in momentum*.

### Vocabulary

momentum (n.)

movement (n.)



## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Analyze Tone in “Evenin’ Air Blues”
- **Respond:** Describe the Speaker’s Point of View
- **Observe:** Examine Movement in *The migration gained in momentum*

### LAND

Reflect on Learning

## Materials

### TEACHER

- “Evenin’ Air Blues” poem (digital platform)
- *The migration gained in momentum* (digital platform)
- class Fluency Practice for “Jazz Fantasia” (*Learn* book, Fluency)
- Elements of Poetry (Reference Charts appendix)
- Syllable Types (Reference Charts appendix)

### STUDENTS

- “Evenin’ Air Blues” poem (*Learn* book, lesson 2)
- journal
- Fluency Practice for “Jazz Fantasia” (*Learn* book, Fluency)
- Glossary for Module 4 (*Learn* book)

## Preparation

- Determine how to display side by side Syllable Types and the term *momentum*. See the Observe section for details.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for “Jazz Fantasia” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “Evenin’ Air Blues.”
2. Display and Choral Read the Content Framing Question:  
What does a deeper look at tone reveal?
3. Explain that during a Reveal lesson the class focuses on only a part of the text—a part that is particularly complex or important. The class closely rereads and discusses this part to gain a deeper understanding of it. Tell students that in this lesson they will closely examine the poem to gain a deeper understanding of the speaker’s tone.

**LEARN** 53 minutes

## Read | Analyze Tone in “Evenin’ Air Blues” | 13 minutes

1. Direct students to “Evenin’ Air Blues,” located in the *Learn* book. Remind students that they identified the speaker as someone who moved up North. Ask these questions:

☰ **What point of view does the poet use?**

☰ **How do you know?**

Reinforce the correct responses: first-person because of pronouns like *I*, *me*, and *my*.

2. Explain that students will examine the language of the poem to determine the tone, or the speaker's attitude or feelings, in each stanza. Tell students that tone develops the speaker's point of view about their topic.
3. Instruct students to Think–Pair–Share to answer this question:

 **What is the topic of the first two stanzas?**

Reinforce the correct response: life in the North.

4. Direct attention to the first stanza. Engage students in Repeated Reading of the first stanza, starting with “Folks, I come.” Tell students to annotate words and details that reveal the speaker's tone.
5. Think aloud to model how to infer the speaker's tone.
6. Direct students to their journals. Instruct students to read the second stanza, starting with “This mornin’ for” and Jot–Pair–Share to answer this question:

 **How does the speaker feel about life in the North?**

#### **Differentiation Support**

Guide students to determine the tone of the metaphor that compares food to air by asking this question: How would the tone be different if the speaker just said that they are hungry?

#### **Key Ideas**

- The speaker feels weary and tired from not having enough to eat when they wake up in the morning.
- The speaker feels desperate since they have to chew air for food.
- The speaker feels discouraged and sad because they have even less to eat at the end of each day.

#### **Sample Think Aloud**

I notice that the first two lines repeat “told me de North was fine,” emphasizing that the speaker moved because people encouraged them to move North. When the speaker says, “about to lose my mind,” in the last line of the stanza, it feels like a big change from life being “fine.” The big difference between expectations and realities shows the speaker feels lied to and disappointed about life in the North. The speaker's tone is frustrated and sad.

7. Facilitate a brief discussion of the following questions:

 **What is the speaker's tone in the second stanza?**

 **How does the tone of the second stanza compare to the tone of the first stanza?**

**Language Support**

Provide a word bank of tone words to help students explain the speaker's tone. You may include words such as *apathetic, depressed, grim, melancholy, pensive, solemn, and weary*.

**Key Ideas**

- **tone:** weary, depressed
- **compare:** The tone of the second stanza is similar to the first in that the tone shows they are still frustrated but sadder and more weary because the speaker has nothing to keep them going.

8. Tell students to read the third and fourth stanzas, starting with “Believe I’ll do.” Ask this question:

 **What is the topic of the third and fourth stanzas?**

Reinforce the correct response: the blues.

9. Instruct students to Think–Pair–Share to answer these questions:

 **What is the speaker's tone in the third stanza and in the fourth stanza?**

 **How do you know?**

**Key Ideas**

- **tone in third stanza:** playful, resilient
- **how I know:** The first two lines are repeated, emphasizing that the speaker can do something to feel better, but the last two lines emphasize that the speaker can't keep the blues away forever.
- **tone in fourth stanza:** bitter, distressed
- **how I know:** The first two lines are repeated, emphasizing that the speaker is talking to the audience about the blues.
- **how I know:** The last two lines end with a shout, or exclamation, at the reader because the answer is obvious. The speaker is mad that readers would even have to ask.

## Respond | Describe the Speaker's Point of View | 22 minutes

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1. Facilitate a brief discussion of the following questions:


 **Does the speaker's tone stay the same throughout the poem?**

 **How do you know?**

**Key Ideas**

- No, because the frustrated tone in the first two stanzas seems different from the playful tone of the third stanza.
- No, because the feelings of frustration seem to turn into anger or irritation in the last two lines of the poem.

2. Explain that a speaker's tone often changes throughout a poem to capture their complex point of view about the topic.

3.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a response to this question:

 **What does the speaker's tone reveal about their point of view regarding life in the North?**

---

### Analyze Student Progress

**Monitor:** Do students describe the speaker's tone and how it expresses their point of view that life in the North is disappointing and just as bad as everywhere else?

**Offer Immediate Support:** If students need additional support explaining what the poem's tone reveals, direct them to their annotations and ask these questions: How does the speaker feel? Why does the speaker feel this way?

**Plan Future Practice:** Students practice examining language in "I Want to Write" and "I dwell in Possibility" in lesson 28.

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4. Invite a few students to share their responses.

### Key Ideas

- The speaker's irritation or bitter tone in the last stanza shows that life in the North is just as bad as life anywhere for this speaker because the speaker embodies the blues.
- The speaker's weary tone shows that they think the portrayal of a fine life in the North is a lie because hunger and sadness are what awaits in the North.
- The speaker's change from frustration to playfulness to sadness shows that life in the North is hopeless because even though they can try to chase the blues away, they can't escape the blues.

5. Read aloud lines 1–2, starting with "Folks, I come." Ask these questions:

 **Who is the speaker addressing?**

 **How do you know?**

Reinforce the correct responses:

- **who**—the audience
- **how**—“Folks,”

Emphasize that the comma after *folks* shows that the speaker is directly addressing their audience.

6. Explain that all poems have an audience, but not all poets directly address their audience. Ask this question:

 **What effect does the direct address have on the poem?**

#### Key Ideas

- more personal
- informal

7. Explain that when poets use a direct address, it often makes the poem feel informal or even intimate. Tell students that “Jazz Fantasia” is another poem that uses a direct address. Display the class Fluency Practice for “Jazz Fantasia,” and direct students to the page in their *Learn* book. Ask this question:

 **Whom does the speaker address?**

Reinforce the correct response: jazzmen, or jazz musicians.

8. Tell students that they will read the poem with expression to convey the direct addresses to the jazzmen and to emphasize the sound elements of the poem.

Fluency Practice		
"Jazz Fantasia"		
<ol style="list-style-type: none"> <li>1. Ask a friend or adult to listen to you read.</li> <li>2. Read aloud the fluency passage three to five times.</li> <li>3. Focus on the day's fluency element as you read.</li> <li>4. Ask the listener to initial and comment below.</li> </ol>		
	Initials	Comments
Day 1		
Accuracy		
Day 2		
Phrasing		
Day 3		
Expression		
Day 4		
Rate		
Retelling		

**Fluency Elements**

**Accuracy** Correctly decode the words.

**Phrasing** Group words into phrases, and pause for punctuation.

**Expression** Use voice to show feeling.

**Rate** Read at an appropriate speed.

9. Remind students that writers play with sounds of words by repeating the first letter of words, which is called alliteration. Display Elements of Poetry, located in the Reference Charts appendix. Ask this question:

 **Which terms describe how a poem sounds?**

Reinforce the correct responses: *onomatopoeia*, *repetition*, *rhyme*, and *rhythm*. Invite a student to read the definition of *onomatopoeia*. Tell students that they will identify onomatopoeia in the poem to help them read with appropriate expression.

#### Language Support

Direct students to the Fluency Reference Chart to review the definition of *expression*.

10. Instruct students to read “Jazz Fantasia” and annotate examples of alliteration and onomatopoeia as well as figurative language that identifies other repeated sounds. Invite a few students to share. Add annotations to the class Fluency Practice for “Jazz Fantasia.”

#### Key Ideas

- **alliteration:** repeated *d* and *b* sounds in the first stanza and *s* in the second
  - **onomatopoeia:** *husha-husha-hush*, *bang-bang*, *hoo-hoo-hoo-oo*
  - **figurative language:** comparisons to specific sounds in third stanza (e.g., “moan like an autumn wind” and “cry like a racing car”)
11. Tell students to work with a partner to decide whether the sounds that they annotated are soft, loud, pleasing, or harsh. Read aloud the first stanza with expression to model how to adjust volume and tone to emphasize the smooth, pleasing sounds of the repeated *s* and *husha-husha-hush*.
12. Instruct students to work with a partner to read the poem with expression, using their voices to convey the sounds to their audience. Encourage students to read the poem multiple times with their partner, focusing on a specific stanza each time.

## Observe | Examine Movement in *The migration gained in momentum* |

18 minutes

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1. Display *The migration gained in momentum*. Tell students to spend at least one minute examining the work of art, identifying any new details that they notice.

2. Facilitate a brief discussion of the following questions:

 **Who or what is moving in this work of art?**

 **What direction are they moving in?**

 **How do you know?**

### Key Ideas

- **who and what direction:** Two groups of people are moving toward the top right.
- **know:** Their body positions are forward leaning.
- **know:** Their legs are apart like they're walking.
- **know:** The figures are all facing the top right.

3. Introduce the vocabulary term *movement* by displaying the term and definition. Engage students in Vocabulary Exploration.

4. Ask these questions:

 **Where do the lines convey movement?**

 **Do the lines move in the same direction as the people?**

### Key Ideas

- **lines of figures:** feet are in midstep and bodies leaning forward as they are walking
- **lines in negative space:** wavy lines on the ground overlap—like the surface of moving water
- same direction as people

### Definitions

#### movement (n.):

1. a principle of design
2. the sense of motion or stillness in a work of art

5. Explain that artists can create a sense of movement in art not only by depicting movement like the people walking but also by repeating elements of art, such as colors, shapes, and lines. Ask this question:

 **Where do elements repeat in this painting?**

**Key Ideas**

- **colors:** green, black, and red
- **shapes:** hats and legs
- **lines:** the angle of the backs of the figures, the branches on the tree, the horizontal marks on the ground

6. Remind students that they discussed positive and negative space in the previous lesson. Ask these questions:

 **Where do you see the most negative, or empty, space?**

 **Where does the painting seem most crowded?**

Reinforce the correct responses:

- The left foreground is mostly negative space.
- The right background and middle ground are crowded.

7. Instruct students to Think–Pair–Share to answer this question:

 **How do the negative space and positive space connect to movement?**

**Key Ideas**

- Empty negative space focuses attention on where the lines and figures seem to be moving in the upper-right corner.
- The positive space makes it seem crowded and like there is a rush to get somewhere.

8. Display the name of the work of art: *The migration gained in momentum.*

9. Display side by side the term *momentum* and Syllable Types, located in the Reference Charts appendix. Instruct students to work with a partner to identify each syllable and syllable type, decode each syllable, and accurately blend the syllables to read the word.

### Differentiation Support

If students struggle with syllable division, guide them to annotate the vowels and consonants and apply their knowledge of common syllable division patterns (i.e., mo-men-tum). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel say?

Syllable Type	Examples	Definition
Closed	be-gin fun-my	a syllable that ends in one or more consonants and the vowel sound is usually short
Open	bro-ken car-go	a syllable that ends in a vowel and the vowel sound is usually long
Vowel-Consonant-e	rep-tile mis-take	a syllable that has a vowel followed by one consonant then an e; the e is silent and the vowel is long
Vowel Team	pea-nut en-joy	a syllable with two vowels together that make one sound; that sound can be long, short, or sometimes a special sound
Vowel-r Controlled	par-ty far-ther	a syllable with ar, er, ir, or ur; the vowel sound often changes
Consonant-le	lit-tle ta-ble	an unstressed final syllable that contains a consonant before the letter l, followed by a silent e
Other: Stable Final	fic-tion	a syllable at the end of a multisyllabic word that makes a stable sound (e.g., -tion, -sion, -cian, -ture, -cial, -cious, -tious)

10. Reinforce the correct response by saying the term *momentum*. Instruct students to repeat the term and simultaneously clap once for each syllable.
11. Display the term *momentum* and its definition. Invite a student to read aloud the definition.
12. Ask this question:


 What are some examples of things that can gain momentum, literally or figuratively?

### Key Ideas

- **literally:** a sled rolling down a hill, an apple falling from a tree
  - **figuratively:** an idea that gets more support from people over time, a meme that spreads online
13. Direct students to the Glossary for Module 4, located in the *Learn* book. Instruct them to write examples of things that can gain in momentum in the glossary.

### Definition

**momentum (n.):** the strength or force that allows something to continue or to grow stronger or faster as time passes

14.  **Introduce the learning task.** Direct students to their journals. Instruct them to respond to this question:

 **How does Jacob Lawrence create momentum in this painting?**

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### Analyze Student Progress

**Monitor:** Do students demonstrate an understanding of how repeated elements create a sense of movement to show the momentum of the groups in the painting?

**Offer Immediate Support:** If students need additional support describing the effect of movement, review the definitions of *momentum* and *movement* and ask these questions: What is the most likely reason the artist repeats these elements? How do the elements combine to make it look as though there is forward movement in the painting?

**Plan Future Practice:** Students practice examining a specific aspect in a work of art in lesson 21.

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15. Invite a few students to share their responses.

### Key Ideas

- The painter repeated lines and colors to direct the viewer's eye toward the top right of the painting, showing that the group is making progress toward a shared destination.
- The painter repeated lines and colors to create a sense of forward movement, showing that the groups are gaining momentum as they work together.
- The painter has the groups moving toward one another, with similar movements, colors, and shapes, showing that they will have more strength or momentum as they travel together.
- The painter chose to make the left foreground almost entirely negative space, which emphasizes that the figures are leaving to go somewhere else.

- 16.** Tell students that *The migration gained in momentum* is 18 inches tall by 12 inches wide and was painted by Black American artist Jacob Lawrence in 1940–1941. Lawrence used a type of paint called tempera and painted onto hardboard. The painting is one in a sixty-panel series titled *The Migration Series*. Each panel is treated as an individual painting, and viewers can examine a single panel individually or within the series to see the work of art as a whole.

## LAND 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about tone and point of view in poetry?
- What did you learn from “Evenin’ Air Blues”?
- What did you learn from *The migration gained in momentum*?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.8.5 Point of View, Perspective, and Purpose:** MM.8.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b, MM.12.5.C, MM.12.5.C.b

## **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

## **DF** Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

**DF.5.5 Fluency:** DF.5.5.A, DF.5.5.B

## **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.C

**DM.3.5 Schema Building**





# Lesson 5

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Distill:** What is a central idea in these texts?

## OVERVIEW

### Preview

In this Distill lesson, students listen to Langston Hughes’s poem “Homesick Blues” and discuss the themes in both “Evenin’ Air Blues” and “Homesick Blues.” Students strengthen their fluency by reading “Jazz Fantasia” at an appropriate rate. During visual art instruction, students use mood to consider what *The migration gained in momentum* conveys about migration. Then they determine a central idea about the painting.

**P** A Prologue to lesson 5 is available for students who need additional support.

### Learning Goals

Determine how “Evenin’ Air Blues” and “Homesick Blues” address similar themes.

**LEARNING TASK:** During a class discussion, share similar themes in “Evenin’ Air Blues” and “Homesick Blues.”

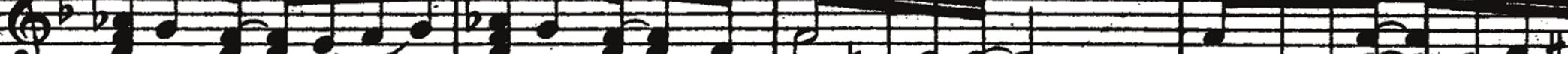
Conclude what *The migration gained in momentum* communicates about migration.

**LEARNING TASK:** Write about what *The migration gained in momentum* conveys about the experience of migration.

### Vocabulary

migrate (v.)

mood (n.)



## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss a Central Idea
- **Observe:** Interpret the Meaning of *The migration gained in momentum*

### LAND

Reflect on Learning

## Materials

### TEACHER

- “Evenin’ Air Blues” poem (digital platform)
- “Homesick Blues” poem (digital platform)
- “Homesick Blues” audio clip (digital platform)
- *The migration gained in momentum* (digital platform)
- Knowledge Card: *migrate*

### STUDENTS

- “Evenin’ Air Blues” poem (*Learn* book, lesson 2)
- “Homesick Blues” poem (*Learn* book)
- Talking Tool (*Learn* book)
- Fluency Practice for “Jazz Fantasia” (*Learn* book, Fluency)
- journal

## Preparation

- Determine how to display side by side “Evenin’ Air Blues” and “Homesick Blues.” See the Respond section for details.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for “Jazz Fantasia” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “Evenin’ Air Blues” and “Homesick Blues.”
2. Display and Choral Read the Content Framing Question:  
What is a central idea in these texts?
3. Explain that during a Distill lesson the class puts together what they learned from different parts of the text. The class uses evidence they gathered from the text to discuss a central idea. Tell students that in this lesson they will listen to another poem by Langston Hughes, “Homesick Blues,” and then revisit “Evenin’ Air Blues” to reflect on the meaning of the blues.

**LEARN** 53 minutes

## Read | Prepare for a Discussion | 15 minutes

1. Display and Choral Read today's discussion question:  
What common themes do these poems explore?
2. Remind students that in the previous lesson they examined the tone of “Evenin’ Air Blues” to determine the speaker's point of view about life in the North.

3. Explain that they will listen to an audio recording of Langston Hughes reading his poem “Homesick Blues.” Direct students to “Homesick Blues,” located in the *Learn* book. Play “Homesick Blues,” and instruct students to follow along. Instruct students to Think–Pair–Share to answer these questions:

 **Who is the speaker?**

 **What is happening in each stanza?**

Reinforce the correct responses:

- The speaker is someone who wants to go back to the South.
- **first stanza**—The speaker hears the trains and wants to go someplace else.
- **second stanza**—The speaker goes to the train station to find a train to the South.
- **third stanza**—The speaker says that homesick blues are awful, so he laughs to keep himself from crying.

4. Facilitate a brief discussion of these questions:

 **What does the speaker mean by “ma heart was in ma mouth”?**

 **What do you learn about homesick blues in the last stanza?**

#### Language Support

To leverage students’ home languages as resources to support learning, encourage students who share the same home language to discuss questions like this together, especially in preparation for larger class discussions.

#### Key Ideas

- **meaning:** His heart in his mouth could mean that he is so sad that he feels like he’s choking.
- **meaning:** His heart in his mouth could mean that he wants to cry.
- **last stanza:** Homesick blues is a terrible thing.
- **last stanza:** Laughter can help calm the homesick blues.

## Respond | Discuss a Central Idea | 20 minutes

1. Display and introduce the speaking and listening goal for today's discussion: Ask questions to deepen your understanding.
2. Explain that students can practice this goal by using a sentence frame. Direct students to the Talking Tool, located in the *Learn* book. Echo Read these sentence frames:
  - What do you mean by \_\_\_\_\_?
  - Can you tell me more about \_\_\_\_\_?

**Talking Tool**

**Listen Closely**  
 What do you mean by \_\_\_\_\_?  
 Can you tell me more about \_\_\_\_\_?

**Share What You Think**  
 I think \_\_\_\_\_ because \_\_\_\_\_  
 First, \_\_\_\_\_ Also, \_\_\_\_\_  
 I agree and I will add that \_\_\_\_\_  
 I disagree because \_\_\_\_\_  
 What you said makes me think \_\_\_\_\_

**Support What You Say**  
 In the text \_\_\_\_\_  
 For example, \_\_\_\_\_  
 One reason is \_\_\_\_\_ Another reason is \_\_\_\_\_  
 This evidence shows \_\_\_\_\_

### Teacher Note

During the class discussion, use the Module 4 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward this goal. As students practice their speaking and listening skills throughout the module, continue to use the tracker to monitor students' progress toward each goal.


3. Display side by side “Homesick Blues” and “Evenin’ Air Blues.” Explain that students will now engage in a discussion of this question:

**What is similar about these two poems?**

### Key Ideas

- same lines repeat
- title has *blues* in it
- same dialect
- don't like living in the North
- try to do something happy to chase away the blues

Emphasize that both speakers express the experience of moving to a new place.

4.  **Introduce the learning task.** Explain that students will use the sentence frames in the Talking Tool to ask questions that deepen their understanding. Continue the discussion by asking this question:

 **What common themes do these poems explore?**

#### Language Support

To remind students of the definition of *theme*, share themes from previous module texts.

- **“All Summer in a Day”**: effects of extreme settings, difficulty of adapting to extreme settings
- ***The Phantom Tollbooth***: the value of education, the importance of curiosity in gaining knowledge and wisdom, the importance of persistence in a literary journey, the reasons why words matter

---

#### Analyze Student Progress

**Monitor:** Do students share themes that are relevant to both poems, and do they use evidence from each poem to support their ideas?

**Offer Immediate Support:** If students need additional support identifying a common theme from the poems, ask this question: How is having the evening air blues similar to having the homesick blues?

**Plan Future Practice:** Students practice discussing central ideas in *Finding Langston* in lesson 23.

---

5. At the end of the discussion, reinforce key ideas.

#### Key Ideas

- The blues can affect a person physically and emotionally.
- People long for home even if they are in a “better” place.
- Joy can be found, even in times of hardship.
- One can escape the blues through the beauty of art.

#### Differentiation Challenge

To extend student thinking, instruct them to create an alternative title for either poem. Invite students to explain their responses.

- Tell students that they will continue their study of poetry by practicing a fluent reading of “Jazz Fantasia.” Direct students to Fluency Practice for “Jazz Fantasia,” located in the *Learn* book.
- Explain that they will practice reading “Jazz Fantasia” at an appropriate rate. Remind students that they already practiced reading with appropriate phrasing and expression, which can influence how quickly or slowly they read portions of the poem.

**Fluency Practice**  
 “Jazz Fantasia”

- Ask a friend or adult to listen to you read.
- Read aloud the fluency passage three to five times.
- Focus on the day’s fluency element as you read.
- Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

**Fluency Elements**

- Accuracy:** Correctly decode the words.
- Phrasing:** Group words into phrases, and pause for punctuation.
- Expression:** Use voice to show feeling.
- Rate:** Read at an appropriate speed.

**Language Support**

Direct students to the Fluency Reference Chart to review the definition of *rate*.

- Instruct students to read “Jazz Fantasia” with a partner, using an appropriate rate.
- Tell students that in the next lesson they will perform a fluent reading of “Jazz Fantasia.”

**Observe** | Interpret the Meaning of *The migration gained in momentum* |

**18 minutes**

- Display *The migration gained in momentum* and the title of the painting. Remind students that in the previous lesson they considered the vocabulary term *momentum*, and in this lesson they will look more closely at the term *migration*.
- Introduce the vocabulary term *migrate* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
- Explain that the suffix *-tion* can make a verb into a noun. Ask this question:



**Definition**

**migrate (v.):** to move from one country or place to live or work in another

**What do you think the term *migration* means?**

4. Remind students that in level 3 they learned about immigration and the many reasons individuals and groups move from one country to another. Explain that when people migrate, they do not always move to a different country but to another part of the same country.
5. Instruct students to Think–Pair–Share to answer this question:

 **What might cause people to migrate from one part of a country to another?**

#### Key Ideas

- better living conditions
  - better or more jobs
  - more freedom
  - better education
  - closer to family
6. Remind students that not only is the term *migration* in the title of this painting, but it is also part of the title of the whole series of paintings: *The Migration Series*. Explain that the painter Jacob Lawrence wanted to tell a story about migration, and part of that story included how it felt to migrate. Tell students that artists can convey emotions in their artwork. Introduce the vocabulary term *mood* by displaying the term and definition. Engage students in Vocabulary Exploration. Explain that Jacob Lawrence conveys mood through his use of color, movement, lines, and other elements of art.

#### Definition

**mood (n.):** the emotion or feeling often expressed in a work of art

7. Ask these questions:

 **How would you describe the colors in the figures and in the negative space in the painting?**

 **What mood do they convey?**

**Key Ideas**

- **description:** Figures are painted in repeated dark, muted, jewel-toned colors, with a few bright spots of yellow and white; negative space is a neutral, muddy brown.
- **mood:** Dark and muddy colors show sadness, dreariness, exhaustion; bright colors show hope and optimism.


8. Remind students of the discussion in a previous lesson about movement in the painting. Instruct students to Think–Pair–Share to answer these questions:

 **How would you describe the movement in the figures and in the negative space?**

 **What mood does the movement convey?**

**Key Ideas**

- **description:** Figures are walking in step, moving as a single group together; negative space is scratchy and uneven.
- **mood:** Figures show calm, determination, strength, hardship, and hope; negative space shows uncertainty, challenge, and instability.

9.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this question: What does the mood of *The migration gained in momentum* convey about the experience of migration? Encourage students to use the terms *color*, *movement*, and *space* in their answers.

#### Differentiation Challenge

To extend student thinking about the vocabulary terms, ask this question: How might a migration gain in momentum?

---

#### Analyze Student Progress

**Monitor:** Do students demonstrate understanding of how color, movement, and space contribute to a mood of hardship and determination?

**Offer Immediate Support:** If students need additional support articulating what the painting conveys about migration, review the definitions of *migration* and *momentum* and ask these questions: How might the figures in the painting be feeling? What does the painting show about migration? How does it convey this?

**Plan Future Practice:** Students practice concluding what a work of art communicates about the work's topic in lesson 22.

---

10. Invite a few students to share their responses.

#### Key Ideas

- The painting conveys a mood of hardship and uncertainty, which lets us know that migration can be a difficult experience. People have to leave their homes and sometimes their belongings behind. It can be made easier when people travel together as a group. Lawrence shows this through the dark colors, the movement of the figures, and positive space with groups walking and huddled together.
- The painting conveys a mood of determination and hope, which shows the viewer that migration can be a hopeful experience. Although there are dark colors, there are spots of bright yellow and white. The movement of the figures all together into a large area of positive space shows how strong people can be when they work as a group.

**11.** Explain that people are migrating in two groups in the painting. Ask these questions:

 **What is gained by moving as a group?**

 **What is lost?**

**Key Ideas**

- **gained:** help from each other
- **gained:** shared money and resources
- **gained:** moral support
- **lost:** individual choice
- **lost:** the ability to move at your own pace

**12.** Tell students that they will continue exploring migration as they learn about poets and other people who moved from one part of the United States to another during the early part of the 20th century.

## LAND **5 minutes**

### Reflect on Learning

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**1.** Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about migration?
- What did you learn from “Evenin’ Air Blues,” “Homesick Blues,” and *The migration gained in momentum*?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.2.5 Theme and Central Idea:** MM.2.5.A, MM.2.5.B

**MM.3.5 Summary:** MM.3.5.C

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.d, MM.5.5.B, MM.5.5.B.a, MM.5.5.B.b, MM.5.5.C

**MM.11.5 Connections:** MM.11.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b, MM.12.5.C, MM.12.5.C.b, MM.12.5.C.c

### CP Compose and Present Content

**CP.5.5 Language:** CP.5.5.B

**CP.8.5 Presentation:** CP.8.5.A, CP.8.5.B

### BU Build Understanding

**BU.2.5 Discovery and Evidence:** BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B, BU.3.5.C, BU.3.5.D, BU.3.5.E

**BU.4.5 Expression**

### DF Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

**DF.5.5 Fluency:** DF.5.5.A, DF.5.5.B

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.D

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 6

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?


## OVERVIEW

### Preview


In this Know lesson, students read an informational article and listen to “Daybreak Blues” by Memphis Minnie to learn about the blues stanza in music. Students write knowledge statements to express their knowledge of blues music. Students then return to “Evenin’ Air Blues” and compare the stanzas in the poem to the blues stanza in music. Students explain how Langston Hughes used elements of the blues in “Evenin’ Air Blues” to capture Black Americans’ experiences and their everyday language.

### Learning Goals

Build knowledge about blues music.

 **LEARNING TASK:** Write knowledge statements about “Blues in Poetry” and “Daybreak Blues.”

Compare the stanzas from “Evenin’ Air Blues” to the blues stanza in music.

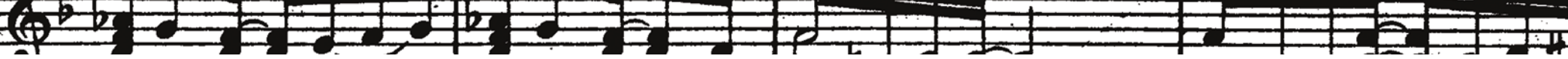
 **LEARNING TASK:** Explain how “Evenin’ Air Blues” expresses Black Americans’ experiences in their everyday language.

### Vocabulary

the blues

influence (n.)

influence (v.)



## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Build Knowledge About the Blues
- **Respond:** Express Knowledge About the Blues
- **Respond:** Examine the Form of “Evenin’ Air Blues”

### LAND

Reflect on Learning

## Materials

### TEACHER

- “Blues in Poetry” (digital platform)
- “Evenin’ Air Blues” poem (digital platform)
- “Daybreak Blues” (see Preparation section for details)
- “Evenin’ Air Blues” audio clip (digital platform)
- Knowledge Cards: *the blues, influence*
- Elements of Poetry (Reference Charts appendix)

### STUDENTS

- “Blues in Poetry” (*Learn* book)
- “Evenin’ Air Blues” poem (*Learn* book, lesson 2)
- journal
- World Knowledge Statements for Module 4 (*Learn* book)

## Preparation

- To access an audio clip of the song “Daybreak Blues,” search online using the following terms: “*Daybreak Blues*”, *Memphis Minnie, video*.

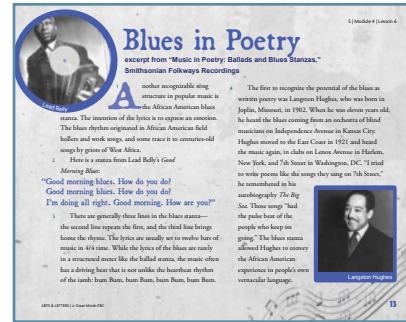
## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

# LAUNCH 2 minutes

## Read the Content Framing Question

1. Display “Blues in Poetry” and “Evenin’ Air Blues.”
2. Display and Choral Read the Content Framing Question: How do these texts build our knowledge?
3. Tell students that in this lesson they will build knowledge about form in poetry and music.



# LEARN 53 minutes

## Read | Build Knowledge About the Blues |

20 minutes

1. Direct students to the excerpt from “Blues in Poetry,” located in the *Learn* book.
2. Instruct students to read the title. Ask this question:

What do you notice and wonder about this text?

3. Instruct students to read the excerpt and annotate details that describe the blues stanza.

### Language Support

Based on your students’ needs, pause to define select words with a synonym (e.g., *ballad*, *griots*, *vernacular*).



4. Begin a list (e.g., on chart paper) with the title *The Blues*. Instruct students to Think–Pair–Share to answer this question:

 **What is a blues stanza in music?**

**Differentiation Support**

To help students select relevant information from their annotations, ask these questions:

- Where did the form originate?
- How many lines does a blues stanza have?

**Key Ideas**

- lyrics express emotion
- a popular African American music structure
- a rhythm that originated in African American field hollers and work songs
- three lines—the second repeats the first and the third completes the rhyme
- a form Langston Hughes used in poetry

Add responses to the list.

5. Tell students that the author refers to a “blues rhythm,” which is like a heartbeat rhythm. Assess and activate prior knowledge by asking this question:

 **What is rhythm?**

Reinforce the correct response: a regular, repeated pattern of sounds or movements.

**Differentiation Support**

To help students understand the concept of rhythm, lead them in tapping a heartbeat rhythm on their desks.

6. Explain that the article describes a kind of music called the blues. Introduce the vocabulary term *the blues* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
7. Add elements from the definitions to The Blues list (e.g., a feeling of sadness or melancholy, expresses a range of feelings from sadness and heartbreak to hope and joy).



### Definitions

#### the blues:

1. a feeling of sadness or melancholy; depression
2. a style of music that was created by African American musicians in the southern United States to express a range of feelings, from sadness and heartbreak to hope and joy

## Respond | Express Knowledge About the Blues | 15 minutes

1. Tell students that they will listen to the blues song “Daybreak Blues” performed by Memphis Minnie to deepen their understanding of this musical form.

### Teacher Note

Memphis Minnie was born Lizzie Douglas near Walls, Mississippi, in 1887. A few years after receiving her first guitar as a child, she ran away to play music on the streets of Memphis, Tennessee. She moved to Chicago in the 1930s and was an important contributor to the electric Chicago blues. Her career spanned the country blues of the 1920s to the electric blues of the 1950s. Throughout her long career, she recorded over 200 tracks and collaborated with many other famous blues musicians. Memphis Minnie influenced countless artists, but she was especially influential for Black female musicians by creating a life as a musician outside of what was available to women at the time. She is known as the “Queen of the Blues” and is remembered as an inventive guitarist, songwriter, and singer. Memphis Minnie passed away in Memphis at the age of 86.

2. Play “Daybreak Blues,” and instruct students to listen for elements of the blues stanza.

### Teacher Note


As students listen to the song, it may be hard to hear every lyric. They do not need to understand all the lyrics to make the necessary connections to the blues.

3. Invite a few students to share the elements of the blues stanza that they heard in the song.

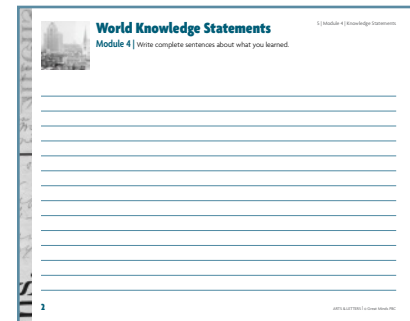
#### Key Ideas

- emotion of being tired, sad, or worn out
- heartbeat rhythm
- repeated lines
- rhyme

4. Play “Daybreak Blues” from 0:00 to 1:12, and instruct students to listen to answer this question:  
What are the blues?

5.  **Introduce the learning task.** Direct students to the World Knowledge Statements for Module 4, located in the *Learn* book. Instruct them to write a response to this question:

 **What do “Blues in Poetry” and “Daybreak Blues” show you about the blues?**




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#### Analyze Student Progress

**Monitor:** Do students describe how the rhythm, content, and lines are similar in blues poetry and blues music?

**Offer Immediate Support:** If students need additional support describing the similarities between stanzas in poetry and music, direct them to the second paragraph of “Blues in Poetry.” Tell students to identify how the traits of the blues stanza appear in the first stanza of the poem.

**Plan Future Practice:** Students practice forming knowledge statements about poetry in lesson 7.

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6. Invite a few students to share their responses.

**Key Ideas**

- The blues rhythm originated from African field hollers and can be heard in the heartbeat rhythm of “Daybreak Blues.”
- The blues expresses a wide range of emotions, such as heartbreak, exhaustion, amusement, and joy.
- The blues stanza was a popular form of American music that famous artists, such as Memphis Minnie, used.

**Respond | Examine the Form of “Evenin’ Air Blues” | 18 minutes**

1. Remind students that the author of “Blues in Poetry” said Langston Hughes was influenced by the blues music that he heard in New York City and Washington, DC.
2. Introduce the term *influence* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
3. Assess and activate prior knowledge by asking this question:

 **What kind of language and tone does the speaker use?**

**Key Ideas**

- language that sounds like spoken word or dialect
  - tone of frustration, sadness, bitterness
4. Tell students that they will identify the influences of blues music in “Evenin’ Air Blues.”
  5. Play “Evenin’ Air Blues,” and instruct students to listen for similarities to the blues stanza.
  6. Direct students to “Evenin’ Air Blues,” located in the *Learn* book. Tell students to read “Evenin’ Air Blues” and annotate similarities to the blues stanza.



**Definitions**


**influence (n.):** the power to change or affect someone or something

**influence (v.):** to affect someone or something in an important way

7. Direct students to their journals. Instruct students to Jot–Pair–Share to answer this question:

 **What influences of the blues stanza do you see in “Evenin’ Air Blues”?**

Reinforce the correct responses:

- third and fourth lines repeat the first and second lines
  - final line rhymes with the second and fourth lines
  - a steady rhythm
  - emotions like frustration and sadness
8. Explain that blues poetry is one form of poetry. Display Elements of Poetry, located in the Reference Charts appendix, and direct attention to *form*. Explain that *form* means “the shape or structure used in a story or poem to express knowledge or meaning.”
9.  **Introduce the learning task.** Direct students to their journals. Instruct students to answer this question: How did Langston Hughes use the blues to create a form of poetry that captures Black Americans’ experiences in their everyday language?

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### Analyze Student Progress

**Monitor:** Do students describe how the rhythm, content, and repetition in “Evenin’ Air Blues” are similar to the uniquely African American musical form of the blues?

**Offer Immediate Support:** If students need additional support identifying ways Langston Hughes uses language, ask this question: What kind of dialect does Hughes use for the speaker?

**Plan Future Practice:** Students practice analyzing “I Want to Write” and “I dwell in Possibility” in lesson 28.

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**10.** Invite a few students to share their responses.

**Key Ideas**

- by using the repetition of lines and rhythm of the blues, which came from African American field hollers and work songs
- by having the poem’s speaker express despair but also some happiness, just as the blues tell about the struggles and hope of Black Americans
- by including a dialect to make it sound like the spoken language of some Black people from the South

**11.** Tell students that they will continue to study how life and art influenced Chicago-based poets.

**LAND** 5 minutes

**Reflect on Learning**

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**1.** Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about form in music and poetry?
- What did you learn from “Blues in Poetry” and “Daybreak Blues”?
- What did you learn about rhythm?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A, MM.1.5.B

**MM.3.5 Summary:** MM.3.5.C

**MM.7.5 Structure:** MM.7.5.A

**MM.11.5 Connections:** MM.11.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b, MM.12.5.B, MM.12.5.B.b, MM.12.5.C, MM.12.5.C.c

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

### DF Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 7

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?

## OVERVIEW

### Preview

In this Know lesson, students read an informational article about the Great Migration. Then they synthesize their learning about the experiences of some Black Americans during the Great Migration. Students also reflect on how blues poetry, music, and art convey those experiences. They write knowledge statements to articulate their learning.

**P** A Prologue to lesson 7 is available for students who need additional support.

### Learning Goals

Express knowledge gained from “Great Migration.”

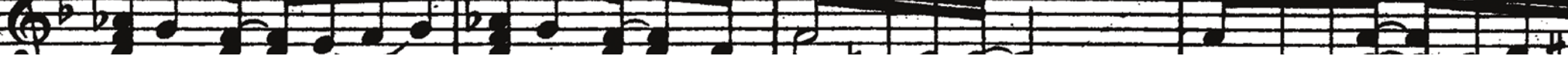
**LEARNING TASK:** Write knowledge statements about the Great Migration.

Express knowledge gained from “Evenin’ Air Blues,” “Homesick Blues,” and *The migration gained in momentum*.

**LEARNING TASK:** Write knowledge statements about the experiences of Black Americans during the Great Migration, using a verb in the perfect tense.

### Vocabulary

none



## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read “Great Migration”
- **Respond:** Participate in a Silent Discussion
- **Respond:** Express Knowledge

### LAND

Synthesize Learning

## Materials

### TEACHER

- “Great Migration” (digital platform)
- “Evenin’ Air Blues” poem (digital platform)
- “Homesick Blues” poem (digital platform)
- *The migration gained in momentum* (digital platform)
- Knowledge Card: *migrate*
- Syllable Types (Reference Charts appendix)
- Timeline for Module 4 (Reference Charts appendix)
- Fluency Reference Chart (Reference Charts appendix)

### STUDENTS

- “Great Migration” (*Learn book*)
- “Evenin’ Air Blues” poem (*Learn book*, lesson 2)
- “Homesick Blues” poem (*Learn book*, lesson 5)

- World Knowledge Statements for Module 4 (*Learn book*)
- Sentence Strategies for Module 4 (*Learn book*)
- Fluency Practice for “Jazz Fantasia” (*Learn book, Fluency*)

## Preparation

- Familiarize yourself with the concept of perfect tenses. See the second Respond section for details.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for “Jazz Fantasia” (*Learn book, Fluency*).

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “Evenin’ Air Blues,” “Homesick Blues,” and “Great Migration.”



2. Display and Choral Read the Content Framing Question: How do these texts build our knowledge?
3. Explain that during a Know lesson the class reflects on the knowledge they built and makes connections among texts to share what they know now. Tell students that in this lesson they will review the knowledge they have built about the poetry and art of Langston Hughes and Jacob Lawrence to write knowledge statements.

**LEARN** 53 minutes

## Read | Read “Great Migration” | 18 minutes

1. Tell students that they will build knowledge about the historical context of the poems and work of art they have studied. Display “Great Migration,” and direct students to the page in their *Learn* book.
2. Display the Knowledge Card for *migrate*, and direct attention to the image to spark students’ memory. Remind students that *migrate* means “to move from one country or place to live or work in another.”

3. Display side by side the term *discrimination* and Syllable Types, located in the Reference Charts appendix. Instruct students to work with a partner to identify each syllable and syllable type, decode each syllable, and accurately blend the syllables to read the word.

#### Differentiation Support

If students struggle with syllable division, guide them to annotate the vowels and consonants and apply their knowledge of common syllable division patterns (i.e., dis-crim-i-na-tion). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel or vowel team say?

Say the term *discrimination*. Instruct students to repeat the term and simultaneously clap once for each syllable. Tell students that they will read about how racial discrimination led to the Great Migration.

4. Read aloud the first paragraph of the article, starting with “The Great Migration.” Ask these questions:

 **What was the Great Migration?**


 **What does the author mean by “push factors” and “pull factors”?**

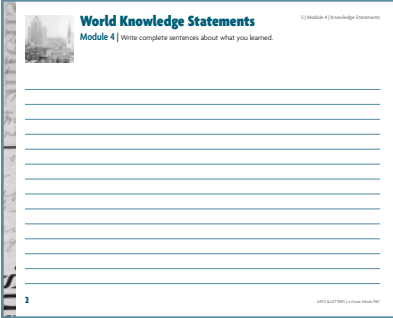
Reinforce the correct responses:

- The Great Migration was the movement of millions of Black Americans from the southern portion of the United States to cities in the North and West.
  - Push factors were reasons why people were pushed to leave home, and pull factors were reasons that pulled people to the new place.
5. Instruct students to read “Great Migration” and annotate the push and pull factors that inspired Black Americans to migrate from the South in the early 20th century.

#### Teacher Note

Jim Crow laws were an official effort to keep Black people separate from White people in the southern United States for many years. The laws were in place from the late 1870s until the civil rights movement began in the 1950s. The Ku Klux Klan is a terrorist group in the United States, formed after the Civil War ended in 1865 to frighten newly freed Black Americans and to take away their rights. By the 1990s the Klan had broken up into small groups, mostly in the southern states.

6.  **Introduce the learning task.** Direct students to the World Knowledge Statements for Module 4, located in the *Learn* book. Instruct them to write three knowledge statements to express knowledge they gained from the article about the Great Migration.




---

### Analyze Student Progress

**Monitor:** Do students' knowledge statements accurately describe elements of the Great Migration?

**Offer Immediate Support:** If students need additional support explaining the Great Migration, direct them to the terms *push factors* and *pull factors*. Instruct students to write one statement for each term to explain what pushed Black Americans from the South and what pulled Black Americans to the North and West.

**Plan Future Practice:** Students practice forming knowledge statements about poetry and the Great Migration in lesson 24.

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7. Invite a few students to share their statements. Add responses to the class World Knowledge Chart.

### Key Ideas

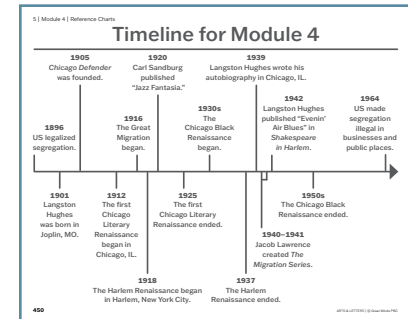
- The Great Migration was a time when millions of Black Americans from rural communities in the South moved to large cities in the North and West.
- It began around 1916.
- Many Black Americans were sharecroppers and didn't make enough money in the South, and Jim Crow laws limited freedom for Black people.
- Factories in the North and West needed workers, and better wages and living conditions were available in the North and West.
- Black artists spread new forms of music and art throughout the country.
- People still faced segregation, racism, and low-paying jobs in their new homes.

## Respond | Participate in a Silent Discussion | 17 minutes

1. Display the Timeline for Module 4, located in the Reference Charts appendix. Explain that a timeline helps people understand the order of events during a period of time.

### Differentiation Support

To support students as they read the timeline, direct attention to the title to help them find out the topic of the timeline and the labeled time periods for the time span. Review the events listed on the timeline.



2. Ask this question:

What names or events do you recognize on this timeline?

### Key Ideas

- Great Migration
- Langston Hughes
- Jacob Lawrence
- Chicago Literary Renaissance

3. Direct attention to the 1930s on the timeline. Ask this question:

Based on your knowledge of the word *renaissance*, what was the Chicago Black Renaissance?

Reinforce the correct response: a period of increased intellectual or artistic activity for the Black community in Chicago. Explain that like the Harlem Renaissance mentioned in the text, the Chicago Black Renaissance was a literary movement that began with the Great Migration in 1916 and continued through the 1950s.

4. Emphasize that both Hughes and Lawrence were part of the Great Migration. Explain that Hughes was a Black American writer and poet who lived and worked in cities in the North, such as New York City and Chicago. Tell students that Lawrence was born in New Jersey in 1917 as the son of migrant workers from the South and that he moved to New York as a teen, where he began painting and studied at a New York Public Library branch.
5. Direct students to “Evenin’ Air Blues” and “Homesick Blues,” located in the *Learn* book. Display *The migration gained in momentum*.
6. Display the following questions with the related poem or work of art around the room, and instruct students to begin a Chalk Talk.
  - How does “Evenin’ Air Blues” build our knowledge of the Great Migration?
  - How does “Homesick Blues” build our knowledge of the Great Migration?
  - How does *The migration gained in momentum* build our knowledge of the Great Migration?
7. Look for students to address key ideas in their silent discussions.

### Key Ideas

#### “Evenin’ Air Blues”

- speaker moved to the North based on promises of a better life, just like millions of Black Americans during the Great Migration
- speaker’s frustration at their living conditions shows that Black Americans could not escape racism
- reference to the blues relates to the ways that Black people spread new music through the country

#### “Homesick Blues”

- speaker shows how some Black people from the South felt homesick because large cities were often crowded and dirty
- speaker longs for home, even though millions of Black people left their homes
- reference to the blues relates to the ways that Black people spread new music throughout the country

**The migration gained in momentum**

- groups of Black Americans traveling during the Great Migration
- brown negative space on the left side of the painting shows the struggling farmlands that Black people were forced to work and wanted to leave
- two groups of figures show how Black people started joining the migration from the South

**Respond | Express Knowledge | 18 minutes**

1. Display the Sentence Strategies for Module 4, and direct students to the page in their *Learn* book.
2. Read aloud Strategy 7: Use the perfect tense to express various times and sequences of past actions and events or actions that will be completed at a specific time in the future.

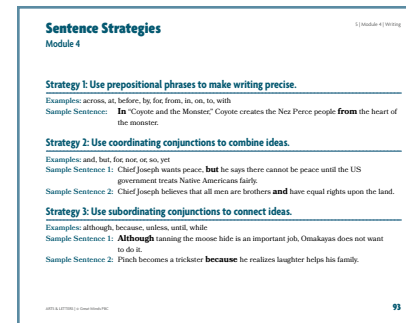
**Teacher Note**

In this Know lesson, students form verbs in the past perfect tense. They will form verbs in the present perfect and future perfect tenses later in the module.

3. Choral Read the first sample sentence: Blues music had developed in the South before the Great Migration.
4. Instruct students to Think–Pair–Share to answer this question:

 **What do the verbs tell you about when the events happened?**

Reinforce the correct response: *Had developed* indicates that the blues were around before the Great Migration.



5. Direct attention to the timeline. Ask this question:

 **Did Lawrence complete *The Migration Series* before or after Langston Hughes published “Evenin’ Air Blues”?**


Reinforce the correct response: before.

6. Instruct students to work with a partner to orally rehearse a sentence that shows the relationship between when *The Migration Series* and “Evenin’ Air Blues” were created. Tell students to use the first sample sentence on the Sentence Strategies page as a model.
7. Invite a few students to share their sentences, and reinforce the correct response: Lawrence had created *The Migration Series* before Langston Hughes published “Evenin’ Air Blues.”
8. Explain that the sample sentence and their sentences about Lawrence and Hughes use verbs written in the past perfect tense. Tell students that past perfect tense describes an event that was completed before another action in the past or completed before a specific time.
9. Ask this question:

 **What do the verbs in these sentences have in common?**

Reinforce the correct response: *had* and verbs ending in *-ed*.

10. Explain that to create past perfect tense, writers use *had* plus the past participle form of a verb. Tell students that the past participle form of a verb can be made by adding *-d* or *-ed* to the end of a verb, but some verbs are irregular and do not follow this rule. Display the following examples:
- present—begin
  - past—began
  - past participle—begun
  - present—choose
  - past—chose
  - past participle—chosen

11. Instruct students to complete the first sentence in the Your Turn section.
12. Invite a few students to share their responses, and reinforce the correct response: Langston Hughes had heard blues music on the streets of Kansas City before he started writing poetry.
13.  **Introduce the learning task.** Direct students to the World Knowledge Statements for Module 4, located in the *Learn* book. Instruct students to write three knowledge statements to express their knowledge about the experiences of Black Americans during the Great Migration. Tell students to use at least one example of the past perfect verb tense and to refer to the timeline for support.

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### Analyze Student Progress

**Monitor:** Do students' knowledge statements accurately describe elements of the Great Migration and include at least one example of the past perfect verb tense?

**Offer Immediate Support:** If students need support properly using the past perfect verb tense, provide an additional sample sentence: The first Chicago Literary Renaissance had ended before the Harlem Renaissance began.

**Plan Future Practice:** Students practice forming knowledge statements about poetry and the Great Migration in lesson 24.

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14. Display the Fluency Reference Chart and remind students of the elements of fluency: accuracy, phrasing, expression, and rate.

Fluency Reference Chart	
<b>fluency (n.):</b> the ability to read with accuracy, phrasing, and expression at an appropriate rate	
accuracy	correctly decode the words
phrasing	group words into phrases, and pause for punctuation
expression	use voice to show feeling
rate	read at an appropriate speed

- 15.** Tell students that poems are intended to be read aloud. Explain that there are competitions for people reading poetry aloud, called poetry slams, that are lively, dramatic, and often in front of a live audience. Ask this question:

 **How have you prepared to fluently read “Jazz Fantasia”?**

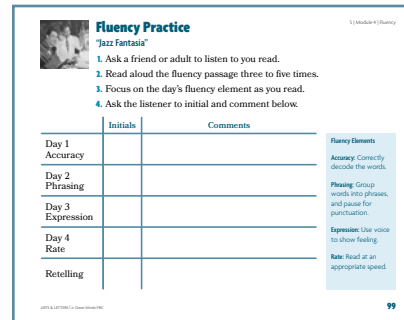
**Key Ideas**

- practiced pronouncing unknown words
- annotated the punctuation
- annotated the sound elements of the poem and rehearsed expressing them
- read the poem multiple times

- 16.** Direct students to the Fluency Practice for “Jazz Fantasia,” located in the *Learn* book. Tell students that as a culmination of their fluency work, they will perform a fluent reading of “Jazz Fantasia” in small groups.

**Language Support**

Provide time for students to practice independently reading the passage fluently before their performance for the group.



**Fluency Practice**  
"Jazz Fantasia"

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

**Fluency Elements**

- Accuracy:** Correctly decode the words.
- Phrasing:** Group words into phrases, and pause for punctuation.
- Expression:** Use voice to show feeling.
- Rate:** Read at an appropriate speed.

- 17.** If time allows, invite a few students to perform the fluency passage for the whole class.

**Teacher Note**

After this arc of explicit instruction on the elements of fluency (accuracy, phrasing, expression, and rate), students have numerous opportunities to practice fluent oral and silent reading during lessons. Encourage students to apply what they have learned about fluent reading when they read in class, and reinforce these skills with the fluency passages assigned for follow-up. See Implementation Resources for additional fluency resources and advice on identifying readers who need regular fluency support, setting goals, and tracking progress.

**LAND** 5 minutes

## Synthesize Learning

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1. Remind students of the Essential Question. Tell them that they will answer this question in different ways throughout the module. Ask the Essential Question:

 **What is the value of poetry?**

2. Use responses to reinforce these Knowledge Threads:

- Poetry is a literary art form used to share and evoke experiences and emotions.
- During the Great Migration, millions of Black Americans left the South to escape laws that enforced racial segregation and settled in other parts of the United States, like Chicago.
- The Chicago Black Renaissance is a literary movement that began with the Great Migration in 1916 and continued through the 1950s.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about poetry?
- What did you learn about the Great Migration?
- What did you learn from “Evenin’ Air Blues”?
- What did you learn from *The migration gained in momentum*?

## ACHIEVEMENT DESCRIPTORS

### **MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A, MM.1.5.B

**MM.5.5 Vocabulary:** MM.5.5.A.b, MM.5.5.C

**MM.11.5 Connections:** MM.11.5.A, MM.11.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b, MM.12.5.B, MM.12.5.B.b, MM.12.5.C, MM.12.5.C.b

### **CP** Compose and Present Content

**CP.5.5 Language:** CP.5.5.B

### **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A

**BU.4.5 Expression**

### **DF** Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

**DF.5.5 Fluency:** DF.5.5.A, DF.5.5.B, DF.5.5.C

**DF.10.5 Verbs:** DF.10.5.A

**DF.13.5 Sentence Construction:** DF.13.5.A

### **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**





# Lesson 8

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Wonder:** What do I notice and wonder about this text?

## OVERVIEW

### Preview

In this Wonder lesson, students read the introduction and chapter 1 of *Finding Langston* to learn about a young boy who has recently moved to Chicago. Students write what they notice and wonder about the text and use dictionaries to determine the meaning of a new or unknown word in the text. During writing instruction, students evaluate a research question and explain why researchers need an effective research question. This work prepares students to evaluate their own research question for Module Task 1.

**P** A Prologue to lesson 8 is available for students who need additional support.

### Learning Goals

Notice and wonder about *Finding Langston*.

**LEARNING TASK:** Write at least three things you notice about *Finding Langston* and at least three related questions.

Analyze what makes an effective research question.

**LEARNING TASK:** Explain why the research question on the Guided Research Log is effective: Who was Langston Hughes and what influenced his poetry?

### Vocabulary

research (n.)

research (v.)

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read *Finding Langston*
- **Respond:** Notice and Wonder About the Text
- **Write:** Evaluate Research Questions

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- class Notice and Wonder Chart for *Finding Langston* (*Learn* book)
- Knowledge Card: *research*
- Research Process (Reference Charts appendix)

### STUDENTS

- *Finding Langston*
- Notice and Wonder Chart for *Finding Langston* (*Learn* book)
- dictionaries
- journal
- Guided Research Log (*Learn* book, Writing)

## Preparation

- Determine how students will access dictionaries. See the Respond section for details.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for “The Laurel” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What do I notice and wonder about this text?
3. Introduce *Finding Langston* by reading aloud the title and author. Tell students that in this lesson they will write what they notice and wonder as they explore parts of the book and read the introduction and first chapter.

**Teacher Note**

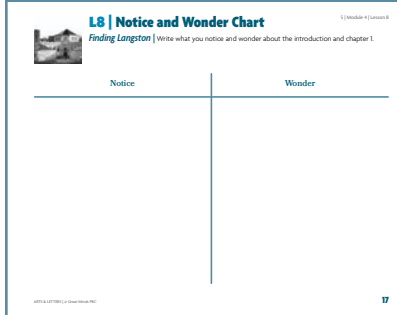
The text uses the terms *colored* and *Negro*. Reinforce that while these terms were used in the past, they are no longer acceptable. *Arts & Letters* materials use *Black* and *African American* to describe people of African or African American descent.

**LEARN** 53 minutesRead | Read *Finding Langston* | 13 minutes

1. Display the class Notice and Wonder Chart for *Finding Langston*.
2. Tell students to examine the front cover, back cover, and title page. Direct students to the Notice and Wonder Chart for *Finding Langston*, located in the *Learn* book. Instruct them to Jot–Pair–Share to answer this question:

 **What do you notice and wonder about *Finding Langston*?**

As students share, add responses to the class Notice and Wonder Chart.



**LB | Notice and Wonder Chart**  
*Finding Langston* | Write what you notice and wonder about the introduction and chapter 1.

Notice	Wonder

17

**Teacher Note**

As students share what they notice and wonder, listen for evidence of the knowledge and skills they built in previous modules. In addition, listen for connections among ideas in the texts as the module progresses. Use the information you gather to prepare for subsequent lessons with this text.

3. Tell students that they will notice and wonder about the introduction. Read aloud the introduction, and instruct students to listen for what they notice and wonder.
4. Tell students to write at least two things they notice and one related question on their charts.
5. Invite a few students to share their responses. Add responses to the class Notice and Wonder Chart. Tell students that though they just read poetry by a poet named Langston Hughes, this work of fiction includes a main character by the name of Langston who is not the poet.

## Respond | Notice and Wonder About the Text | 25 minutes

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1. Instruct students to annotate unknown words in the introduction.
2. Remind students that when they read a text for the first time, they may encounter new or unknown words. Ask this question:



**What strategies can help us understand the meaning of new or unknown words in a text?**

Reinforce correct responses:

- by using context clues, or hints in the text around the word, to figure out the meaning
  - by using knowledge of word parts, such as base words, roots, prefixes, and suffixes, as clues to the meaning
  - by looking up the definition in a glossary or dictionary
3. Explain that students will practice using a dictionary to look up the meaning of a key word they noticed and wondered about in the introduction. Think aloud to model how to identify a key word in the text that is likely unknown to students and whose meaning could be verified in a dictionary. Then model how to use an online dictionary to determine or clarify the term's precise meaning.

### Sample Think Aloud

In the first paragraph, I wondered about the word *solace*. The title of the book is *Finding Langston*, and it says Langston seeks solace at a library, so I want to know what that means. I can learn more about what Langston does at a library from reading the novel, and I can use a dictionary to look up the meaning of *solace*.

4. Instruct students to work with a partner to review the words they annotated and choose one word they are curious about and would like to look up to better understand the text.
5. Direct students to online dictionaries. Instruct them to work with their partner to look up the definition of their selected word. Remind students to use context, or refer back to the text, to help them choose the precise definition from multiple definitions.

#### Teacher Note

If students do not have access to online dictionaries, they may use print dictionaries. As needed, remind students that print dictionaries are alphabetized and organized by guide words, and model how to look up a term by referring to guide words.

6. Instruct students to share their words and definitions with a partner. Ask these questions:



**How do these words relate to what you noticed and wondered?**



**What additional questions do you have about *Finding Langston* now that you know the meaning of these words?**


7. Instruct students to read chapter 1 of *Finding Langston* and annotate what they notice and wonder.

#### Differentiation Support

Throughout this module, students read grade-level, complex text. Students may read independently or may require more support. Identify the level of support each student needs to progress toward independence. Implement an appropriate approach, such as reading with a partner, Choral Reading, Echo Reading, providing an audio recording, or listening to the teacher read aloud. If students listen to someone else read, instruct them to follow along with the text.

#### Language Support

Explain that the novel is written in the narrator's dialect, and explain that dialect is a form of a language that is spoken in a particular area and that uses some unique words, grammar, and pronunciations. To help students understand dialect, provide examples, such as how Langston says 'fore for *before* or 'cuz for *because*.

8.  **Introduce the learning task.** Instruct students to write at least three things they notice about chapter 1 and three related questions on their Notice and Wonder Chart.
- 

### Analyze Student Progress

**Monitor:** Do students write at least three things that they notice about *Finding Langston* and at least three related questions?

**Offer Immediate Support:** If students need additional support noticing something and asking a related question, instruct them to select one item they noticed and ask these questions: What made you notice this? What questions do you have about it?

**Plan Future Practice:** Students practice noticing things and asking questions about “I Want to Write” in lesson 26.

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9. Instruct students to Think–Pair–Share to answer these questions:

 **Which questions do you think will be answered with details from the novel?**

 **Which questions do you think will be answered only with research beyond the details of the novel?**

10. Invite a few students to share their questions, and add them to the class Notice and Wonder Chart.
11. Tell students that they will keep their questions in mind as they continue to read *Finding Langston*.

**Write | Evaluate Research Questions | 15 minutes**

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**Teacher Note**

Module 4 presents an opportunity for students to engage in research about Chicago poets. Students will learn about the research process in lessons 8–18 and will conduct independent research in lessons 25–30. This module provides instruction and related materials to support independent research of a Chicago-based poet. However, you may choose to customize the research topic to incorporate your community and local history by inviting students to research a local literary figure. If you choose to focus on local individuals, prepare for the module by identifying relevant sources to support student research. See lesson 25 for the introduction to independent research.

1. Direct attention to the World Knowledge Chart, and instruct students to look for information about Langston Hughes.
2. Begin a list (e.g., on chart paper) with two columns: What You Already Know and What You Want to Know. Direct students to their journals. Instruct them to Jot–Pair–Share to answer this question:

 **What do you already know about Langston Hughes?**

**Key Ideas**

- He was a poet.
- He wrote the poems “Evenin’ Air Blues” and “Homesick Blues.”
- His poetry was inspired by blues music.
- He was born in Missouri.
- He was a part of the Great Migration.
- His poetry conveyed the African American experience.

Add responses to the What You Already Know column.

3. Instruct students to Think–Pair–Share to answer these questions:

☰ **What else do you want to know about Langston Hughes?**

☰ **What questions do you have about him?**

#### Language Support

If possible, pair students who speak the same home language to discuss this question and work together to write their questions in English.

4. Invite a few students to share their responses. Add responses to the What You Want to Know column.

5. Tell students that in this module they will use a research process to learn more about a poet from Chicago. Explain that to prepare for their independent research, students will engage in a guided research process for Langston Hughes. Tell students that they can use the research process to answer their questions.

#### Teacher Note

Research skills, such as collecting and organizing textual evidence, drawing evidence from multiple texts, and synthesizing findings, are taught in all modules of all levels in *Arts & Letters* because students are always building knowledge from texts. In module 4, students integrate additional skills, such as determining a research focus and using key terms to narrow searches for relevant information, and apply them to a formal research project.

6. Introduce the vocabulary term *research* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



#### Definitions

**research (n.):** careful study or activity to find and report new knowledge about a subject

**research (v.):** to collect more information about a subject

7. Tell students that researchers follow a consistent process to collect, synthesize, and share information. Display Research Process, located in the Reference Charts appendix, and review the steps.

#### Teacher Note

Students will follow all steps of the research process as they complete Module Task 1. Keep Research Process displayed to support students. Students will also see the steps of the research process reflected in the Guided Research Log. Remind students that they have been developing their research skills throughout the year.

5 | Module 4 | Reference Charts

### Research Process

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Step 1: Determine the focus.

Step 2: Take notes from sources.

Step 3: Refine research.

Step 4: Synthesize knowledge.

Step 5: Share findings.

462

8. Tell students that they will use a research log that guides them through each step of the research process. Display the Guided Research Log, and direct students to the page in their *Learn* book. Read the prompt: Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log. Ask this question:

 **What is the research topic for the guided research?**

Reinforce the correct response: Langston Hughes.

5 | Module 4 | Writing

### Guided Research Log

Prompt: Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log.

Step 1 | Determine the focus. Review the research question. Explain why the research question is effective. Add categories of information to research that is relevant to the topic and research question.

Research Topic	Langston Hughes
Research Question	Who was Langston Hughes and what influenced his poetry?
What makes this an effective research question?	
Categories for Research	

45

9. Tell students that an effective research question is not too narrow and it is open-ended. Display the following nonexample:
- Which Langston Hughes poems were influenced by blues music?
10. Instruct students to read the question and Think–Pair–Share to answer these questions:

 **What sort of information would a researcher get from this question?**


 **Why isn't this an effective research question?**

Reinforce the correct responses: A researcher would only get a list of Langston Hughes's poems, and this would be ineffective because the question is too limited to research and share findings.

- 11.** Instruct students to review the questions they asked about Langston Hughes and identify one that fulfills the criteria for an effective research question. Tell students that they can revise questions, as needed.

#### **Differentiation Support**

To help students identify an effective research question, point out two questions and tell students to discuss which one would be more effective and why.

- 12.** Direct attention to the Research Question on the research log and read it aloud. Tell students that this is the research question they will use for guided research.
- 13.**  **Introduce the learning task.** Instruct students to answer this question on the research log: What makes this an effective research question?

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#### **Analyze Student Progress**

**Monitor:** Do students explain that the research question is not too broad or narrow and can be answered with evidence?

**Offer Immediate Support:** If students need additional support identifying what makes it a good research question, ask these questions: Is the question too broad? Is the question too narrow? Can the question be answered with evidence?

**Plan Future Practice:** Students practice evaluating a research question for Module Task 1 in lesson 25.

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- 14.** Invite a few students to share their responses.

#### **Key Ideas**

- Identifying what influenced his poetry as part of the topic gives the researcher something specific to look for.
- There can be many answers to “what influenced his poetry?”
- It is likely that there are resources about Langston Hughes’s life to answer part of the question.

- 15.** Tell students that they will work on the next part of Step 1 of the research process in the next lesson.

## LAND 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Finding Langston*?
  - What did you learn about the research process?
  - What did you learn about research questions?
2. Remind students that throughout the module they will read poems for fluency practice that were written by famous Chicago-based poets. Tell students that they will read the poem “The Laurel” by Harriet Monroe. Read aloud the poem and share this information about Harriet Monroe:

Native Chicagoan Harriet Monroe was a poet, editor, critic, and patron of the arts who founded *Poetry: A Magazine in Verse*, which is still published today. Her magazine published nearly all of the most famous poets of the 20th century and was one of the first to pay poets for their submissions.

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.e, MM.5.5.C

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a

### CP Compose and Present Content

**CP.2.5 Planning:** CP.2.5.A

## **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.B

**BU.4.5 Expression**

## **DF** Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

## **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.A

**DM.3.5 Schema Building**



# Lesson 9

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in this text?

## OVERVIEW

### Preview

In this Organize lesson, students read chapters 1 and 2 of *Finding Langston* to identify the characters, settings, and problems introduced at the beginning of the novel. Students explain how moving from Alabama to Chicago creates problems for Langston. During writing instruction, students determine categories that are relevant to the research question. This work prepares students to determine their research categories for Module Task 1.

**P** A Prologue to lesson 9 is available for students who need additional support.

### Learning Goals

Identify story elements in *Finding Langston*.

**LEARNING TASK:** Explain how moving from Alabama to Chicago creates problems for Langston.

Analyze information that is relevant to the research question.

**LEARNING TASK:** Generate category titles.

### Vocabulary

community (n.)

drawl (n.)

relevant (adj.)

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read and Annotate *Finding Langston*
- **Respond:** Describe Story Elements
- **Write:** Determine Categories for Research

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- Knowledge Cards: *community, influence*
- Syllable Types (Reference Charts appendix)
- Chicago El Train photograph
- Bronzeville Apartment Building photograph
- Rural Alabama photograph

### STUDENTS

- *Finding Langston*
- Story Map for *Finding Langston* (*Learn* book)
- Guided Research Log (*Learn* book, Writing)
- sticky notes

## Preparation

- Determine how to display side by side Syllable Types and the term *kitchenette* with its syllable division. See the Respond section for details.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for “The Laurel” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 1 and 2 and then explain how the settings create problems for Langston.

## LEARN 53 minutes

### Read | Read and Annotate *Finding Langston* | 15 minutes

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1. Remind students that they recently wrote their own narratives. Assess and activate prior knowledge by asking this question:

 **What does an author introduce at the beginning of a narrative?**

Reinforce the correct responses: characters, settings, problems.

2. Display the Story Map for *Finding Langston*, and direct students to the page in their *Learn* book. Tell students they will read chapters 1 and 2 to determine the characters, settings, and problems. Remind students that problems can be between characters, internal, or related to the setting.
3. Direct students to *Finding Langston*. Instruct them to read chapters 1 and 2 and annotate details about characters, settings, and problems.

## Respond | Describe Story Elements | 23 minutes

1. Direct students to the Story Map for *Finding Langston*. Instruct students to use their annotations to work with a partner to complete the Characters, Settings, and Problems portions of the story map. Listen for students to address key ideas in their discussions.

### Key Ideas

- **characters:** Langston—boy who lives alone with his father because his mother has died
- **characters:** Miss Fulton—neighbor in apartment building
- **characters:** Mrs. Robbins—Langston’s teacher
- **characters:** Lymon, Clem, Errol—boys at school who tease Langston
- **settings:** Chicago—block after block of cracked sidewalks; a lot of people who moved from the South
- **settings:** apartment—broken stairs, smelly hallways, a small room filled with furniture that does not belong to them, and it is loud outside
- **settings:** school—laughing and talking in his classroom that the teacher does not stop
- **settings:** Alabama—hot sun, dirt roads, his mother was always home, the door was open, and he fit in
- **problems:** Langston misses his mother and is lonely because his father isn’t the best company.
- **problems:** Langston does not like the apartment they are living in.
- **problems:** Langston does not feel like he fits in at school because others make fun of him.

2. For each category, invite a few students to share their responses.

The image shows a worksheet titled "L9 | Story Map" for the book "Finding Langston". The worksheet is designed for students to complete three sections: "Characters", "Settings", and "Problems". Below these sections is a question: "How has moving from Alabama to Chicago created problems for Langston?". The worksheet is part of a larger set of materials, as indicated by the page number "19" in the bottom right corner.

3. Direct attention to the term “kitchenette apartment” from page 2. Display side by side the term *kitchenette* and Syllable Types, located in the Reference Charts appendix. Instruct students to work with a partner to identify each syllable and syllable type, decode each syllable, and accurately blend the syllables to read the word.

#### **Differentiation Support**

If students struggle with syllable division, guide them to annotate the vowels and consonants and apply their knowledge of common syllable division patterns (i.e., kitch-en-ette). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel or vowel team say?

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable. Explain that kitchenette apartments were small apartments, usually consisting of a single room with a small kitchen.

4. Emphasize that the setting is important because Langston and his father have just moved to Chicago. Display the Chicago El Train photograph and the Bronzeville Apartment Building photograph. Ask this question:

 **How do these photographs add to your knowledge of where Langston lives now?**

#### **Key Ideas**

- I can see how many buildings there are.
  - The apartment buildings are all very close together.
  - It feels busy.
  - It looks run down or old.
5. Display the Rural Alabama photograph. Tell students that Alabama, where Langston moved from, is another setting in *Finding Langston*. Instruct students to work with a partner to find details about Alabama in chapters 1 and 2 and answer this question:

 **What were Langston’s home and school like in Alabama?**

### Key Ideas

- Langston liked the hot sun on the back of his neck, the sounds of cicadas, and kicking up the dust on the red dirt roads.
- Langston didn't have a key for his house in Alabama because the door had no lock.
- Langston could take his time walking home from school.
- Langston's mother was at home to greet him when he returned home from school.
- Langston felt like he fit in with the other kids at school.

6. Instruct students to add details about Alabama to the setting box of their story map.

7. Direct attention to the paragraph on page 8 that begins with “Hey, country boy!” and explain that Langston says that the students in his class laugh at the way he speaks. Remind students that *dialect* is a form of a language that is spoken in a particular area and that uses some unique words, grammar, and pronunciations. Ask these questions:

 **What do you notice about the way Langston pronounces words?**

 **What does his dialect tell us about him?**

### Language Support

To help students understand Langston's dialect, direct students to examples in the text and ask this question: What do you notice about how the words are spelled when Langston is narrating or speaking?


### Key Ideas

- **notice:** leaves off the beginning or ending of words: 'fore, 'cuz, 'bout, shoutin', 'cross
- **notice:** uses the term “ma'am”
- **dialect:** is from Alabama
- **dialect:** speaks like people from the South
- **dialect:** speaks similarly to people from a rural place

8. Direct attention to the paragraph on page 11 that begins with “What’d you say?” Introduce the vocabulary term *drawl* by displaying the term and definition. Engage students in Vocabulary Exploration. Ask this question:

 **Why do the boys make fun of Langston?**

#### Key Ideas

- Langston speaks differently than they do.
  - Langston sounds like he is from the South.
  - Langston speaks slower than people in the North.
9.  **Introduce the learning task.** Direct attention to the Story Map for *Finding Langston*. Instruct students to write a response to the question: How has moving from Alabama to Chicago created problems for Langston?

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#### Analyze Student Progress

**Monitor:** Do students make connections between the problems Langston faces in Chicago and what his life was like in Alabama?

**Offer Immediate Support:** If students need additional support answering the question, ask these questions: What did Langston like about living in Alabama? How has that changed since he moved to Chicago?

**Plan Future Practice:** Students practice organizing story elements in *Finding Langston* in lesson 10.

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10. Invite a few students to share their responses.

#### Key Ideas

- Langston misses things from Alabama that he does not have in Chicago, like the red dirt roads.
- Langston felt like he fit in with people in Alabama because they were similar, but in Chicago he is different.
- Langston is often reminded of things his mother would do in Alabama, but she is not in Chicago.

#### Definition

**drawl (n.):** to speak slowly with vowel sounds that are longer than usual

**11.** Explain that although *Finding Langston* is set in a real place and time, it is a work of narrative fiction. Read aloud the third paragraph of the introduction from “These three interconnected” to “and newfound opportunities” and instruct students to listen for information about the setting.

**12.** Introduce the vocabulary term *community* by displaying the Knowledge Card. Engage students in Vocabulary Exploration. Instruct students to Think–Pair–Share to answer this question:

 **What does the author mean that Chicago’s Black Belt is a “rich and vibrant community of newcomers and northerners”?**

**Key Ideas**

- Black people from Chicago live in the neighborhood.
- A lot of people just moved to this neighborhood from the South.
- The neighborhood is full of energy.

**13.** Instruct students to add details from the introduction about the setting to their story map.

**14.** Tell students that they will continue reading about Langston’s experiences in Chicago in lesson 10.



**Definitions**

**community (n.):**

1. a group of people who live in the same area
2. a group of people who have the same interests, religion, race, or culture

**Write | Determine Categories for Research | 15 minutes**

1. Display the Guided Research Log and direct students to the page in their *Learn* book. Direct attention to Step 1: Determine the focus. Ask these questions:

☰ **What did we already do to determine the focus?**

☰ **What do we need to do to complete Step 1?**

Reinforce the correct responses:

- **determine focus**—identified the research topic and research question
- **determine focus**—explained why the research question was effective
- **complete Step 1**—add categories for research

2. Ask this question:

☰ **What are the two parts of the research question?**

Reinforce the correct responses: 1) Who is Langston Hughes? 2) What influenced his poetry?

3. Display the Knowledge Card for *influence*, and direct attention to the image to spark students' memory. Remind students that *influence* means “to affect someone or something in an important way.”
4. Explain that researchers develop categories that help them find relevant information that answers a research question and that help them organize information as they take notes from sources. Introduce the vocabulary term *relevant* by displaying the term and definition. Engage students in Vocabulary Exploration. Tell students to read the research question, and ask these questions:

☰ **Which of the following topics would be relevant to answer the research question: information about blues poetry or details about the life of Carl Sandburg? Why?**

Reinforce the correct responses: information about blues poetry because blues music was an influence on Langston Hughes's poetry.

Guided Research Log	
<small>Prompt: Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log.</small>	
<small>Step 1   Determine the focus. Review the research question. Explain why the research question is effective. Add categories of information to research that is relevant to the topic and research question.</small>	
Research Topic	Langston Hughes
Research Question	Who was Langston Hughes and what influenced his poetry?
What makes this an effective research question?	
Categories for Research	

**Definition**

**relevant (adj.):** relating to a subject in an appropriate way

5. Form small groups and provide sticky notes to each group. Instruct students to write on each sticky note a topic that would help answer the research question. Listen for students to address key ideas in their discussions.

**Teacher Note**

Incorporate strategic, flexible ways to form groups of students throughout the module. Bringing together students who have different levels of reading, writing, or English language proficiency can promote rich conversation and exchange of ideas. Also, grouping students with similar levels of reading, writing, or English language proficiency can help focus students on a specific task with teacher support. As applicable, complement any of these groups by pairing students who speak the same home language.

**Differentiation Support**

To help students identify relevant ideas, provide several examples and nonexamples of ideas connected to Langston Hughes and what influenced his poetry. Instruct students to use a nonverbal signal (e.g., a thumbs-up) when they hear an idea that is relevant to the topic.


**Key Ideas**

- information about Langston Hughes's life
- information about his poems
- what his poems were about
- events in his life that he put into his poetry
- writers that influenced his poetry

6. Instruct students to group ideas that are similar and explain their reasoning for placing ideas together. Remind students that they only need to include ideas that are relevant to answering the research question.

**Differentiation Support**

To help students create groups, remind them of the two parts of the research question and ask this question: How do these ideas help answer the research question?

7.  **Introduce the learning task.** Instruct groups to write a category title on a sticky note for each of the lists they generated. Remind students that these titles should relate to their reasoning for the grouping.

**Key Ideas**

- Langston Hughes's life
- Langston Hughes's poetry
- Langston Hughes's influences or experiences

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**Analyze Student Progress**

**Monitor:** Do students write titles for categories that reflect relevant information needed to answer the research question?

**Offer Immediate Support:** If students need additional support developing categories, think aloud to model how to put similar ideas together and create a category title for the list.

**Plan Future Practice:** Students practice developing categories for their research for Module Task 1 in lesson 26.

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8. Direct attention to Categories for Research on the first page of their research log, and instruct students to choose and write three categories based on the categories they developed in their groups.
9. Tell students that they will begin Step 2 of the research process in lesson 10.

**LAND** 5 minutes**Reflect on Learning**

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the characters, settings, and problems in the novel?
- What did you learn from *Finding Langston*?
- What did you learn to do?

**ACHIEVEMENT DESCRIPTORS****MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A, MM.1.5.B

**MM.3.5 Summary:** MM.3.5.C

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.5.5 Vocabulary:** MM.5.5.A.b, MM.5.5.C

**MM.6.5 Diction:** MM.6.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.B, MM.12.5.B.b

**CP** Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

## **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C, BU.1.5.D

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

## **DF** Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

## **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**





# Lesson 10

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in this text?


## OVERVIEW

### Preview


In this Organize lesson, students read chapters 3 and 4 of *Finding Langston* to learn more about Langston's life and experiences in Chicago. Students organize story elements by describing Langston's experiences in a new setting. During writing instruction, students identify relevant information from a source and organize the information into categories on the Guided Research Log. This work prepares students to take and organize notes from a source for Module Task 1.

### Learning Goals

Describe a setting in chapters 3 and 4 of *Finding Langston*.

 **LEARNING TASK:** Describe Langston's experiences in a setting in Chicago.

Identify relevant information from a source.

 **LEARNING TASK:** Take and organize notes from a poem.

### Vocabulary

credible (adj.)

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read and Annotate *Finding Langston*
- **Respond:** Describe the Setting
- **Write:** Take Notes from a Source

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- “Evenin’ Air Blues” poem (digital platform)
- George Cleveland Hall Branch, Chicago Public Library photograph (digital platform)
- class Guided Research Log (*Learn* book, Writing)

## STUDENTS

- *Finding Langston*
- “Evenin’ Air Blues” (*Learn* book, lesson 2)
- “Blues in Poetry” (*Learn* book, lesson 6)
- “Homesick Blues” (*Learn* book, lesson 5)
- “Great Migration” (*Learn* book, lesson 7)
- journal
- Glossary for Module 4 (*Learn* book)
- Guided Research Log (*Learn* book, Writing)

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for “The Laurel” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 3 and 4 of *Finding Langston* to learn about a new place that Langston visits.

## LEARN 53 minutes

### Read | Read and Annotate *Finding Langston* | 22 minutes

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1. Direct students to *Finding Langston*. Ask this question:

 **What did you learn about Langston's life in chapter 2?**

#### Key Ideas

- is in Chicago after his mother's death
  - is different from life in Alabama
  - is difficult because of teasing from boys at school
2. Tell students that they will continue to learn about Langston's life in Chicago as they read. Instruct students to read chapter 3 of *Finding Langston* and annotate descriptions of the characters and settings.

3. Invite students to share their annotations with a partner. Listen for students to discuss key ideas.

#### Key Ideas

- **characters:** Langston’s father works long hours and brings food home.
- **characters:** Langston offers to read a letter to his father, who then feels insulted.
- **setting:** It is a small apartment with little furniture.
- **setting:** There are rats crawling in the walls and halls of the apartment building.
- **setting:** There is not much food at home.
- **setting:** There are loud noises and bright lights from the street.

4. Instruct students to Think–Pair–Share to answer these questions:



**How do Langston’s nights in Chicago differ from his nights in Alabama?**



**Why does Langston describe his nights in Alabama?**

#### Language Support

To help students understand Langston’s description of his former life in Alabama, explain that the phrase “I used to” on page 13 signals that Langston is describing something from his past, a time when he lived in Alabama.

#### Key Ideas

- **differ:** loud, unpleasant noises in Chicago instead of sounds from nature and his parents’ whispering
- **why:** because loud noises in Chicago remind him of sounds in Alabama he thought were loud

Emphasize that Langston’s description of the noisy, restless nighttime in Chicago led him to remember how peaceful and quiet his nights in Alabama were. Explain that throughout the novel, Langston’s experiences in Chicago often spark a memory from his past. These memories are often recounted in vivid detail to give readers a look at Langston’s life in Alabama.

5. Tell students that they will read about Langston’s experience in a new setting. Instruct students to read chapter 4 of *Finding Langston* and annotate details about a new setting and the memories it raises for Langston.

## Respond | Describe the Setting | 16 minutes

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1. Instruct students to share with a partner their annotations about the new setting. Listen for students to address key ideas in their discussions.

### Key Ideas


- big, fancy, bright ceiling; shiny floors
- smells like old paper, wood, glue; smells better than his mother's peach cobbler
- many Black people there
- many shelves of books
- books with words from his heart
- reminds him of the unimpressive library in Alabama
- reminds him of his parents' different descriptions of libraries
- reminds him that Black people could not visit some places in Alabama

2. Display the photograph of the George Cleveland Hall Branch, Chicago Public Library. Ask this question:

 **What knowledge about the setting do you gain from this photograph?**

### Differentiation Support

To support students as they describe how the photograph adds to their knowledge of the setting, tell students to compare the photograph to Langston's description of the library on page 19 of *Finding Langston*.

3.  **Introduce the learning task.** Direct students to their journals. Instruct students to summarize Langston's experience at the library in Chicago.

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### Analyze Student Progress

**Monitor:** Do students provide accurate, text-based responses that describe what happens during Langston's experience at the library?

**Offer Immediate Support:** If students need additional support describing Langston's experience at the library, tell them to refer to their annotations for chapter 4, and ask these questions: What does Langston do? How does he feel?

**Plan Future Practice:** Students practice summarizing the text in *Finding Langston* in lesson 14.

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4. Invite a few students to share their summaries.
5. Remind students that because *Finding Langston* is written from a first-person point of view, we get to read about Langston's experiences through his eyes. Ask this question:

 **How do Langston's ideas about libraries and reading affect how he describes the two libraries?**

### Key Ideas

- Because he is not allowed to enter the library in Alabama, his description is not positive. He describes the building from the outside because that is all he is able to experience.
  - Langston is able to enter the library in Chicago, and his description reflects the awe he feels seeing and entering the big beautiful building for the first time.
6. Tell students that they will continue to read about Langston's experiences in Chicago and Alabama in lesson 11.

**Write** | Take Notes from a Source | 15 minutes

1. Display the class Guided Research Log, and direct students to the page in their *Learn* book. Direct attention to Step 2: Take notes from sources. Choral Read the directions. Assess and activate prior knowledge by asking this question:

 **What is the purpose of note-taking?**

**Key Ideas**

- to gather information from sources to use in your own writing
  - to avoid plagiarizing, or using the words of other authors
  - to organize information to answer the research question
2. Tell students that the first source they will use is the Langston Hughes poem “Evenin’ Air Blues.” Model completing the Source and the Author sections of the research log.
  3. Introduce the vocabulary term *credible* by displaying the term, saying it, and simultaneously clapping once for each syllable. Instruct students to say the term and clap for each syllable.
  4. Display and read aloud these word parts and their definitions:
    - *cred* (root): believe
    - *-ible* (suffix): able to be

Direct students to the Glossary for Module 4, located in the *Learn* book, and instruct them to add the meaning of the root *cred* under *credible*.

5. Instruct students to work with a partner to infer the term’s meaning. Invite a few students to share their ideas. As students share, reinforce the correct definition. Ask these questions:

 **Why is it important to use credible sources when conducting research?**

 **Why is “Evenin’ Air Blues” a credible source?**

Guided Research Log	
<small>Prompt: Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log.</small>	
<small>Step 1   Determine the focus. Review the research question. Explain why the research question is effective. Add categories of information to research that is relevant to the topic and research question.</small>	
Research Topic	Langston Hughes
Research Question	Who was Langston Hughes and what influenced his poetry?
What makes this an effective research question?	
Categories for Research	

**Definition**

**credible (adj.):** able to be believed; reasonable to trust or believe

**Key Ideas**

- **important:** Researchers want to make sure their facts are correct.
- **important:** Researchers need to know whether the information is true.
- **credible:** The poem can be trusted because it is written by Langston Hughes, a well-known poet.

**6. Ask this question:**

 **How can “Evenin’ Air Blues” help answer the research question?**

**Key Ideas**

- Seeing Langston Hughes’s own words will give information about his poetry.
- Reading the poem shows what influenced his poetry.

**7. Remind students to balance their use of quotations from sources with writing in their own words. Tell students that they can take notes in different ways, including:**

- **quote**—use the same words as the author with quotation marks
- **paraphrase**—putting the author’s words in your own words; usually shorter than the original
- **summarize**—putting the main ideas or main points in your own words

**8. Ask these questions:**

 **When would a writer quote a source?**

 **When would a writer paraphrase or summarize?**

**Key Ideas**

- **quote:** when the words that the author uses are precise, specific, or powerful
- **quote:** when the meaning and words are important
- **paraphrase/summarize:** when information is very long
- **paraphrase/summarize:** when a reader can understand the evidence without reading it directly from the text
- **paraphrase/summarize:** when meaning is important but the wording is not

9. Direct students to “Evenin’ Air Blues,” located in the *Learn* book. Instruct students to silently read the poem. Then think aloud to model how to take relevant notes for each category on the research log.
10. Explain that researchers can build more knowledge by accessing more than one source of information. Ask these questions:

☰ **What other module texts could be credible sources to help answer the research question about Langston Hughes?**

☰ **How can they help answer the research question?**

**Key Ideas**

- **“Homesick Blues”**: gives us information about what influenced Langston Hughes’s poetry
- **“Blues in Poetry”**: tells about Langston Hughes’s poetry and how music influenced it
- **“Great Migration”**: tells about the time period when Langston Hughes was writing and what influenced his writing

11. Tell students to take notes from one of the following texts:

- “Homesick Blues,” Langston Hughes
- “Blues in Poetry,” Smithsonian Folkways Recordings
- “Great Migration,” *Britannica Kids*

12. Direct students to the second page of the research log. Instruct them to add their source, author, and categories to the appropriate columns on page 2.




**Sample Think Aloud**

In the poetry category, I will paraphrase the first few lines of the poem and write this sentence: The speaker of the poem moved to the North because others told him it would be better than the South.

I also want to include a quotation from the poem that shares the tone, so I will write the following line under the poetry category: “Been up here six months— / I’m about to lose my mind.”

Also, under influences/experiences I will summarize by writing this sentence: Langston wrote about the sadness and disappointment of life in the North.

- 13.  Introduce the learning task.** Instruct students to add relevant notes to each category on their Guided Research Log. Remind students to quote, paraphrase, or summarize their sources. Tell students that not every source will provide information for each category.

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### Analyze Student Progress

**Monitor:** Do students add relevant notes to the appropriate categories by quoting, paraphrasing, or summarizing?

**Offer Immediate Support:** If students need additional support taking notes from their text, add these sentence frames to the note-taking page: Langston Hughes was \_\_\_\_\_. Langston Hughes was influenced by \_\_\_\_\_.

**Plan Future Practice:** Students practice taking notes from a source in lesson 11.

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### Key Ideas

#### “Homesick Blues”

- **poetry:** “Homesick blues is / A terrible thing to have.” The speaker of the poem went to the train station, thinking about going back to the South. Langston Hughes is writing about the struggle of someone who has moved from the South to the North but is unhappy and misses home.

#### “Blues in Poetry”

- **poetry:** Langston Hughes said, “I tried to write poems like the songs they sang on 7th Street.”
- **influences or experiences:** Blues stanzas usually consist of three lines that express an emotion. Langston Hughes uses blues stanzas to show African American life in people’s language.

#### “Great Migration”

- **influences or experiences:** Between 1916 and 1970, many Black Americans moved from the rural South to cities in the North. People moved out of the South because of poor economic conditions, racial oppression, and reports of high-paying jobs in the North. “Seeking better civil and economic opportunities, many Black people were not wholly able to escape racism by migrating to the North.”

- 14.** Direct attention to the class Guided Research Log and to the notes from “Evenin’ Air Blues.” Ask this question:



**How does the information you found in your source relate to information from “Evenin’ Air Blues”?**

**Key Ideas**

- **“Homesick Blues”:** This poem is also about the sadness of someone who has moved to the North, so it adds to the notes from “Evenin’ Air Blues.”
  - **“Blues in Poetry”:** This article describes the structure of the poem “Evenin’ Air Blues,” so it gives more information about the poem.
  - **“Great Migration”:** This article tells the reasons people left the South and moved to the North, so it gives information about the situation of the speaker of the poem.
- 15.** Tell students that they will continue Step 2 of the research process in the next lesson by taking notes from another source.

**LAND** 5 minutes

**Reflect on Learning**

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- 1.** Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Langston Hughes?
- What did you learn from *Finding Langston*?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.3.5 Summary:** MM.3.5.A, MM.3.5.C

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.d, MM.5.5.C

**MM.8.5 Point of View, Perspective, and Purpose:** MM.8.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.A.b, MM.12.5.C, MM.12.5.C.b

### CP Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.f, CP.3.5.B

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

### DF Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 11

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in this text?

## OVERVIEW

### Preview

In this Organize lesson, students read chapters 5–7 of *Finding Langston* to learn what happens after Langston discovers the Chicago Public Library. Students organize story elements by describing what Langston learns during his next trip to the library. During writing instruction, students identify relevant source information and quote or paraphrase the source while organizing the information into categories on the Guided Research Log. This work prepares students to take and organize notes from a source for Module Task 1.

**P** A Prologue to lesson 11 is available for students who need additional support.

### Learning Goals

Describe how a setting supports a character in chapters 5–7 of *Finding Langston*.

**LEARNING TASK:** Describe what Langston learns from his trip to the library.

Identify relevant information from a source.

**LEARNING TASK:** Collect and sort notes in the Guided Research Log by using direct quotes, summarizing, and paraphrasing.

### Vocabulary

biography (n.)

namesake (n.)

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read and Annotate *Finding Langston*
- **Respond:** Summarize Chapter 7
- **Write:** Take Notes from a Source

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- “Langston Hughes” (digital platform)
- Syllable Types (Reference Charts appendix)
- Research Process (Reference Charts appendix)
- Knowledge Cards: *namesake, biography*
- class Guided Research Log (*Learn* book, Writing)

### STUDENTS

- *Finding Langston*
- “Langston Hughes” (*Learn* book)
- journal
- Guided Research Log (*Learn* book, Writing)

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for “The Laurel” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that in this lesson they will read chapters 5–7 of *Finding Langston* to learn what happens after Langston’s first trip to the library.

## LEARN 53 minutes

### Read | Read and Annotate *Finding Langston* | 20 minutes

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1. Remind students that they read in the previous chapter that Langston visited the George Cleveland Hall Branch of the Chicago Public Library. Lead students in a Whip Around to answer this question:

 **What is one word to describe Langston’s experience at the library?**

#### Language Support

Provide a word bank to help students describe Langston’s experience at the library. You may include words such as *exciting*, *confusing*, *pleasant*, *overwhelming*, *incredible*.

Tell students that they will read about what happens after Langston leaves the library, and tell them to pay close attention to what Langston says.

2. Direct students to *Finding Langston*. Instruct students to read the portion of page 23 from “I open the” to “talking to Grandma.” Ask this question:

 **What questions does Langston ask himself?**

**Key Ideas**

- “Why didn’t I tell Daddy about the library?”
- “Why didn’t I tell him about the boys at school and the way they poke fun every day?”
- “Why didn’t I tell him how alone I feel in a city full of people?”

**3.** Instruct students to read page 23 from “Ain’t nothing left” to the end of the chapter. Tell students to annotate details about Langston’s father.

**Language Support**

Tell students that *ain’t* is an informal English word that means “am not” or “is not.”

**4.** Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

**Key Ideas**

- can’t take on any more
- decided to leave Alabama after Langston’s mother died
- sold many of their belongings
- worked in the fields, chopped firewood, and carried heavy bundles in Alabama

**5.** Ask this question:



**What are the answers to Langston’s questions from the beginning of the chapter?**

Reinforce the correct responses:

- He doesn’t tell his father about what is happening to him in Chicago for the same reason he does not tell him how much he misses his mother.
- He thinks his father cannot take on any more than he has.

6. Instruct students to Think–Pair–Share to answer this question:

 **What does the phrase *take on* mean?**

**Key Ideas**

- to begin
- to do something
- to agree to a task

Explain that the phrase *take on* means “to begin to deal with something, such as a job or responsibility.” Langston feels that his father has many responsibilities and cannot handle any more.

7. Langston continues to ask many questions in the next chapters. Instruct students to read chapters 6 and 7 of *Finding Langston* and annotate the questions Langston asks.

## Respond | Summarize Chapter 7 | 18 minutes

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1. Instruct students to use their annotations to Think–Pair–Share to answer this question:

 **What is Langston curious about?**

**Key Ideas**

- who is allowed at the library
- the people in the photographs on the walls
- who built the library
- Miss Cook’s job
- checking out books
- why he is named Langston
- if his father likes his name

2. Display side by side the term *resident* and Syllable Types, located in the Reference Charts appendix. Instruct students to work with a partner to identify each syllable and syllable type, decode each syllable, and accurately blend the syllables to read the word.

#### **Differentiation Support**

If students struggle with syllable division, guide them to annotate the vowels and consonants and apply their knowledge of common syllable division patterns (i.e., res-i-dent). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel or vowel team say?

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

3. Direct attention to page 28, and ask this question:


 **How does Langston hear the word *residents*?**

Reinforce the correct response: The librarian tells Langston that the library is for Chicago residents. Explain that residents are people who live in a particular place. Tell students that although Langston doesn't learn what *residents* means, he does find some answers to his questions.

4. Form small groups. Instruct each group to use their annotations and the text to find answers to Langston's questions.
5. Invite a few groups to share their responses. Listen for students to address key ideas.

#### **Key Ideas**

- portraits of Black writers from the library's lecture series
- library for Chicago residents
- library built for community in honor of local physician George Cleveland Hall
- Miss Cook is librarian
- can check out up to five books for two weeks
- told his mother liked name Langston for a boy but his father wanted Henry Junior

6.  **Introduce the learning task.** Direct students to their journals. Instruct students to describe what Langston learns from his trip to the library.
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### Analyze Student Progress

**Monitor:** Do students write accurate, text-based sentences that describe what Langston learns about the library, famous Black poets, poems, and his name?

**Offer Immediate Support:** If students need additional support describing what Langston learns from his trip to the library, direct them to their annotations of the answers to Langston's questions in chapters 6 and 7.

**Plan Future Practice:** Students practice describing details in *Finding Langston* in lesson 14.

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7. Invite a few students to share their responses. Listen for students to address key ideas in their discussions.

### Key Ideas

- The library was built for the community in honor of a local Black physician.
- He can check out books with a library card and return them.
- He shares the same first name as the poet Langston Hughes.
- Langston Hughes's writing feels like it comes from Langston's heart.

8. Ask this question:

 **What does Langston learn at the library that relates to him?**

### Key Ideas

- He is Black and welcome to use the library.
- He can read books there and take them home.
- He has a namesake in poet Langston Hughes.

9. Emphasize that Langston learns he has a namesake in the poet Langston Hughes. Introduce the vocabulary term *namesake* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
10. Tell students that they will look more closely at Langston's experiences at the library in the next lesson.



### Definition

**namesake (n.):** someone or something that has the same name as another person or thing

## Write | Take Notes from a Source | 15 minutes

1. Display Research Process, located in the Reference Charts appendix. Direct attention to Step 2: Take notes and sources. Ask this question:

 **What do you know about taking notes from sources?**

### Key Ideas

- needs to be relevant to the question and categories
  - should be a balance of quoting from the source and paraphrasing and summarizing in my words
  - taking notes from multiple sources gives more information about the topic
  - source must be credible
2. Tell students that they will take notes from another source. Display “Langston Hughes” and direct students to the page in their *Learn* book. Explain that *Encyclopedia Britannica* is a credible source because it is a well-respected encyclopedia that contains carefully edited articles and is written by expert authors.

The screenshot shows the Encyclopedia Britannica article for Langston Hughes. The article includes a portrait of Hughes, a brief biography, and a section on his early life. The text describes his childhood in Lawrence, Kansas, his move to Cleveland, Ohio, and his time at Central High School. It also mentions his work on the *Harlem* magazine and his time at Columbia University in New York City.

**Langston Hughes**  
(1902-67)

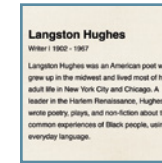
American writer Langston Hughes was celebrated for his poetry but he also wrote plays, children's books, and newspaper columns. His poems, which all of the joys and miseries of the ordinary Black man in the United States, have been widely read. Hughes was called "the poet laureate of Harlem," a reference to the predominantly Black area of New York City. He was an important figure in the Harlem Renaissance, a period of intense African American cultural renaissance and creative output in the 1920s and '30s.

**Early Life**  
James Mercer Langston Hughes was born on February 1 in Joplin, Missouri. It was long believed that he had been born in 1902, but new research released in 2018 indicated that he might have been born in 1901. When he was a baby his parents separated, and his father went to Mexico. Hughes grew up and went to school in Lawrence, Kansas, where his grandmother helped raise him. After she died he and his mother moved several times before settling in Cleveland, Ohio. Hughes attended Central High School, where he was on the track team and wrote poems for the school magazine. After graduation he went to Mexico for a year to live with his father. In 1925 he enrolled at Columbia University in New York City, but he left after a year.

After leaving Columbia University Hughes explored Harlem and worked as a steward on a freighter, which enabled him to travel to Africa and Europe. In 1925, while living in Washington, D.C., he showed some of his poems to American poet Vachel Lindsay. Lindsay commented favorably on his work and introduced it to a wider audience.

3. Tell students that this article is a biography. Explain that *bio-* means “life” and *graphia* means “record or account.” Ask this question:

What do you think the word *biography* means?



### Definition

**biography (n.):** a piece of writing about a real person's life, written by someone else

Reinforce the correct response by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

4. Instruct students to read “Langston Hughes” and annotate information related to their research categories.

### Differentiation Support

Provide writing utensils in three colors or provide three different annotation symbols. Instruct students to use a different color or symbol to annotate information related to each of their research categories.

5. Explain that the organization of a source can help researchers understand their topic and take notes. Ask these questions:

What do you notice about the way the author of this article organizes information about Langston Hughes?

How does the organization of the article help you understand something about Langston Hughes?

### Key Ideas

- **notice:** the order in which things happen
- **notice:** chronological, or time, order
- **notice:** from his birth in 1901 to his death in 1967
- **organization:** follow what he does throughout his life
- **organization:** understand what happens in his life that leads to his becoming a poet
- **organization:** learn about his accomplishments after he becomes a writer

Emphasize that the text structure is chronological because it is a biography of Langston Hughes's life.

6. Remind students that in the previous lesson they read another article, “Great Migration,” and some students took notes on the article. Ask these questions:

 **What did you notice about the way the author of this article organizes information about the Great Migration?**

 **How does the organization of the article help you understand something about the Great Migration?**

#### **Key Ideas**

- **notice:** the main causes of the Great Migration and the effects
- **notice:** the push factors, pull factors, and life after migration
- **organization:** learn about what pushes people to leave their homes in the South, and what pulls them to move to the North
- **organization:** understand what life is like after millions of Black people move from the South to the North

Emphasize that the text structure is cause and effect because the article connects the reasons why the Great Migration happened with what life was like after the event.

7. Instruct students to Think–Pair–Share to answer these questions:

 **How is the text structure similar and different in the two articles?**

 **How does paying attention to the way texts are organized help you when taking notes?**

#### Key Ideas


- **similar:** Both give dates when events happen. Both talk about events that happen during a similar time period.
- **different:** “Langston Hughes” tells all the events in the order in which they happen, and the article lists many dates. “Great Migration” is not as focused on when things happen but why they happen and the results.
- **taking notes:** helps a researcher focus on key ideas in their sources
- **taking notes:** helps a researcher understand what they are reading because they will know what to look for in the article
- **taking notes:** helps a researcher understand the relationship between events or concepts

8. Remind students that they can take notes by using quotations, paraphrasing, or summarizing. Tell students that they can also take notes by writing a single fact from a source without quoting the entire sentence. Read aloud the portion of the article under Early Life from “James Mercer Langston” to “born in 1901.”

9. Display the class Guided Research Log. Explain that single facts do not need to be quoted when taking notes because the exact words of the author are not important, and they would be difficult to paraphrase or put into your own words. Think aloud to model how to write a single fact in the notes and write the note on the research log.

#### Sample Think Aloud

In the article, I see important facts about who Langston Hughes is: “James Mercer Langston Hughes was born on February 1, 1901, in Joplin, Missouri.” In this case, I will write the single fact in a short phrase: born on February 1 in Joplin, Missouri.

- 10.** Direct students to the Guided Research Log, located in the *Learn* book. Direct attention to the next chart in Step 2 and tell students to add their Source, Author, and Categories to the columns.
- 11.**  **Introduce the learning task.** Instruct students to use their annotations from “Langston Hughes” to write notes from the source in the relevant categories. Remind students to use quotations, paraphrase, summarize, and write short facts.

**Guided Research Log** 1 | Module 4 | Writing

**Purpose:** Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log.

**Step 1 | Determine the focus:** Review the research question. Explain why the research question is effective. Add categories of information to research that is relevant to the topic and research question.

Research Topic	Langston Hughes
Research Question	Who was Langston Hughes and what influenced his poetry?
What makes this an effective research question?	
Categories for Research	

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### Analyze Student Progress

**Monitor:** Do students add relevant notes to the appropriate categories by using quotations, paraphrasing, or summarizing?

**Offer Immediate Support:** If students need additional support taking notes from the source, direct students to their annotations and ask this question: Which category does this information fit with?

**Plan Future Practice:** Students practice taking notes from a source in lesson 13.

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**12.** Invite a few students to share their notes.

**Key Ideas**

- **life:** born on February 1, 1901, in Joplin, Missouri
- **life:** wrote poems for the school magazine in high school
- **life:** went to Columbia University in New York City in 1921 and left school after a year
- **life:** also wrote novels, plays, essays, short stories, and children’s books
- **life:** wrote for the *Chicago Defender*
- **life:** died in New York City on May 22, 1967
- **poetry:** “was called ‘the poet laureate of Harlem,’ a reference to the predominantly Black area of New York City”
- **poetry:** first book of poetry was *The Weary Blues*
- **poetry:** wrote a book of poems for children, *The Dream Keeper and Other Poems*
- **influences or experiences:** “After leaving Columbia University, Hughes explored Harlem and worked as a steward on a freighter, which enabled him to travel to Africa and Europe.”
- **influences or experiences:** American poet Vachel Lindsay introduced Langston Hughes’s work to a wider audience.

**13.** Tell students that when using multiple sources, it is important to see the connections between the information in them. Think aloud to model how to explain connections between “Evenin’ Air Blues” and “Langston Hughes.”

**14.** Instruct students to return to their notes from their first source, the poem, and add a connection based on what they learned from the “Langston Hughes” article.

**15.** Tell students that they will address Step 3 of the research process in the next lesson.

**Sample Think Aloud**

The speaker in “Evenin’ Air Blues” says that he “come[s] up North.” In the *Encyclopedia Britannica* article, I learned that Hughes was born in Missouri and moved to New York. These two pieces of evidence from different sources are connected because they both describe paths from the South to the North.

**LAND** 5 minutes

## Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Langston Hughes?
- What did you learn from *Finding Langston*?
- What did you learn to do?

**ACHIEVEMENT DESCRIPTORS****MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A, MM.1.5.B

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.a, MM.5.5.A.d, MM.5.5.B, MM.5.5.B.c, MM.5.5.C

**MM.7.5 Structure:** MM.7.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.B, MM.12.5.B.b

**CP** Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.f, CP.3.5.B

**BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

**DF** **Develop Foundations**

**DF.3.5 Phonics and Spelling:** DF.3.5.A

**DM** **Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**





# Lesson 12

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Reveal:** What does a deeper look at a character reveal?


## OVERVIEW

### Preview


In this Reveal lesson, students read portions of *Finding Langston* to examine Langston's reactions to poems written by Langston Hughes. Students explain how Langston's thoughts and feelings influence his description of Langston Hughes and Hughes's poetry. During writing instruction, students identify where there is a gap in their research and explain why it is a gap. This work prepares students to refine their research for Module Task 1.

### Learning Goals

Examine a character's response to Langston Hughes's poetry in *Finding Langston*.

 **LEARNING TASK:** Explain why Langston compares Langston Hughes to a magician in chapter 13.

Identify areas of research where more information is needed to answer the research question.

 **LEARNING TASK:** Identify a research gap and explain why it is a gap.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Examine a Character in *Finding Langston*
- **Respond:** Explain How Point of View Affects Description
- **Write:** Refine Research

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*

### STUDENTS

- *Finding Langston*
- journal
- Guided Research Log (*Learn* book, Writing)

## Preparation

- none

## Follow-Up

- Before the next lesson, students read chapter 8 of *Finding Langston*.
- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for “The Bean Eaters” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at a character reveal?
3. Tell students that in this lesson they will review portions of *Finding Langston* and examine Langston's thoughts and feelings as he reads Langston Hughes's poems.

## LEARN 53 minutes

### Read | Examine a Character in *Finding Langston* | 18 minutes

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1. Assess and activate prior knowledge by asking this question:

 **What do you know about the narrator of *Finding Langston*?**

#### Key Ideas

- a boy named Langston
- from Alabama
- moved to Chicago with his father after his mother died
- left most of his belongings in Alabama
- isolated and lonely in Chicago
- thinks often about his former home
- enjoys reading books at a public library near his home
- has the same first name as poet Langston Hughes
- the cover of the book has his name

**2. Ask this question:**

 **How do you know this information about Langston?**

**Key Ideas**

- Langston is the narrator.
- The novel is written in first person.
- He describes people, places, and events in his life.
- We know what he thinks and feels about details and events in his life.

**3.** Remind students that Langston has made several visits to the George Cleveland Hall Branch of the Chicago Public Library, a place where he finds solace in his new city. During his trips to the library, Langston takes an interest in a book of poetry written by Langston Hughes.

**4.** Direct students to *Finding Langston*, and direct attention to the poem on page 21. Read aloud the poem, starting with “I pick up.” Ask this question:

 **What does the poem describe?**

**Key Ideas**

- picking up and putting down life
- moving from one place to another
- moving to northern American cities

5. Instruct students to Think–Pair–Share to answer these questions:

 **How does the speaker of the poem feel about the topic?**

 **How do you know?**

#### Language Support

To support students in their understanding of the speaker’s use of language, guide students to examine the comparison between life and baggage in the line “I pick up my life.” Ask these questions: What does this tell you about the speaker’s life? How might the speaker bring his life to a new place?

#### Key Ideas

- **feels:** like their life is something they can pick up and move somewhere else
- **know:** describes picking up their life as though it is a piece of luggage
- **feels:** not excited about moving to another place
- **know:** does not use words that show excitement or enthusiasm

6. Instruct students to read the portion of pages 21–22 from “Any kind of” to “home and waiting” and annotate Langston’s thoughts and feelings.

7. Instruct students to Think–Pair–Share to answer these questions:

 **How does Langston react to the poem on page 21?**

 **Why do you think he reacts this way?**

#### Key Ideas

- **reacts:** Langston feels like the words are from his own heart.
- **why:** He has moved his life to another place like the speaker of the poem and connects with the speaker’s matter-of-fact description of moving.
- **reacts:** He continues to read until someone stops him.
- **why:** He wants to read more words to which he connects.

8. Direct attention to page 29. Instruct students to work with a partner to read the portion of pages 29–30 from “I go back” to “Cook looks up” to analyze another poem and Langston’s reaction.

9. Ask this question:


 **What does this poem describe?**

**Key Ideas**

- sunrise in Alabama
- plans for writing music to describe a sunrise in Alabama
- the smells and sights of nature in Alabama

10. Instruct students to Think–Pair–Share to answer these questions:

 **How does the speaker of the poem feel about the topic?**

 **How do you know?**

**Key Ideas**

- **feels:** wants to capture the beauty of an Alabama sunrise
- **know:** wants to write beautiful music about Alabama; uses words like “purtiest,” “heaven,” and “soft”
- **feels:** enjoys elements of nature in Alabama; thinks daybreak in Alabama is special
- **know:** vividly and positively describes parts of nature during a sunrise in Alabama

**11.** Instruct students to Think–Pair–Share to answer these questions:

 **How does Langston react to the poem? Why?**

**Differentiation Support**

To support students as they explain Langston’s reaction to the poem, instruct students to read the portion of page 1 from “Never really thought” to “sound at all” and ask this question: How does Langston feel about Alabama?


**Key Ideas**

- **how:** feels choking in his throat like he might cry; stands up quickly and knocks over his chair
- **why:** connects to speaker’s description of daybreak in Alabama; is embarrassed about his strong feelings; is homesick for Alabama

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## **Respond** | Explain How Point of View Affects Description | 20 minutes

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1. Direct attention to page 32, and read aloud the portion from “I sound like” to “knew I had.”
2.  **Introduce the learning task.** Direct students to their journals. Instruct them to respond to this question: Why does Langston compare Langston Hughes to a magician? Remind students to find evidence from both Langston Hughes poems in *Finding Langston* and Langston’s reactions to the poetry.

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### **Analyze Student Progress**

**Monitor:** Do students describe how the words and feelings from Langston Hughes’s poems cause Langston to compare Hughes to a magician?

**Offer Immediate Support:** If students need additional support explaining why Langston compares Hughes to a magician, direct them to Hughes’s poetry and Langston’s thoughts and feelings in chapter 7, and ask these questions: What aspects of the poem connect with Langston? How do Langston’s thoughts and feelings show his connection to the poem?

**Plan Future Practice:** Students practice closely examining passages from *Finding Langston* in lesson 15.

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**3. Invite a few students to share their responses.****Key Ideas**

- Langston feels connected to Langston Hughes's poems through the poet's use of vivid language describing Alabama. The pictures of Alabama that Langston holds in his mind are brought to life by Langston Hughes's words, like a magician creates illusions for an audience.
- Langston Hughes's words describe Alabama in a way that elicits feelings Langston has but has not expressed.
- Langston recalls his memories of leaving Alabama as he reads Langston Hughes's descriptions of the South and migrating to the North. Langston's feelings about being in and leaving his former home are reflected through the words of the speaker in Langston Hughes's poetry.

**4. Emphasize that Langston feels a deep connection to Langston Hughes and his poetry. Ask this question:****What do you already know about Langston Hughes?****Key Ideas**

- famous Black American poet, playwright
- wrote about experiences of Black Americans
- detailed the joys and challenges of life in the South, of life in the North, and of living through the Great Migration
- celebrated as an important figure of the Chicago and Harlem Renaissances

5. Facilitate a brief discussion of this question:

 **How does Langston Hughes’s poetry capture Langston’s personal experiences?**

**Key Ideas**

- Hughes’s poetry describes shared emotions and experiences of Black people in America during the Great Migration.
- Langston sees aspects of his own life in Langston Hughes’s words. The poet’s descriptions of nature in the South and migration to the North capture the experiences of many Black Americans during that period of time.
- Though Langston’s story is his own, the sadness and loneliness he feels in his new home in the North, and the homesickness he feels when he remembers his former home in the South, were common among Black Americans during the Great Migration.

**Write | Refine Research | 15 minutes**

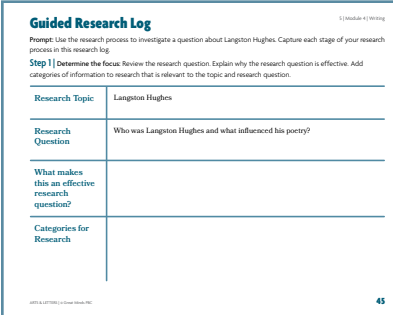
1. Display the Guided Research Log and direct students to the page in their *Learn* book. Direct attention to Step 3: Refine research. Choral read the instructions.
2. Assess and activate prior knowledge by asking this question:

 **What is a research gap?**

**Language Support**

To help students understand the concept of a research gap, display an image of a gap between two objects and encourage students to consider the impact of the gap.

Reinforce the correct response: a topic or category where there is missing or not enough information from the sources.



**Guided Research Log** 5 | Module 4 | Lesson 12

**Prompt:** Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log.

**Step 1 | Determine the focus:** Review the research question. Explain why the research question is effective. Add categories of information to research that is relevant to the topic and research question.

Research Topic	Langston Hughes
Research Question	Who was Langston Hughes and what influenced his poetry?
What makes this an effective research question?	
Categories for Research	

45

3. Direct attention to the research question and invite a student to read it to the class. Think aloud about a possible research gap and explain why you would choose that topic or category.
4. Instruct students to review their notes from Step 2 and identify a topic or category for which they would like to find more information. Remind students to focus on an area that will help them answer the research question.
5. Form small groups. Instruct groups to take turns sharing the research gap they identified and explaining why they chose that topic or category.
6. Tell students that in the next lesson they will find another source to help fill gaps in their research by finding an article in an online database. Explain that a database is a collection of sources, usually focused on a certain topic, that is accessible through a website. Think aloud to explain how a database can be helpful for research.
7. Tell students that a website has search features that allow writers to find information. Explain that search terms are words or phrases typed into a search engine that help researchers locate relevant resources.
8. Model how to navigate the search feature of a poetry database. Tell students that they can find the search feature by looking for a magnifying glass. Remind them that a keyword or phrase is required to use the search feature.
9. Assess and activate prior knowledge by asking students to Think–Pair–Share to answer this question:



**How do you determine search terms to use when searching a database?**

#### Key Ideas

- use a word or phrase that is related to the topic you want to know more about
- use specific phrases, such as *Langston Hughes's poetry* rather than *poets and poetry*
- use exact words or phrases, like the full name of a person or titles of poems

10. Think aloud about how you can determine search terms for a research gap.

#### Sample Think Aloud


My research gap might be something about Langston Hughes's role in the Harlem Renaissance because one article said he was an important figure during this time period, but I do not know much about it.

#### Sample Think Aloud

For research about Langston Hughes, I might look at online databases focused on poets or poetry that will likely have articles about Langston Hughes and his poetry. The database will make it easier to search for credible and relevant sources.

#### Sample Think Aloud

If my research gap is Langston Hughes's role in the Harlem Renaissance, I will want to use the search term *Harlem Renaissance*, but I might want to also use *Langston Hughes* when I search to get more specific information about his contributions during that time period. My search terms are *Langston Hughes*, *Harlem Renaissance*, and *contributions*.

- 11.**  **Introduce the learning task.** Direct attention to the Guided Research Log. Instruct students to write the research gap, the reason it is a gap, and the search terms that will help them find more information for their research gap on the research log. Remind students to use commas with items in a series when listing their search terms.
- 

### Analyze Student Progress

**Monitor:** Do students identify information needed to thoroughly answer the research question and add relevant search terms?

**Offer Immediate Support:** If students need additional support identifying a research gap, ask this question: What is the one thing that would be the most helpful for you to learn about Langston Hughes to understand who he was or what influenced his poetry?

**Plan Future Practice:** Students practice identifying a research gap for Module Task 1 in lesson 28.

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- 12.** Tell students that they will continue refining their research by taking notes from a third source in the next lesson.

## LAND 5 minutes

### Reflect on Learning

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- 1.** Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about research gaps?
- What did you learn from *Finding Langston*?
- What did you learn to do?

2. Assign the follow-up work to read chapter 8 of *Finding Langston* before the next lesson.
3. Tell students that they will read the poem “The Bean Eaters” by Gwendolyn Brooks for fluency practice. Read aloud the poem and share this information about Gwendolyn Brooks:

Gwendolyn Brooks moved to Chicago during the Great Migration and captured the South Side Bronzeville neighborhood in her Pulitzer Prize–winning poetry. Langston Hughes was one of her mentors, and she went on to mentor many aspiring South Side poets, including Margaret Walker.

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.8.5 Point of View, Perspective, and Purpose:** MM.8.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a

### CP Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

### DF Develop Foundations

**DF.8.5 Punctuation:** DF.8.5.A

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 13

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in this text?

## OVERVIEW

### Preview

In this Organize lesson, students read chapters 9–11 of *Finding Langston* to understand interactions that Langston has with his father and classmate. Students organize story elements by describing an interaction between Langston and his father. During writing instruction, students take notes from another source to close a research gap. This work prepares students to refine their research for Module Task 1.

**P** A Prologue to lesson 13 is available for students who need additional support.

### Learning Goals

Describe what happens before, during, and after character interactions in *Finding Langston*.

**LEARNING TASK:** Compare Langston’s expectations to his actual interaction with his father.

For Module Task 1, locate an additional credible source with relevant information to address a research gap.

**LEARNING TASK:** For Module Task 1, add notes from an additional source to a research log.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read and Annotate *Finding Langston*
- **Respond:** Describe Character Interactions
- **Write:** Take Notes from an Online Source

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- class Guided Research Log (*Learn* book, Writing)

### STUDENTS

- *Finding Langston*
- journal
- Guided Research Log (*Learn* book, Writing)

## Preparation

- To access an online database to research poets, search by using terms such as *poems* or *biographies of poets*. See the Write section for details.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for “The Bean Eaters” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 9–11 of *Finding Langston* to learn more about Langston’s interactions in Chicago.

## LEARN 53 minutes

### Read | Read and Annotate *Finding Langston* | 23 minutes

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1. Remind students that they read chapter 8 of *Finding Langston* as follow-up. Ask these questions:

 **What do Langston and his father do over the weekend?**

 **What do they think about life in Chicago?**

#### Key Ideas

- **do:** go to the bank, the post office, and the fish market; drop off rent money
- **do:** clean the house, do laundry, and cook fish
- **do:** attend church on Sunday
- **think:** nothing is cleaned or cooked as when Langston’s mother was alive
- **think:** different than what they expected
- **think:** only attend church because Langston’s mother would have wanted them to
- **think:** like their faith was buried with Langston’s mother

2. Direct students to *Finding Langston*, and direct attention to page 39. Ask this question:

 **What does Langston mean when he says, “I’m not the only Langston was lied to”?**

#### **Differentiation Support**

Direct attention to the Poem Organizer for “Evenin’ Air Blues” to support students’ understanding of the similarities between the speaker’s words and Langston’s feelings.

Reinforce the correct response: Both the speaker in Langston Hughes’s poem and Langston feel disappointed because their expectations of life in the North did not come true. Emphasize that Langston experiences many challenges while living in Chicago.

3. Direct attention to chapter 9 and read aloud the chapter. Instruct students to listen for the memories that Langston recalls.

4. Ask this question:

 **What memories are stirred by Langston’s experiences?**

#### **Key Ideas**

- his father’s voice saying that looking at someone else’s things is like stealing
- how his father is a godly man
- the way his grandmother cooked, laughed, told stories, and took care of others
- how his grandmother cared for his mother
- his mother’s love of flowers and how she would use them to decorate the kitchen table

5. Remind students that they learned that problems in narratives intensify as the story builds. Instruct students to read chapters 10–11 and annotate details about what happens next and how Langston’s father reacts.

#### **Language Support**

Explain that the phrase *turn the other cheek* is an idiom that means “to choose not to hurt or insult someone who has hurt or insulted you.” Emphasize that Langston feels that his father will be upset by how he chose to respond to Lymon.

## Respond | Describe Character Interactions | 12 minutes

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1. Instruct students to share their annotations from chapters 10–11 with a partner. Listen for students to address key ideas in their discussions.


### Key Ideas

#### What Happens to Langston

- Langston gets in trouble with Mrs. Robbins for reading five minutes past the recess bell.
- Lymon hits Langston.
- Langston lies to Miss Fulton about his lip.
- Langston worries that his father will be angry about his fight.
- Langston cries in front of his father.

#### Langston's Father's Reactions

- Langston's father gives him a handkerchief when he cries.
- His father also cries and shares why they left Alabama.
- He tells Langston that his mother would be proud of them.
- He tells Langston that it's best to turn the other cheek when wronged.
- He walks Langston to school and goes to the principal's office.

2.  **Introduce the learning task.** Direct students to their journals. Instruct them to respond to this question: How is Langston's interaction with his father in chapter 11 different from what he expected?

---

### Analyze Student Progress

**Monitor:** Do responses show that Langston expected his father to be angry about the fight with Lymon but is comforted instead and is told the truth about their move to Chicago?

**Offer Immediate Support:** If students need additional support describing the interaction between Langston and his father, direct them to their annotations, and ask these questions: What did Langston say and do? What did his father say and do?

**Plan Future Practice:** Students practice describing character interactions in *Finding Langston* in lesson 14.

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### 3. Invite a few students to share their responses.

#### Key Ideas

- Langston expected his father to be angry about the fight with Lymon and to suggest that he should have turned the other cheek. Instead, Langston's father allows him to cry and to be honest about what happened and about his feelings toward school in Chicago.
- Langston's father usually tells him to turn the other cheek if he is wronged. Although Langston's father tells Langston what he could have done after his fight with Lymon, Langston's father listens as his son tells about how he misses Alabama and about his troubles in Chicago. Langston's father explains why they left Alabama and then walks him to school and visits the principal the following day.

### 4. Explain that in chapter 11 Langston and his father act differently toward one another than they did in earlier chapters. Ask this question:

 **How do Langston and his father behave differently in chapter 11?**

#### Key Ideas

- Langston cries in front of his father.
- His father listens to Langston and allows him to show emotion.
- They are honest with each other about life in Chicago.
- His father cries in front of Langston and shares his feelings.

**Write** | Take Notes from an Online Source | 18 minutes

1. Display the class Guided Research Log and direct students to the page in their *Learn* book. Direct attention to Step 3: Refine research. Ask this question:

**What did you identify as a gap in your research about Langston Hughes?**

2. Remind students that they will use an online database and their search terms to search for another source that provides information about Langston Hughes. Think aloud to model how to navigate to a poetry database and how to use the search feature by typing the search terms *Langston Hughes* and *Harlem Renaissance*.
3. Instruct students to look at Step 3 on their research log to find their search terms and to then navigate to a poetry database and type their terms into the search feature.
4. Point out that the search terms provide multiple results. Explain that the first result is often the one more closely related to the search term. Think aloud to model how to review the search results to locate a relevant source.
5. Tell students that once they have a potential source, they will need to read it to see whether the source will be useful. Ask this question:

**How can you quickly evaluate whether an article will provide relevant information?**

**Key Ideas**

- read the introduction or first paragraph of the article looking for relevant information
- scan the article for text features, like headings
- skim the article looking for keywords related to your research

Guided Research Log	
<small>Prompt: Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log.</small>	
<small>Step 1   Determine the focus. Review the research question. Explain why the research question is effective. Add categories of information to research that is relevant to the topic and research question.</small>	
Research Topic	Langston Hughes
Research Question	Who was Langston Hughes and what influenced his poetry?
What makes this an effective research question?	
Categories for Research	

**Sample Think Aloud**

My research gap is Langston Hughes's role in the Harlem Renaissance. To find related information, I am going to navigate to the database poets.org and type my search terms into the search feature, using both *Langston Hughes* and *Harlem Renaissance*.


**Sample Think Aloud**

When I search my terms, I see multiple articles. I will look at the titles and summaries to see which source is most relevant. I see titles that include "Langston Hughes" and "Harlem Renaissance," so I will click them to see more. I see other titles that would not be related to my research gap, such as "Arna Bontemps," which is probably not relevant, and "The Weary Blues," which is probably too specific to fill my research gap.

6. Click one of the relevant articles and think aloud to model how to determine whether the source is relevant to the research question.
7. Explain to students that they will identify an additional source, read and annotate the source, and then take notes in a new table in Step 2 of their research log.
8. Tell students that they will likely find information that helps close their research gap. They might also find information that confirms facts from other sources or find additional information that helps answer the research question in greater detail. Think aloud to model how to determine whether details from a source add or confirm information from other sources.
9. Explain to students that researching and reading online sources can present many challenges. There is usually more than just text on a web page. There may be pictures, hyperlinks within the article, or links to other parts of the website. These extra features may be at the top or along the side of the web page. Tell students that it can be more difficult to process texts read online, so it is especially important that they take careful notes as they read through their source.

#### Differentiation Support

To help students read online, model reading on a digital medium, thinking aloud to model what to do when you lose focus and how to take your attention back to the text.

10.  **Introduce the learning task.** Instruct students to use their search terms to locate a relevant source and take notes related to their research categories.

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#### Analyze Student Progress

**Monitor:** Do students use search terms that lead to a credible source to take notes that address a research gap?

**Offer Immediate Support:** If students need additional support locating a credible source that provides information to address the research gap, provide a word bank of possible search terms and provide multiple databases to search.

**Plan Future Practice:** Students practice taking notes from a source for Module Task 1 in lesson 26.

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#### Sample Think Aloud

As I scan the article, I see some of my search terms. The title is “Langston Hughes,” and it mentions the Harlem Renaissance. I see information about his life and titles of his poems. I think this article might provide me with relevant information.

#### Sample Think Aloud

When I look at the Langston Hughes biography on poets.org, I see that this source confirms that he was born in 1901.

I also learn more about Langston Hughes’s contributions to the Harlem Renaissance, which helps close my research gap. It says that “He wanted to tell the stories of his people in ways that reflected their actual culture, including their love of music, laughter, and language, alongside their suffering.”

11. Tell students that they will synthesize the knowledge from their sources in the next lesson.

## LAND 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Langston Hughes?
- What did you learn from *Finding Langston*?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.A.b, MM.12.5.A.c

### CP Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.f, CP.3.5.B

**BU Build Understanding**

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A

**BU.4.5 Expression**

**DM Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 14

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in this text?

## OVERVIEW

### Preview

In this Organize lesson, students read chapters 12 and 13 of *Finding Langston* to learn what happens after Langston's conversation with his father. Students organize story elements by summarizing what Langston learns about his parents and Clem. During writing instruction, students synthesize the knowledge they gained about Langston Hughes from three sources. This work prepares students to synthesize their knowledge for Module Task 1.

**P** A Prologue to lesson 14 is available for students who need additional support.

### Learning Goals

Describe the characters in *Finding Langston*.

**LEARNING TASK:** Summarize what Langston learns about his parents, Clem, and himself in chapter 13.

Synthesize knowledge about Langston Hughes.

**LEARNING TASK:** Write two statements to express knowledge about Langston Hughes and his poetry.

### Vocabulary

synthesize (v.)

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read and Annotate *Finding Langston*
- **Respond:** Summarize Chapter 13
- **Write:** Synthesize Knowledge

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- class Guided Research Log (*Learn* book, Writing)

### STUDENTS

- *Finding Langston*
- journal
- Guided Research Log (*Learn* book, Writing)

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for “The Bean Eaters” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 12 and 13 of *Finding Langston* to describe what Langston learns about himself and some of the people in his life.

## LEARN 53 minutes

### Read | Read and Annotate *Finding Langston* | 19 minutes

---

1. Remind students that in chapter 11 they read about a conversation between Langston and his father. Ask this question:

 **What did Langston and his father learn about each other during their conversation?**

#### Key Ideas

- Langston learned why he and his father moved to Chicago.
  - Langston learned about his father's plans for the future.
  - Langston shared his struggles in Chicago with his father.
  - Langston and his father were open and honest with each other about their feelings.
2. Tell students that Langston will learn more about the people in his life. Direct students to *Finding Langston*. Instruct them to read the portion of pages 56–57 from “First thing I” to “I tell her.” Ask this question:

 **What does Langston learn?**

**Key Ideas**

- Langston Hughes’s poetry makes him smell clay and hear his mother’s voice.
- The library has a biography of Langston Hughes.
- The biography may show him things he and Langston Hughes have in common.

3. Instruct students to read the rest of chapter 12, starting with page 57 from “I can see,” and annotate what Langston learns.
4. Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

**Language Support**

To help students understand the multiple meanings of *passed*, provide an example sentence that uses *passed* to mean “died” (e.g., she passed this mornin’).

**Key Ideas**

- Langston’s grandmother has passed.
  - His father is leaving to attend his grandmother’s funeral in Alabama.
  - Miss Fulton will watch over Langston while his father is out of town.
5. Tell students that Langston will continue to learn new information about some of the people in his life. Instruct students to read chapter 13 and annotate what Langston learns about himself and other characters.

**Differentiation Support**

Provide sticky notes in two colors. Instruct students to use one color to annotate the details that Langston learns about himself and the other color to annotate the details that Langston learns about other characters.

## Respond | Summarize Chapter 13 | 19 minutes

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1. Instruct students to share their annotations with a partner.
2. Ask this question:

 **What does Langston learn about himself and others?**

### Key Ideas


- **himself:** can yell louder and be angrier than he thought
- **Langston Hughes:** has brown skin like Langston, traveled the world, lived in Harlem
- **his mother:** wrote love letters with poetry to his father
- **his father:** keeps old letters from his wife hidden under his bed
- **Clem:** visits the library to read just like Langston

3. Instruct students to Think–Pair–Share to answer this question:

 **How does Langston react to what he learns?**

### Key Ideas

- feels disbelief that his mother wrote the poems to his father
- feels connected to his father’s collection of memories
- feels guilty, like he is stealing secrets from his parents
- is shocked that Clem is at the library
- is surprised by the way he yells at Clem
- is confused by how well a person can know another

4.  **Introduce the learning task.** Direct students to their journals. Instruct them to summarize what Langston learns in chapter 13 of *Finding Langston*. Tell students to include details in their responses about what Langston learns about his mother, his father, Clem, and himself.
- 

### Analyze Student Progress

**Monitor:** Do students write summaries that include accurate, text-based responses from the previous discussion questions?

**Offer Immediate Support:** If students need additional support describing what Langston learns, direct them to their annotations and instruct them to select one piece of information Langston learns about each character.

**Plan Future Practice:** Students practice summarizing *Finding Langston* in lesson 18.

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5. Invite a few students to share their summaries.
6. Remind students that during Langston’s visit to the library in chapter 13, he read the names of several poets. Emphasize that students may have recognized the name Gwendolyn Brooks because she wrote the poem “The Bean Eaters,” which they read for fluency practice.
7. Tell students that in upcoming lessons, they will read poems from some of the other poets mentioned in the chapter, including Arna Bontemps and Margaret Walker. Explain that these poets were important figures in the Chicago Black Renaissance.

**Write | Synthesize Knowledge | 15 minutes**

1. Display the class Guided Research Log, and direct students to the page in their *Learn* book. Direct attention to Step 4: Synthesize knowledge. Choral read the directions.
2. Explain that students will use the research categories and the related notes to synthesize the knowledge they gained from their research into two knowledge statements. Introduce the vocabulary term *synthesize* by displaying the term and definition. Engage students in Vocabulary Exploration.
3. Remind students that the research question has two parts. Ask this question:

 **What are the two parts of the research question?**

Reinforce the correct responses:


- Who was Langston Hughes?
- What influenced Langston Hughes's poetry?

Emphasize that each knowledge statement can address one part of the research question.

Guided Research Log	
<small>Prompt: Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log.</small>	
<small>Step 1   Determine the focus: Review the research question. Explain why the research question is effective. Add categories of information to research that is relevant to the topic and research question.</small>	
Research Topic	Langston Hughes
Research Question	Who was Langston Hughes and what influenced his poetry?
What makes this an effective research question?	
Categories for Research	

**Definition**

**synthesize (v.):** to combine (things) in order to make something new

4.  **Introduce the learning task.** Instruct students to write two knowledge statements on their research log, answering each part of the research question.
- 

### Analyze Student Progress

**Monitor:** Do students write two knowledge statements from their notes to respond to both parts of the research question?

**Offer Immediate Support:** If students need support synthesizing their notes, guide students back to their notes on Hughes's life to complete this sentence frame: Langston Hughes was \_\_\_\_\_. Direct students to their notes on what or who influenced him to complete this sentence frame: Langston Hughes's poetry was influenced by \_\_\_\_\_.

**Plan Future Practice:** Students practice writing statements that synthesize knowledge from their research for Module Task 1 in lesson 30.

---

5. Invite a few students to share their knowledge statements.

### Key Ideas

- Langston Hughes was an important poet during the Harlem Renaissance.
- Langston Hughes was known for his writing about the African American experience.
- Langston Hughes's poetry was influenced by blues music.
- Langston Hughes's poetry was influenced by the lives of Black people during the Great Migration and the Harlem Renaissance.

6. Tell students that they will check their knowledge statements to ensure they used the appropriate verb tenses and did not use any inappropriate shifts in verb tense. Remind students that they learned three different verb tenses before they started narrative writing and that verb tense can show a reader when something takes place. Assess and activate prior knowledge by asking these questions:

 **What are the different verb tenses and when are they used?**

#### Key Ideas

- Past tense describes events that have already happened.
- Present tense describes events that are happening.
- Future tense describes events that will happen.

7. Remind students that they also learned about past perfect tense in a recent lesson. Assess and activate prior knowledge by asking these questions:

 **When do you use past perfect tense?**

 **How do you form the past perfect tense?**

#### Language Support

To help students remember perfect tenses, show Strategy 7 on the Sentence Strategies for Module 4, located in the *Learn* book, and review the example.

Reinforce the correct responses: for actions completed before another action in the past; *had* plus the past participle.

8. Instruct students to circle the verb(s) in their knowledge statements and revise the verb tense(s) if necessary.
9. Instruct students to share their knowledge statements with a partner and provide feedback to their partner about whether the verb tense used is appropriate or if another form of the verb should be used.
10. Tell students that they will think about how to present their research about Langston Hughes to others in lesson 15.

**LAND** 5 minutes

## Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Langston Hughes?
- What did you learn from *Finding Langston*?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

**MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.3.5 Summary:** MM.3.5.A

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a

**CP** Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.5.5 Language:** CP.5.5.B

## **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B, BU.3.5.F

**BU.4.5 Expression**

## **DF** Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

**DF.10.5 Verbs:** DF.10.5.A, DF.10.5.B, DF.10.5.C

**DF.13.5 Sentence Construction:** DF.13.5.A

## **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**





# Lesson 15

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Reveal:** What does a deeper look at a character reveal?


## OVERVIEW

### Preview


In this Reveal lesson, students read portions of chapter 13 of *Finding Langston* to analyze Langston's thoughts and feelings after he learns something about his parents and Clem. Students explain what Langston's reflections reveal. During writing instruction, students brainstorm ideas about how to use writing, speaking, and a visual display to present research about Langston Hughes to a specific audience. This work prepares students to share findings from their research for the End-of-Module Task.

### Learning Goals

Analyze Langston's thoughts and feelings in *Finding Langston*.

 **LEARNING TASK:** Explain what Langston's reflections in chapter 13 reveal about him.

Brainstorm ideas for how to present research findings.

 **LEARNING TASK:** Write one idea for a product to present your research about Langston Hughes to a specific audience.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Examine Passages in *Finding Langston*
- **Respond:** Analyze a Character's Reflections
- **Write:** Determine How to Present Research

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- Research Process (Reference Charts appendix)

### STUDENTS

- *Finding Langston*
- journal
- Guided Research Log (*Learn* book, Writing)
- chart paper
- markers

## Preparation

- Prepare charts for students to write down their ideas for their presentations. See the Write section for details. Save these charts to use in subsequent lessons in module 4.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for “The Bean Eaters” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at a character reveal?
3. Tell students that they will review passages from chapter 13 of *Finding Langston* and examine Langston's thoughts and feelings after he learns something new about people in his life.

## LEARN 53 minutes

### Read | Examine Passages in *Finding Langston* | 20 minutes

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1. Remind students that in chapter 13, Langston learns something new about several people in his life. Assess and activate prior knowledge by asking these questions:

 **What does Langston learn?**

 **How does he react to what he learns?**

Reinforce correct responses:

- **learns**—His father keeps a box of old letters written to him from his mother. His mother wrote love letters that include poems to his father.
- **reacts**—reflects, does not believe his mother wrote poetry, knows his father keeps memories of his mother, wonders if his father wrote his mother back, wonders how someone can know a person well but not really know them
- **learns**—Clem visits the library to read books. Langston can yell louder than he thought.
- **reacts**—questions why Clem is at the library, yells at Clem

2. Tell students that as Langston reflects on details he learns about his parents, Clem, and himself, he shares what he thinks and feels about what he learns.
3. Direct students to *Finding Langston*. Read aloud the portion of page 62 from “There’s so many” to “them at all.” Instruct students to annotate details that show Langston’s thoughts and feelings.
4. Invite students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

#### Key Ideas

- “I can’t think.”
- “Tired now but not sleepy.”
- “thinking about how you could know someone so well but not know them at all”

5. Ask these questions:

 **How does Langston feel after learning about his mother’s letters to his father? Why?**

#### Key Ideas

- **feel:** confused, tired, unable to think, like he does not know his parents as well as he thought
- **why:** did not know his mother knew or wrote poetry, thought he knew everything about his parents, what he learns about his parents is different from what he thought he knew, is exhausted by the questions he has about his parents and who they might be

6. Emphasize that Langston reflects on his mother’s writing and his father’s hidden keepsakes and thinks “about how you could know someone so well but not know them at all.” Instruct students to Think–Pair–Share to answer this question:

 **What do Langston’s reflections reveal about him?**

**Key Ideas**

- Langston questions how well he knows his parents.
  - He is unsure what else his parents may have kept from him.
  - He sees that people are not always as they seem.
7. Tell students that they will take a closer look at Langston’s thoughts and feelings in additional passages from chapter 13. Instruct students to read the portion of pages 64–65 from “Clem is standing” to “in the pictures.” Instruct students to annotate details that show Langston’s thoughts and feelings.

## **Respond | Analyze a Character’s Reflections | 18 minutes**

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1. Invite students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

**Key Ideas**

- can’t make sense of Clem being at the library
- something grows and pounds in his chest
- did not know he could yell so loudly or feel so angry
- thinking hard about whether Clem is tricking him, lying, or if Clem just like books
- wonders why Clem acts like they are usually friendly
- knows he should not be talking to Clem
- hopes Clem knows more about the writers in the library portraits

2. Ask these questions:

 **How does Langston feel upon seeing Clem at the library?**

 **Why do you think he feels this way?**

#### Key Ideas

- surprised because he usually only sees Clem at school
- angry because he thinks Clem followed him there
- confident because he tells Clem not to call him “country boy”
- powerful because he is bigger and stronger than Clem
- confused because Clem is nice to him

3. Read aloud the portion of page 66 from “Walking home, I” to “yelled at someone.” Ask these questions:

 **What does Langston mean when he thinks “I feel lighter”?**


 **Why does chasing after Clem make Langston feel lighter?**

#### Language Support

Tell students that the phrase “feel lighter” has multiple meanings. Explain that in its context on page 66, the phrase means “to feel better in an emotional sense.”

#### Key Ideas

- **means:** He feels less angry. He feels relieved of something that was weighing him down emotionally.
- **feels:** His mind is no longer working hard to make sense of Clem being at the library. He releases the anger growing in his chest. He stands up for himself.

4.  **Introduce the learning task.** Direct students to their journals. Instruct them to explain what Langston’s reflections about his parents, Clem, and himself reveal. Tell students to provide specific details from the text.

---

### Analyze Student Progress

**Monitor:** Do students explain that Langston’s thoughts and feelings about his parents, Clem, and himself show that each character is different from what Langston once thought?

**Offer Immediate Support:** If students need additional support explaining what Langston’s reflections reveal, direct them to their annotations about his thoughts and feelings about each character, and ask this question: What do Langston’s thoughts and feelings show that he realizes about the character?

**Plan Future Practice:** Students practice analyzing passages from *Finding Langston* in lesson 20.

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5. Invite a few students to share their responses.

### Key Ideas

- Langston is unsettled by the idea that he may not know his parents as well as he thought.
- Langston realizes that he can stand up against mistreatment from the boys at school.
- Langston is empowered and relieved by his own actions at the library.
- Langston sees that although he knew things about his parents, Clem, and himself, new information and experiences can change the ways he sees himself and other people.

### Differentiation Challenge

To extend student thinking across texts, ask these questions: How are Langston’s reflections in *Finding Langston* similar to the speaker’s reflections in “Evenin’ Air Blues”? How are they different?

6. Tell students that they will continue to learn about Langston and the people in his life as they explore the novel in upcoming lessons.

## Write | Determine How to Present Research | 15 minutes

---

1. Display Research Process, located in the Reference Charts appendix, and ask this question:

 **Which steps have we completed during our guided research on Langston Hughes?**

Reinforce the correct response: Steps 1–4. Remind students that they completed these steps for Langston Hughes. They will follow the same steps when they research a poet of their choice from Chicago.

2. Ask this question:

 **What is the last step of the research process?**

Reinforce the correct response: Share Findings.

3. Explain that research findings can be organized and shared in a variety of formats. Tell students that they will brainstorm ideas for how they could present their research about Langston Hughes. Emphasize that when they present, they will need to think about a written, spoken, and visual component for their presentation.

### Teacher Note

Students will not create the spoken and visual components for the guided research in this lesson. They will think about ideas in this lesson that they could create. They will create these components for their End-of-Module Task based on their own research from Module Task 1.

- Tell students that it is important to make sure other people are able to access the research that they’ve done in order to learn and build their knowledge. Activate and assess prior knowledge by asking these questions:

What is an audience?

What is a purpose?

Reinforce the correct responses:

- audience**—the people who watch, read, or listen to something
- purpose**—the reason why something is done

- Direct students to the Guided Research Log, located in the *Learn* book. Instruct students to review their notes and Think–Pair–Share to answer these questions:

Who would want to know the information you found about Langston Hughes?

Why would a presenter share their research findings with these people?

**Guided Research Log** © Module 4 Writing

**Purpose:** Use the research process to investigate a question about Langston Hughes. Capture each stage of your research process in this research log.

**Step 1 | Determine the focus:** Review the research question. Explain why the research question is effective. Add categories of information to research that is relevant to the topic and research question.

Research Topic	Langston Hughes
Research Question	Who was Langston Hughes and what influenced his poetry?
What makes this an effective research question?	
Categories for Research	

45

**Key Ideas**

- who:** people who frequent the library
- why:** because they will likely be interested in details about a famous author
- who:** people who are interested in Black poets
- why:** because they will want to learn more about someone they are interested in
- who:** people who want to learn about the poet from *Finding Langston*
- why:** because it will help them understand more about the novel

- Begin a list (e.g., on chart paper) with the title Audience, and add a few examples of potential audiences.

7. Tell students that they will now focus on one potential audience from the list and think about different ways to share findings through writing, speaking, and creating visual displays. Form small groups and provide each group with a chart that has columns they can label Written, Spoken, and Visual. Assign each group one of the ideas for a potential audience for the presentation.
8. Instruct groups to generate ideas for different types of writing that might be used to share information about Langston Hughes with their assigned audience. Invite each group to share their ideas.

### Differentiation Support

To help students think of ideas for types of writing, ask these questions:

- What are different ways that an author can write?
- Would that type of writing be something your audience would want to read?


### Key Ideas

- a research report
  - a poem
  - narrative writing
  - a newspaper article
  - a play
9. Explain that they may choose to read their written component aloud, but they will still need to speak about their research findings to their audience. Think aloud about potential ideas for a spoken component of a presentation.
  10. Encourage students to be creative with how they can add a visual component to their presentation that would enhance the audience's understanding. Instruct groups to generate ideas for different types of spoken and visual components that might be used to share information about Langston Hughes with their assigned audience.
  11. Lead students in a Gallery Walk to read the brainstorm charts that capture other groups' ideas.

### Sample Think Aloud

If I write a research report, my spoken component would include a summary of the most important information to share with my audience.

If I write a poem, my spoken component might explain what I found in my research and how that connects to what is included in the poem.

12. Close the Gallery Walk by inviting a few students to share an idea from another group that interested them. Save these brainstorm charts to use in future lessons.
13.  **Introduce the learning task.** Direct students to their journals. Instruct them to respond to this prompt: Using the ideas generated in the lesson, describe a written, spoken, and visual component to present your research about Langston Hughes to a specific audience.

---

### Analyze Student Progress

**Monitor:** Do students name at least one idea for a written, spoken, and visual component?

**Offer Immediate Support:** If students need additional support describing their product, guide them back to the charts, and ask these questions: How can you share your research with an audience in writing? How can you share your research with an audience through speech? How can you share your research with an audience visually?

**Plan Future Practice:** Students practice creating a written, spoken, and visual component to share their research for the End-of-Module Task in lesson 33.

---

14. Tell students that they will look at two different written components in the next lesson that share research about Langston Hughes.

**LAND** 5 minutes

## Reflect on Learning

---

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Langston?
- What did you learn from *Finding Langston*?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

**MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.5.5 Vocabulary:** MM.5.5.B, MM.5.5.B.a

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a

**CP** Compose and Present Content

**CP.3.5 Content**

**BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

**DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.C

**DM.3.5 Schema Building**





# Lesson 16

**Essential Question** | What is the value of poetry?

## OVERVIEW

### Preview

In this lesson, students complete Reading Comprehension Assessment 1. In the first section of the assessment, students demonstrate their fluency by reading aloud an excerpt from the assessment text. In the second section, students demonstrate their knowledge by answering questions about important words and concepts in the module. In the third section, students expand their knowledge by applying comprehension skills to the assessment text. In the fourth section, students evaluate their confidence about the assessment and identify challenges posed by the assessment text. After completing the assessment, students read from a volume of reading text.

### Learning Goal

Demonstrate knowledge of poets of the Great Migration and apply reading comprehension skills to a new text related to poets of the Great Migration.

 **LEARNING TASK:** Complete Reading Comprehension Assessment 1.

### Vocabulary

none



## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Respond:** Complete an Assessment
- **Read:** Read More About Poets of the Great Migration

### LAND

Revisit the Essential Question

## Materials

### TEACHER

- text for Reading Comprehension Assessment 1 (Assessment Guide or digital platform)
- Assessment Guide (digital platform)

### STUDENTS

- Reading Comprehension Assessment 1 (Assessment Guide or digital platform)

## Preparation

- Refer to the Assessment Guide for information on how to administer Reading Comprehension Assessment 1.
- Select volume of reading books for the Read section.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH **2 minutes**

### Read the Essential Question

---

1. Display and Choral Read the Essential Question: What is the value of poetry?
2. Tell students that in this lesson they will show and grow what they know about poets of the Great Migration by completing an assessment. Reinforce that the text students read during the assessment will add to their understanding of the Essential Question.

## LEARN **55 minutes**

### Respond | Complete an Assessment | **40 minutes**

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1. Introduce the learning task. Tell students that they will complete an assessment. Explain that the assessment includes four sections. In the first section, students demonstrate fluency by reading aloud a new text related to poets of the Great Migration. In the second section, they answer questions related to important words and ideas in the module. In the third section, they closely reread the new text and answer questions about the text. In the fourth section, they evaluate their answers and identify challenges.
2. Administer the assessment according to the instructions in the Assessment Guide.

#### Teacher Notes

Students may complete Reading Comprehension Assessment 1 on paper or on the digital platform. Using the platform gives students experience with technology-enhanced assessments.

As needed, adjust instruction in the next section to allow students time to complete the assessment.

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#### Analyze Student Progress

Refer to the Assessment Guide for next steps following Reading Comprehension Assessment 1. Use this information to plan responsive teaching for lesson 17.

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**Read** | Read More About Poets of the Great Migration | 15 minutes

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1. Instruct students who completed the assessment to read a volume of reading book. Those who are still working on the assessment can read a volume of reading book during the regularly scheduled volume of reading time.

**LAND** 3 minutes**Revisit the Essential Question**

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1. Instruct students to share with a partner one thing they learned about poets of the Great Migration from the text for Reading Comprehension Assessment 1.
2. Tell students that they will continue to build knowledge about poets of the Great Migration as they read additional module texts.

**ACHIEVEMENT DESCRIPTOR****DM** Develop Metacognition**DM.3.5 Schema Building**



# Lesson 17

**Essential Question** | What is the value of poetry?


## OVERVIEW

### Preview

In this Responsive Teaching lesson, students follow along and listen closely to another reading of the text for Reading Comprehension Assessment 1. They discuss assessment questions they might have missed to explain how to identify the correct answers. The lesson concludes with an opportunity for students to engage in work with roots and module terms. Reviewing the assessment, roots, and module terms solidifies students' understanding of poets of the Great Migration and prepares them to continue building their knowledge.

### Learning Goal

Analyze relevant questions on Reading Comprehension Assessment 1.

 **LEARNING TASK:** Explain how to identify correct answers for relevant questions on Reading Comprehension Assessment 1.

### Vocabulary

selected module 4 terms

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Read:** Listen Closely to the Assessment Text
- **Respond:** Revisit the Assessment
- **Engage:** Build Vocabulary

### LAND

Reflect on the Assessment

## Materials

### TEACHER

- text for Reading Comprehension Assessment 1 (Assessment Guide or digital platform)
- Assessment Guide (digital platform)
- Knowledge Cards: *biography, the blues, community, influence, migrate, namesake, poetry, renaissance, research*

### STUDENTS

- Reading Comprehension Assessment 1 (Assessment Guide or digital platform)
- Glossary for Module 4 (*Learn* book)
- Word Parts Web for *cred* (*Learn* book)

## Preparation

- Use the student performance data from Reading Comprehension Assessment 1 to determine which questions to review in this lesson. Refer to the Assessment Guide for additional information.
- Use the student performance data from the second section of Reading Comprehension Assessment 1 to identify module terms to highlight for review. Then review the options in the Engage section. Depending on the option you choose, gather the necessary Knowledge Cards and materials.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH 2 minutes

### Read the Essential Question

---

1. Display and Choral Read the Essential Question: What is the value of poetry?
2. Tell students that they will listen to and follow along with the text for Reading Comprehension Assessment 1 and discuss some of the questions. Emphasize that revisiting the text and assessment helps students deepen their knowledge, respond to the Essential Question, and strengthen their reading comprehension skills.

## LEARN 55 minutes


### Read | Listen Closely to the Assessment Text | 10 minutes

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1. Read aloud the text for Reading Comprehension Assessment 1, modeling fluent reading.

### Respond | Revisit the Assessment | 25 minutes

---

1.  **Introduce the learning task.** Display selected questions from Reading Comprehension Assessment 1. Explain that the class will discuss these questions to understand how to identify the correct answers.
2. Refer to the Assessment Guide for information on responsive teaching for Reading Comprehension Assessment 1.

### Analyze Student Progress

**Monitor:** Do students explain how to identify the correct answers for items reviewed on Reading Comprehension Assessment 1?

**Offer Immediate Support:** If students need additional support explaining how they arrived at the correct answers, think aloud to model an explanation before having students practice in pairs.

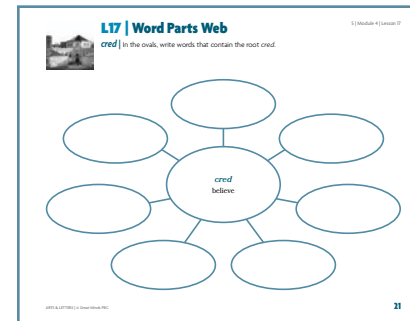
**Plan Future Practice:** Students practice discussing responses to an assessment in lesson 32.

## Engage | Build Vocabulary | 20 minutes

1. Remind students that knowing the definition of a root can help readers understand the meanings of new words. Direct students to the term *credible* in the Glossary for Module 4, located in the *Learn* book. Invite a few students to identify the root and share the root's definition. Reinforce the correct response: *cred* means "believe."
2. Direct students to the Word Parts Web for *cred*, located in the *Learn* book. Instruct students to work with a partner to brainstorm words that contain the root *cred* and then add those words to their webs. Tell students to use dictionaries as needed.

### Language Support

To leverage students' home languages as resources to support learning, prompt students to make cross-linguistic connections between their home languages and English through cognates and morphology.



3. Instruct students to use print or online dictionaries to confirm the definition and pronunciation of the words they generate.
4. Invite a few students to share their words. Students may generate words such as these: *credit*, *credible*, *credentials*, *discredit*, *incredible*. Correct any misunderstandings or misapplied affixes.

5. Instruct students to choose two or three words on their web and quickly sketch an image to illustrate each word. Tell students to add their drawings underneath or next to the words they represent.
6. Invite a few students to share one of their drawings. Ask these questions:

 **What do you notice about the drawings?**

 **How do they relate to the meaning of *cred*?**

7. Remind students that there are other ways to build their knowledge of vocabulary. Use Knowledge Cards to review terms and definitions introduced in previous lessons. Select terms for students to use in one of the following vocabulary activities.
  - **Share What You Know:** Choose one Knowledge Card, and read aloud the term and definition. Direct students to World Knowledge Statements for Module 4, located in the *Learn* book. Instruct students to write a knowledge statement containing the term and then share it with a partner. Invite pairs to share with the class. Repeat the activity by choosing another card.
  - **Create a Web:** Display a Knowledge Card, and instruct students to generate a web of words and phrases in their journals to express the knowledge they have gained about that term.

#### Teacher Note

Reviewing Knowledge Cards offers an opportunity to deepen the knowledge of the module. Consider which Knowledge Threads to elevate when selecting terms for the activity. Find the Knowledge Threads in the module overview.

## LAND **3 minutes**

### Reflect on the Assessment

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1. Instruct students to share with a partner one thing they learned as they worked through assessment questions with the class.
2. Tell students that they will continue to build their knowledge about poets of the Great Migration as they read more module texts.

## ACHIEVEMENT DESCRIPTORS

### **MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.d, MM.5.5.A.e

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A

### **BU** Build Understanding

**BU.2.5 Discovery and Evidence**

### **DM** Develop Metacognition

**DM.4.5 Reflection and Evaluation**



# Lesson 18

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in this text?

## OVERVIEW

### Preview

In this Organize lesson, students read chapters 14 and 15 of *Finding Langston* to learn how Langston spends his time in Chicago while his father attends Langston's grandmother's funeral in Alabama. Students describe what Langston does while his father is away, including what he learns about Miss Fulton and Clem. During writing instruction, students examine two models for the written components of the End-of-Module Task to determine how the structure of each model demonstrates knowledge for a specific audience and purpose. This prepares students to develop a written product for the End-of-Module Task.

**P** A Prologue to lesson 18 is available for students who need additional support.

### Learning Goals

Describe events in chapters 14 and 15 of *Finding Langston*.

**LEARNING TASK:** Describe how Langston spends his time while his father is away.

Examine how the writing models support audience and purpose.

**LEARNING TASK:** Explain why one writing model is more effective than the other.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read *Finding Langston*
- **Respond:** Describe Events
- **Write:** Examine Writing Models

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- Knowledge Card: *renaissance*
- Audience list (lesson 15)

### STUDENTS

- *Finding Langston*
- Character Chart 1 for *Finding Langston* (*Learn* book)
- journal
- Research Report Writing Model for Module 4 (*Learn* book, Writing)
- Creative Writing Model for Module 4 (*Learn* book, Writing)

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for “Homing” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 14 and 15 of *Finding Langston* to describe how Langston spends his time in Chicago while his father is away.

**LEARN** 53 minutesRead | Read *Finding Langston* | 18 minutes

1. Remind students that Langston's father returned to Alabama for Grandma's funeral, and Miss Fulton is keeping an eye on Langston.
2. Read aloud chapter 14. Instruct students to listen for how Miss Fulton and Langston spend their time together and what Langston learns about Miss Fulton through their interactions.
3. Display Character Chart 1 for *Finding Langston*, and direct students to the page in their *Learn* book. Instruct students to work with a partner to add details about what Langston learns about Miss Fulton. Listen for students to address key ideas in their discussions.

**Key Ideas**

- born and raised in Chicago
- talks about her parents who came to Chicago from the South
- always loved reading and wanted to be a teacher
- teaches poetry, including Langston Hughes's poems, to her junior high students

**L18 | Character Chart 1**

*Finding Langston* | Complete the T-chart for what Langston learns about the characters in chapters 14 and 15.

Miss Fulton	Clem

4. Ask this question:

 **Why does Langston enjoy his time with Miss Fulton?**

**Key Ideas**

- cooks well
- is talkative compared to Langston’s father who is usually reserved
- shares information about poets and poetry
- reads aloud a poem by Langston Hughes
- shows him a book of Black American poets from the Harlem Renaissance

5. Emphasize that Miss Fulton introduces Langston to poets from the Harlem Renaissance. Display the Knowledge Card for *renaissance*, and direct attention to the image to spark students’ memory. Remind students that *renaissance* means “a period of increased intellectual or artistic activity.”

6. Ask this question:

 **Based on what you know about the term *renaissance*, what was the Harlem Renaissance?**

Reinforce the correct response: a period of increased intellectual or artistic activity that happened in Harlem, New York.

7. Instruct students to read chapter 15 to find out what happens during Langston’s next trip to the library and what he learns about Clem.

**Differentiation Support**

To support students in their reading of the chapter, provide sticky notes in two colors. Instruct students to use one color to annotate what happens at the library and the other color to annotate what Langston learns about Clem.

## Respond | Describe Events | 15 minutes

---

1. Direct students to the character chart. Instruct students to work with a partner to add details about what Langston learns about Clem. Listen for students to address key ideas in their discussions.

### Key Ideas


- talks about his mother, who keeps house for the Franklin family
- doesn't think of Lymon as his friend
- reads adventure books
- talks about his dad, who is in the navy

2. Instruct students to Think–Pair–Share to answer this question:

 **How do Langston's feelings change throughout his conversation with Clem?**

### Key Ideas

- feels tense at first but then relaxes a little when Clem tells him to relax
- feels uncertain that Clem is really friendly but is surprised how much he talks to Clem
- feels angry but then feels good because he enjoys talking to someone about books

3.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this prompt: Describe how Langston spends his time while his father is away. Include what Langston learns.
- 

### Analyze Student Progress

**Monitor:** Do students describe major events of chapters 14 and 15, including what Langston learns about Miss Fulton and Clem?

**Offer Immediate Support:** If students need additional support describing what happens to Langston, instruct them to review the character chart and ask this question: What happened that caused Langston to learn this information about Miss Fulton or Clem?

**Plan Future Practice:** Students practice describing story elements in *Finding Langston* in lesson 19.

---

4. Invite a few students to share their responses.

### Key Ideas

- Langston enjoys his time with Miss Fulton.
- He learns about new poets from Miss Fulton.
- Langston learns that Clem is not friends with Lymon.
- He has a conversation with Clem about his family and books.
- Langston gets the book of poetry from the library that Miss Fulton introduced to him.

5. Instruct students to Think–Pair–Share to answer these questions:

 **How does Langston’s point of view toward Miss Fulton and Clem change in these chapters?**

 **How does his new point of view influence how he describes them?**

**Key Ideas**

- **change:** He sees the positive side of Miss Fulton that he didn’t see before.
- **change:** He realizes that he can learn about poets and poetry from Miss Fulton.
- **describes:** He says Miss Fulton “ain’t no trouble at all” and that she’s prettier than he thought. (67)
- **change:** He realizes Clem and Lymon aren’t really friends.
- **change:** He realizes Clem doesn’t want to give him any trouble.
- **describes:** He says that it feels good to walk with someone to the library and talk about books; he describes Clem smiling and laughing a lot.

6. If time allows, facilitate a brief discussion of these questions:

 **Has your opinion of Clem changed? Why or why not?**

7. Tell students that they will continue reading *Finding Langston* in the next lesson.

## **Write** | Examine Writing Models | 20 minutes

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1. Remind students that they can share research findings in many ways depending on the audience and purpose.
2. Tell students that they will read two writing models that share research about Langston Hughes. Explain that both writing models show knowledge of Langston Hughes but are structured differently.

3. Direct students to the Research Report Writing Model for Module 4 and the Creative Writing Model for Module 4, both located in the *Learn* book. Instruct students to read both writing models and discuss this question with a partner:

What is similar and what is different about the writing models?

Listen for students to address key ideas in their discussion.

### Key Ideas

- **similar:** They tell about Langston Hughes's life.
- **similar:** They tell what influenced Langston Hughes's poetry.
- **similar:** They present research from all three categories.
- **different:** The research report has paragraphs.
- **different:** The creative writing has stanzas.
- **different:** The research report has headings.
- **different:** The research report is written in full sentences.
- **different:** The creative writing uses rhyme, rhythm, and repetition.

### Teacher Notes

The research report and creative writing models show students two structures for sharing research for the writing component of the End-of-Module Task. The on-target writing models provide examples of a research report and a poem that fully meet the on-target writing criteria from the End-of-Module Task rubric. The advanced writing models provide examples that exceed some criteria for the End-of-Module Task. See the Assessment Guide for more information.

The *Learn* book also includes a Checklist for the Writing and Presentation Model for Module 4. This checklist can be used to clarify expectations for the written, spoken, and visual components of the End-of-Module Task. Lesson 33 includes descriptions of models for the presentation components of the End-of-Module Task.

**On-Target Research Report Writing Model for Module 4**

1 | Module 4 | Writing

Prompt: Use writing, speaking, and a visual display to present your research about a poet to a specific audience.

**His Life**

Langston Hughes was a poet of the Harlem Renaissance who showed the joy, love, and struggles of Black people in America. According to *Poetry.org*, Langston Hughes was born on February 1, 1901, in Joplin, Missouri, and died on May 22, 1967, in Harlem, New York City. In "Langston Hughes" from *Rhetorica*, it says that he even wrote plays, short stories, essays, and children's books. Langston Hughes wrote poetry that was influenced by everyday experiences of Black people and the music he heard on city streets that were shaped by the Great Migration.

**Experiences**

One influence on Langston Hughes's poetry was the experiences of Black people. He wrote about the Great Migration, which was a time when Black Americans left the South to go to the North and West in the search for a better life. In the poem "Evenin' Air Blues," he wrote, "Folks, I come up North / Cause they told me de North was fine." The speaker of the poem said he moved to the North because someone told him it was a

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**On-Target Creative Writing Model for Module 4**

1 | Module 4 | Writing

Prompt: Use writing, speaking, and a visual display to present your research about a poet to a specific audience.

**An American Poet**

Folks, Langston Hughes is a young Black poet.  
He comes from Joplin, Missouri.  
A poet since high school.  
Since high school,  
His poems tell the stories of the Black community.  
He writes about hope for opportunity  
in cities like Harlem and Chicago,  
Harlem and Chicago.

"Shaped by 'the songs they sang on 7th street,'  
Inspired by hands playing jazz and the blues,  
Jazz and the blues,  
He writes about the blues,  
'Homesick Blues' and 'Evenin' Air Blues,'  
Writes about the joys and struggles of Black people moving north,  
'Joys and sorrows' of Black people moving north."

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### **Differentiation Challenge**

Some students may be able to write advanced responses. For example, they may be able to incorporate more specific details from their research in elaboration or use a more advanced poem structure. Use the advanced writing models to support instruction for these students.

#### **4. Display the research report writing model. Ask this question:**

 **What is the structure of the research report?**

### **Differentiation Support**

To help students process the content and structure of the research report, instruct them to read the model again and jot in the margins the main idea of each paragraph.

### **Key Ideas**

- four paragraphs
- paragraphs labeled with headings
- introductory paragraph tells about his life, second and third paragraphs tell about the influences on his poetry, and the concluding paragraph tells about his importance

Emphasize that the structure of the research report is similar to an informative essay, but the research report includes headings.

#### **5. Instruct students to Think–Pair–Share to answer this question:**

 **How does the structure of the research report writing model help the reader build knowledge about the topic?**

### **Key Ideas**

- The thesis tells the main ideas of the proof paragraphs, which are two of Langston Hughes's influences: everyday experiences of Black people and the music he heard on the city streets where migrants settled.
- Headings make it easy to know what information will be in each paragraph of the report.
- The conclusion summarizes the main points of the report and explains why Langston Hughes is important.

6. Direct attention to the Audience list. Remind students that in a previous lesson they brainstormed a list of potential audiences for their research on Langston Hughes. Ask these questions:

 **From our list, who would be the most likely audience for the research report?**

 **What would be the purpose for writing the report?**

**Key Ideas**

- **audience:** people who frequent the library
- **audience:** people who want to learn about the poet from *Finding Langston*
- **purpose:** to convey facts and ideas clearly
- **purpose:** to give researchers credible facts about Langston Hughes and his poetry

7. Display the creative writing model. Ask this question:

 **What is the structure of the creative writing model?**

**Key Ideas**

- a poem
- four stanzas
- some long lines and some short lines
- repetition of the last lines

8. Instruct students to Think–Pair–Share to answer this question:

 **How does the structure of the creative writing model help the reader build knowledge about the research topic?**

**Key Ideas**

- The reader learns about Langston Hughes and his poetry through a poem that is like one of his poems.
- The reader learns what blues music, one of Langston Hughes’s influences, is like through the structure of the poem.
- The poem includes repetition of important facts about how Langston Hughes started writing poetry and what influenced his poetry.


9. Direct attention to the Audience list and ask these questions:

 **From our list, who would be the most likely audience for the creative writing model?**

 **What would be the purpose for writing the creative writing model?**

**Key Ideas**

- **audience:** people who want to learn about the poet from *Finding Langston*
- **audience:** someone who writes poetry
- **purpose:** to show an example of the style of Langston Hughes’s poetry

10.  **Introduce the learning task.** Instruct students to Think–Pair–Share to answer these questions:

 **Which writing model did you find more effective? Why?**

---

### Analyze Student Progress

**Monitor:** Do students state an opinion about which model is more effective and support their opinion with reasons about what makes it more effective?

**Offer Immediate Support:** If students need additional support explaining why one writing model is more effective than the other, ask these questions: Which model helped you learn more about Langston Hughes and the influences on his poetry? Why?

**Plan Future Practice:** Students practice sharing their research in the End-of-Module Task in lesson 38.

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### Key Ideas

- **research report:** easy to find information
- **research report:** sources are cited within the report
- **research report:** clearly organized
- **creative:** an example of poetry like Langston Hughes's poems
- **creative:** audience experiences Langston Hughes's poetry while learning about him and his inspirations
- **creative:** sound and language catches audience's interest

## LAND 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Langston?
  - What did you learn from *Finding Langston*?
  - What did you learn about research products?
2. Remind students that they will read poems for fluency practice throughout the module that were written by famous Chicago-based poets. Tell students that they will read the poem “Homing” by Arna Bontemps. Share this information about Bontemps:

Arna Bontemps was a novelist, poet, children’s book author, librarian, and lifelong friend of Langston Hughes. Bontemps was an important figure of the Harlem Renaissance, but he made Chicago his home while studying for his master of library science degree.

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.a, MM.5.5.C

**MM.8.5 Point of View, Perspective, and Purpose:** MM.8.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a

**CP** **Compose and Present Content**

**CP.2.5 Planning:** CP.2.5.A, CP.2.5.B

**BU** **Build Understanding**

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

**DM** **Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 19

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in this text?

## OVERVIEW


### Preview

In this Organize lesson, students read chapters 16 and 17 of *Finding Langston* to learn what happens to Langston before, during, and after an incident at school. Students organize story elements by describing a conversation between Langston and his father in chapter 17.


During visual art instruction, students examine Elizabeth Catlett's *Sharecropper*. They record what they notice and wonder about the work of art.

### Learning Goals

Describe events in chapters 16 and 17 of *Finding Langston*.

 **LEARNING TASK:** Write a description of Langston's conversation with his father in chapter 17.

Notice and wonder about *Sharecropper*.

 **LEARNING TASK:** Write at least three things you notice about *Sharecropper* and three related questions.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read and Annotate *Finding Langston*
- **Respond:** Describe Events in Chapter 17
- **Observe:** Notice and Wonder About *Sharecropper*

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- “Homesick Blues” audio clip (digital platform)
- *Sharecropper* (digital platform)
- class Notice and Wonder Chart for Work of Art 2 (*Learn* book)

### STUDENTS

- *Finding Langston*
- journal
- Notice and Wonder Chart for Work of Art 2 (*Learn* book)

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for “Homing” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 16 and 17 of *Finding Langston* to learn what happens to Langston.

## LEARN 53 minutes

### Read | Read and Annotate *Finding Langston* | 19 minutes

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1. Direct attention to chapter 16 of *Finding Langston*. Read aloud the portion of pages 78–81 from “Even though Daddy” to “loveliness surpassing beauty,” and instruct students to listen for details about Langston’s actions and feelings.

2. Ask these questions:

 **What does Langston do?**

 **How does Langston feel?**

#### Key Ideas

- **does:** lies to Miss Fulton
- **does:** sits alone at recess and reads “Harlem Night Club” and “Poem 4: To the Black Beloved” from *The Weary Blues* by Langston Hughes
- **does:** remembers his parents dancing to the blues
- **feels:** worried that Miss Fulton will tell his father about poetry and the library
- **feels:** safe because he sees no sign of Lymon

3. Instruct students to read the rest of chapter 16, starting with “Just when I’m” on page 81.

4. Ask these questions:

 **Why do Langston and Lymon fight?**

 **Why do the other children remain quiet as they watch the fight?**

#### Key Ideas

- **fight:** Lymon takes Langston’s book and tries to make fun of him by reading from the book.
- **fight:** Langston shames Lymon by laughing at his attempts to read aloud.
- **fight:** Lymon rips pages from a book of Langston Hughes’s poetry.
- **quiet:** Langston is not usually angry at school.
- **quiet:** They are surprised to see someone stand up to Lymon.

5. Tell students that they will read about what happens after the incident between Langston and Lymon. Instruct students to read chapter 17 and annotate information that Langston and his father share with one another.

#### Language Support

Explain that the phrase “man to man” (84) means “happening between two men; used to describe speech between men that is honest, open, and informal.”

## Respond | Describe Events in Chapter 17 | 19 minutes

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1. Ask these questions:

 **What is Langston's father's reaction to the fight with Lymon?**

 **How is his response different from what Langston expects?**

### Key Ideas

- **reaction:** looks him in the eye and says they will talk “man to man” (84)
- **reaction:** gives Langston advice against fighting
- **reaction:** listens to Langston describe and share Langston Hughes's poetry
- **expectation:** expects to get a “whopping” (83) or hear yelling
- **expectation:** expects anger

2. Ask this question:

 **What information does Langston share with his father?**

### Key Ideas


- that he goes to the library after school
- that Langston Hughes's poetry reminds him of Alabama and his mother
- that he misses home

3. Instruct students to Think–Pair–Share to answer these questions:

 **What information does Langston hide from his father? Why?**

#### Key Ideas

- hides that he found his mother’s letters because they were not meant for him to read
- hides that he read his mother’s letters because he knows that would probably hurt his father’s feelings
- hides that his mother knew Langston Hughes’s poetry because he does not want to spoil his father’s memories of his mother

4.  **Introduce the learning task.** Direct students to their journals. Instruct students to describe what happens during Langston and his father’s “man to man” (84) conversation in chapter 17.

---

#### Analyze Student Progress

**Monitor:** Do students show that Langston and his father are open and honest during their conversation and that they share information that the two have kept from one another?

**Offer Immediate Support:** If students need additional support describing the conversation between Langston and his father, ask these questions: What does Langston say? What does his father say? How does Langston feel?

**Plan Future Practice:** Students practice describing events in *Finding Langston* in lesson 21.

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5. Invite a few students to share their responses.

#### Key Ideas

- Langston tells his father about his trips to the library after school.
- Langston tells his father about Langston Hughes and reads his poetry aloud.
- Langston’s father tells him that his mother liked to read and write.
- Langston’s father tells him that he has to apologize to Lymon.

6. Remind students that they read the poem “Homesick Blues” in an earlier lesson. Play “Homesick Blues,” and ask this question:

 **Why do you think Langston chose this poem to read to his father?**

#### **Language Support**

Display the Knowledge Card for *the blues*, and direct attention to the image to spark students’ memory. Remind students that one meaning is “a style of music that was created by African American musicians in the southern United States to express a range of feelings, from sadness and heartbreak to hope and joy.”

#### **Key Ideas**

- to show his father that Langston Hughes’s poetry makes him feel that someone understands his experiences
  - to show his father how poetry is like the blues
  - to show his father that poetry reminds him of Alabama and his mother
7. Tell students that in the next lesson they will take a closer look at Langston’s thoughts and feelings about Langston Hughes’s poetry.

## Observe | Notice and Wonder About *Sharecropper* | 15 minutes

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1. Remind students that they studied *The migration gained in momentum*, a painting from Jacob Lawrence's *The Migration Series*, to build their knowledge. Tell students that they will look at another work of art.
2. Display *Sharecropper* without telling students the title of the piece or the name of the artist. Instruct students to silently observe the work of art for at least three minutes.

### Teacher Note

*Sharecropper* was created by African American artist Elizabeth Catlett in 1952 using a specific printmaking technique called linoleum cut, or linocut. As a Black woman and the granddaughter of enslaved people, Catlett drew her inspiration as an artist from Black culture and experiences of the working class. She was influenced by the spirit of activism at a workshop in Mexico, which inspired her to produce art that could be used in the fight for equality and justice for African Americans. Through her work she sought to showcase the lives of Black women in the American South, including the complexity of beauty and dignity amid poverty and inequity.

3. Display the class Notice and Wonder Chart for Work of Art 2. Lead students through Give One–Get One–Move On to answer this question:

 **What is one thing you notice and wonder about the work of art?**

4. Instruct students to share with a partner what they notice and wonder about the work of art.

### Differentiation Support

To help students notice different parts of the work of art, ask these questions:

- What part of the work of art grabs your attention?
- What looks familiar in this work of art? What looks different?

### Teacher Note

Without prompting observations, encourage students to elaborate when art terms or elements from previous modules are mentioned.


Add responses to the class Notice and Wonder Chart for Work of Art 2.

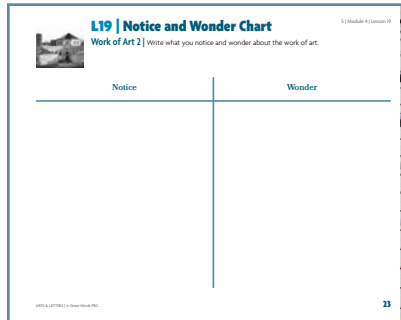
5. Ask this question:

 **What do you notice and wonder about lines and space in the work of art?**

#### Differentiation Support

Think aloud to model how to use knowledge of the previous work of art to inform what you notice and wonder about this work of art.

6.  **Introduce the learning task.** Direct students to the Notice and Wonder Chart for Work of Art 2, located in the *Learn* book. Instruct students to examine the work of art again for at least 30 seconds and then write at least three things they notice about the work of art and three related questions.



**L19 | Notice and Wonder Chart**  
Work of Art 2 | Write what you notice and wonder about the work of art.

Notice	Wonder

#### Analyze Student Progress

**Monitor:** Do students write at least three things they notice about the work of art and at least three related questions?

**Offer Immediate Support:** If students need additional support noticing something and asking a related question, instruct them to focus on a specific part of the piece, and ask these questions: What do you notice? What does that make you wonder about the work of art?

**Plan Future Practice:** There is no additional instruction on noticing and wondering about a work of art in this level.

7. Invite a few students to share their responses. As students share, add responses to the class Notice and Wonder Chart for Work of Art 2.
8. Tell students that they will continue studying the work of art in the next lesson.

**LAND** 5 minutes

## Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Finding Langston*?
- What did you learn from the work of art?
- What did you learn to do?

**ACHIEVEMENT DESCRIPTORS****MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.A.b, MM.12.5.C, MM.12.5.C.b

**BU** Build Understanding

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

**DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 20

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Reveal:** What does a deeper look at a character reveal?

## OVERVIEW

### Preview

In this Reveal lesson, students reread portions of *Finding Langston* to analyze Langston's thoughts and feelings about a poem from *The Weary Blues* by Langston Hughes. Students explain what Langston realizes about himself and his mother. During visual art instruction, students examine the figure and space in *Sharecropper*. They use this information to describe the work of art, using art terms.

**P** A Prologue to lesson 20 is available for students who need additional support.

### Learning Goals

Analyze a character in *Finding Langston*.

**LEARNING TASK:** Explain what Langston realizes about his mother and himself in chapter 16.

Describe *Sharecropper*.

**LEARNING TASK:** Write at least three sentences describing *Sharecropper*.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Examine a Character in *Finding Langston*
- **Respond:** Explain a Character's Realization
- **Observe:** Describe *Sharecropper*

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- *Sharecropper* (digital platform)

### STUDENTS

- *Finding Langston*
- Character Chart 2 for *Finding Langston* (*Learn* book)
- journal

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for “Homing” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at a character reveal?
3. Tell students that they will take a closer look at Langston’s thoughts and actions by reading passages from *Finding Langston*.

**LEARN** 53 minutesRead | Examine a Character in *Finding Langston* | 20 minutes

1. Remind students that they can analyze a character’s actions, thoughts, and feelings to infer important details about the character. Direct students to Character Chart 2 for *Finding Langston*, located in the *Learn* book. Explain that they will identify Langston’s actions, thoughts, and feelings to determine what they can infer about Langston.
2. Read aloud the portion of pages 56–57 of *Finding Langston* from “Miss Cook sometimes” to “of my mama.”
3. Instruct students to add details to the first two columns of the chart. Invite a few students to share their responses.

L20   Character Chart 2		
<i>Finding Langston</i>   Complete the chart with details about Langston in chapter 16.		
Actions	Thoughts and Feelings	Inferences

**Key Ideas**

- **actions:** reads “Red Clay Blues”
- **thoughts and feelings:** feels good to hear Miss Cook say that Langston Hughes is his namesake, thinks he can smell the clay and hear the voice of his mother in the words of the poem

**4. Instruct students to Jot–Pair–Share to complete the Inferences column.**

**Differentiation Support**

To help students make inferences about Langston’s actions, thoughts, and feelings, ask specific questions:

- How does Langston feel about Langston Hughes and his poetry?
- Why is Langston Hughes’s poetry important to Langston?

**Key Ideas**

- Langston Hughes’s poetry gives Langston a connection to a place and person he lost.
- Langston admires Langston Hughes because his writing has pretty words that bring up the smells and sounds of Alabama.

**5. Direct attention to page 82 of *Finding Langston*, and remind students that after Langston laughs at Lymon when he struggles to read aloud the poem, Lymon rips out pages from the book of poetry. Tell students that they will examine another passage to take a closer look at Langston’s actions, thoughts, and feelings.**


**6. Engage students in Repeated Reading of the portion of page 82 from “Lymon might as” to “of my chest.” Instruct students to annotate Langston’s actions, thoughts, and feelings.**

**7. Instruct students to work with a partner to complete the chart. Invite a few students to share their responses for each column.**

**Key Ideas**

- **actions:** not applicable
- **thoughts and feelings:** feels like Lymon ripped his heart out, thinks that the library and Langston Hughes were all that kept him going since his mother died, feels madder than he’s ever felt before in his life, feels that he will explode with anger
- **inferences:** Langston Hughes’s poems are like pieces of Langston’s heart because they connect him to his mother and Alabama. Langston is at a breaking point or a high moment of conflict.

8. Instruct students to Think–Pair–Share to answer this question:

 **Why does Langston say, “Lymon might as well have ripped my heart out along with those pages” (82)?**

**Key Ideas**

- The poems are all he has left of a person and place he loved.
- The poems have always seemed like words from his heart.
- This is his most painful moment.

9. Instruct students to read the rest of chapter 16, starting with “My hand reaches” on page 82. Tell students to annotate Langston’s actions, thoughts, and feelings.

## Respond | Explain a Character’s Realization | 18 minutes

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1. Instruct students to complete the first two columns of the chart with a partner. Invite a few students to share their responses.

**Key Ideas**

- **actions:** reaches out and grabs Lymon’s arm, stares into Lymon’s eyes, tells Lymon to pick up his book, makes Lymon stand up, snatches the book from Lymon and looks for the ripped pages, smiles
- **thoughts and feelings:** wonders what his mother thinks about him fighting, thinks about the poetic words Lymon read, is mad and worried about going to the principal’s office and getting a whopping, remembers that was the poem from his mother’s letter to his father

2. Instruct students to complete the Inferences column. Invite a few students to share their responses.

**Key Ideas**

- Langston realizes that he is bigger than Lymon and can stand up to him.
- Langston realizes that his mother knew Langston Hughes’s poetry, which overshadows the fight and its consequences.

3. Ask these questions:

 **Where do you notice a shift, or change, in Langston’s actions and feelings?**


 **What causes this change?**

#### **Differentiation Support**

To support students as they examine Langston’s shift in feelings, instruct them to read the portion of page 62 from “My head is” to “loveliness surpassing beauty.” Then ask these questions:

- How does the poem in chapter 16 connect to the poem in chapter 13?
- What did Langston think in chapter 13 about the poem?
- What does he learn in chapter 16 about the poem?

Reinforce the correct responses: There is a change in Langston’s actions and feelings when he suddenly smiles. This change happens because he realizes that the poem Lymon tried to read is the same one that his mother wrote in a letter to his father.

4.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to answer this question: Why is Langston’s realization about the poem so important to him? Tell students to include details from the text to support their ideas.

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#### **Analyze Student Progress**

**Monitor:** Do students explain that Langston’s realization shows that he and his mother share a connection to Langston Hughes and his poetry, and that Langston was probably named after the poet?

**Offer Immediate Support:** If students need additional support explaining the importance of Langston’s realization, direct them to the portion of page 14 from “I close my” to “when I do.” Ask this question: What do Langston’s thoughts and actions show?

**Plan Future Practice:** Students practice closely examining passages from *Finding Langston* in lesson 22.

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5. Invite a few students to share their responses.

**Key Ideas**

- Langston's realization is important to him because he has craved a connection with his mother since her passing, and he has found that connection through Langston Hughes and his poetry.
- Langston's realization is important to him because he knows that he was named after his favorite poet.

**Observe | Describe *Sharecropper* | 15 minutes**

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1. Remind students that to help them understand what is happening in a work of art, viewers first look closely at different parts of it.
2. Display *Sharecropper* without telling students the title or the artist's name. Ask this question:

 **What is the main subject of this work of art?**

Reinforce the correct response: the face of this mysterious person.

3. Tell students that they will organize and describe the details of this work of art by at first focusing on that person, which in art is referred to as a *figure*.

**Language Support**

Explain that the word *figure* means “a drawing, sculpture, and so on, that represents the form of a person or animal.”

4. Tell students to examine the work of art for at least two minutes. Instruct students to Think–Pair–Share to describe the figure in the work of art.

#### Key Ideas

- The person’s head and upper body take up most of the space.
- The person is looking away at something.
- The person is wearing a hat, jacket, and shirt.
- The person seems old.
- The person’s face and hair have light and dark shading.
- The person might be outside.
- The person is not smiling but does not seem sad.

5. Tell students that this work of art is a print titled *Sharecropper*. Explain that the artist, Elizabeth Catlett, created the piece in 1952 by carving lines in varying direction, length, and frequency to help distinguish each form from the one next to it, which is a specific printmaking technique called linoleum cut, or linocut. Tell students that they will work together to organize the details of this work of art through a description.

6. Emphasize that the focus of this work of art is the central figure. Ask this question:

 **Why is the figure the focus of this work of art?**

#### Key Ideas

- The person is in the foreground.
- The person takes up most of the space.
- The person is probably the subject.

7. Remind students that they have studied the use of space in artwork, specifically *positive space* as the subject and *negative space* as what is around the subject. Instruct students to determine the positive space (the figure) and negative space (the background) in the work of art. Ask these questions:


 **How would you describe the negative space in the work of art?**

 **How does that help direct our attention?**

### Language Support

To review the terms *positive space* and *negative space*, display *The migration gained in momentum* with examples labeled.

### Key Ideas

- **description:** many vertical and diagonal lines
  - **direct attention:** makes viewers look at the figure's face
  - **description:** lighter around the figure's face and darker moving away from the figure's face
  - **direct attention:** makes the figure appear closer to the viewer
8.  **Introduce the learning task.** Direct students to their journals. Instruct them to imagine that they must describe the work of art to someone who is not in the room. Tell students to write at least three sentences describing the work of art to this person. Encourage students to use details they shared with their partner and to use art terms they already know.

---

### Analyze Student Progress

**Monitor:** Do students clearly describe the figure and space depicted in the work of art?

**Offer Immediate Support:** If students need additional support describing the figure and use of space, direct attention to the figure and ask this question: How is the figure highlighted in the space?

**Plan Future Practice:** There is no additional instruction on describing a work of art in this level.

---

9. Invite a few students to share their responses.

**Key Ideas**

- The figure appears in the foreground against a background of many lines.
- The figure is an older woman wearing a hat and a shirt as well as a jacket closed by a large safety pin.
- The figure appears to stand in front of a field of lines.

10. Tell students that they will explore the artist's use of lines in the work of art in the next lesson.

## LAND 5 minutes

### Reflect on Learning

---

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Finding Langston*?
- What did you learn from *Sharecropper*?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### **MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.5.5 Vocabulary:** MM.5.5.B, MM.5.5.B.b

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.C, MM.12.5.C.b

### **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

### **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.C

**DM.3.5 Schema Building**





# Lesson 21

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Organize:** What is happening in this text?

## OVERVIEW

### Preview

In this Organize lesson, students read chapters 18–20 of *Finding Langston* to learn how some of the problems in Langston’s life are resolved. Students organize the text by writing a description of the resolution to Langston’s problems. During visual art instruction, students examine the use of lines in *Sharecropper*. Students describe how the artist uses lines to convey movement.

**P** A Prologue to lesson 21 is available for students who need additional support.

### Learning Goals

Describe events leading to a resolution in *Finding Langston*.

**LEARNING TASK:** Write a summary of the events leading to the resolution of Langston’s problems in chapters 18–20 of *Finding Langston*.

Examine the use of lines in *Sharecropper*.

**LEARNING TASK:** Describe how the artist uses lines in *Sharecropper* to convey movement.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read and Annotate *Finding Langston*
- **Respond:** Describe Events
- **Observe:** Examine *Sharecropper*

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- *Sharecropper* (digital platform)

### STUDENTS

- *Finding Langston*
- journal

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for “Homing” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

---

1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 18–20 of *Finding Langston* to learn what happens to Langston after his honest conversation with his father.

## LEARN 53 minutes

### Read | Read and Annotate *Finding Langston* | 25 minutes

---

1. Assess and activate prior knowledge by asking this question:

 **What problems does Langston face in the novel?**

#### Key Ideas

- He misses his mother.
  - His father is distant, and Langston is lonely.
  - He feels like he cannot confide in his father.
  - He does not have a friend in Chicago.
  - He misses Alabama and does not have a sense of home in Chicago.
  - He is bullied at school.
2. Remind students that in the falling action and resolution of a story, readers learn what happens after the climax and how the main problem is resolved. Instruct students to read chapters 18–20 of *Finding Langston* to learn what happens when Langston returns to school and the library after his fight with Lymon. Tell students to think about how Langston’s problems are resolved.

## Respond | Describe Events | 13 minutes

---

1. Form three groups. Assign each group chapter 18, 19, or 20 of *Finding Langston*. Tell students to discuss what happens in their chapter and how Langston's problems are resolved. Listen for students to address key ideas in their discussions.

### Key Ideas

#### Chapter 18

- **happens:** Kids at school smile at Langston and no longer call him “country boy”; Langston and Lymon make amends; Langston walks comfortably around his neighborhood; Langston decides not to tell his father that his mother copied Langston Hughes’s poetry in her letters.
- **resolved:** problem with Lymon; dislike of Chicago; accepts that he can keep some things about his mother to himself

#### Chapter 19

- **happens:** Clem gives Langston the pages that Lymon tore out of the library book; Clem helps Langston explain to Miss Cook what happened to the book; Miss Cook accepts the damaged library book; Langston and Clem talk about their love of reading; Langston realizes he made his first friend.
- **resolved:** worry over the damaged book; no friends in Chicago

#### Chapter 20

- **happens:** Langston reads in front of his father; Langston’s father asks him where the library is; Langston takes his father to the library.
- **resolved:** feels like he cannot confide in his father; distant father and loneliness

2. Instruct students to identify the most important event from their assigned chapter. Invite a few students to share these events.


#### Key Ideas

- **chapter 18:** Kids at school smile at Langston and no longer call him “country boy”; Langston and Lymon make amends; Langston walks comfortably around his neighborhood; Langston decides not to tell his father that his mother copied Langston Hughes’s poetry in her letters.
  - **chapter 19:** Clem gives Langston the pages that Lymon tore out of the library book; Clem helps Langston explain to Miss Cook what happened to the book; Miss Cook accepts the damaged library book; Langston and Clem talk about their love of reading; Langston realizes he made his first friend.
  - **chapter 20:** Langston reads in front of his father; Langston’s father asks him where the library is; Langston takes his father to the library.
3. Form small groups. Instruct groups to create a Tableau to show the important moment in the chapter when readers understand that a problem is resolved.

#### Differentiation Support

Ask these questions to help students convey a resolution through Tableau:

- What problem is resolved in this chapter? How?
  - How can your position show the resolution to the problem?
4. Invite groups to share their Tableau and explain why the event they chose to present is important.

5.  **Introduce the learning task.** Direct students to their journals. Instruct students to summarize how the problems Langston faces are resolved in the final three chapters of *Finding Langston*. Encourage students to use the term *resolution* in their answers.

---

### Analyze Student Progress

**Monitor:** Do students write summaries that include accurate, text-based responses for all elements from the previous discussion questions?

**Offer Immediate Support:** If students need additional support describing the resolutions, direct them to the passages that they visited in the Read section.

**Plan Future Practice:** Students practice describing events in *Finding Langston* in lesson 26.

---

6. If time allows, invite a few students to share their summaries.

## Observe | Examine *Sharecropper* | 15 minutes

---

1. Display *Sharecropper*, and tell students that the piece is a print that was created using a technique called linoleum cut, where individual lines are carved into a block of linoleum with a linocut tool. Ask this question:

 **How would you describe the lines in the artwork?**

### Key Ideas

- are many
- create the figure and the background space
- are vertical in the background
- are in different directions on the figure
- vary in length

2. Direct attention to the figure, and tell students that the figure is in the foreground. Explain that using both curved and straight lines carved in horizontal, vertical, and diagonal directions helped create the shape and features of the figure's face in the print.
3. Instruct students to look closely at the lines in the background of the piece and Think–Pair–Share to answer these questions:

 **How do the lines in the background and foreground differ?**

 **How does the direction and frequency of the lines affect the way the figure appears to viewers?**

Reinforce the correct responses:

- **differ**—The lines in the background are longer, are in a vertical direction, overlap in some areas, and vary slightly in frequency.
  - **differ**—The lines on the figure are shorter, vary in direction, and differ greatly in frequency between the figure's hat, face, and upper body.
  - **effect**—The repeated curved, diagonal direction of the lines in the figure's face make her stand out against the vertical lines in the background.
4. Facilitate a brief discussion of these questions:

 **How do your eyes move over the short, dense lines in the background?**

 **How do your eyes move over the longer, thicker lines in the figure?**

Use responses to emphasize that the short lines make your eyes move quickly and jump from line to line; whereas, the longer lines give your eyes an uninterrupted path to follow around the work of art.

5. Remind students that artists can convey movement and stillness through lines in a work of art. Explain that artists can also convey movement through the path the viewer’s eyes take as they follow the lines. Ask this question:

 **Where do you see movement depicted in this print?**

#### Language Support

Remind students that *movement* means “a principle of design; the sense of motion or stillness in a work of art.” Demonstrate the term’s meaning by using a gesture (e.g., waving both arms above your head).

#### Key Ideas


- lines in the background appear to sway
- figure is angled to the left
- figure’s body is brought forward
- figure’s body seems still
- figure looks away from the audience

6. Instruct students to Think–Pair–Share to answer this question:

 **How does the figure appear still even though there are many types of lines that compose her?**

#### Key Ideas

- long, strong lines of the figure’s face
- bigger blocks of black and white on the figure’s face make her appear still and solid

7.  **Introduce the learning task.** Direct students to their journals. Instruct students to respond to this question: How does the artist use lines to convey movement to viewers in this work of art?
- 

### Analyze Student Progress

**Monitor:** Do students demonstrate an understanding of how varying direction, frequency, and line lengths can show movement in the print?

**Offer Immediate Support:** If students need additional support describing how lines create movement, review the definition of *movement* and ask these questions: Why might the artist use more or fewer lines in the background or the figure? How does the direction of the lines make it look like there is movement in the piece?

**Plan Future Practice:** Students practice analyzing a work of art in lesson 22.

---

8. Invite a few students to share their responses.

### Key Ideas

- The repeated, varying directions and shape of the lines on the figure direct the viewer's eye toward the strong lines of the face, making the face appear still.
- The repeated vertical and diagonal lines in the background create a sense of movement, somewhat bringing the figure into the foreground.
- The short, consistent lines used in the background create the effect of swaying, while the sharper, longer lines used for the figure create a sense of stillness.

**LAND** 5 minutes

## Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about *Finding Langston*?
- What did you learn from *Sharecropper*?
- What did you learn to do?

**ACHIEVEMENT DESCRIPTORS****MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.3.5 Summary:** MM.3.5.A

**MM.7.5 Structure:** MM.7.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.C, MM.12.5.C.b

**BU** Build Understanding

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.B

**BU.4.5 Expression**

**DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 22

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Reveal:** What does a deeper look at point of view reveal?

## OVERVIEW

### Preview


In this Reveal lesson, students reread passages from *Finding Langston* to examine Langston's thoughts and feelings about Clem. Students explain how Langston's first-person narration provides readers with a better understanding of his relationship with Clem. During visual art instruction, students review and build their knowledge about the term *sharecropper*. Then students determine central ideas in *Sharecropper*.

### Learning Goals

Analyze Langston's point of view in *Finding Langston*.

 **LEARNING TASK:** Explain how Langston's point of view provides insight into his relationship with Clem.

Identify a central idea in *Sharecropper*.

 **LEARNING TASK:** Write to explain how art elements contribute to the central idea.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Examine Point of View in *Finding Langston*
- **Respond:** Explain a Character's Point of View
- **Observe:** Interpret the Meaning of *Sharecropper*

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- *Sharecropper* (digital platform)

### STUDENTS

- *Finding Langston*
- Point of View Chart for *Finding Langston* (*Learn* book)
- journal

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for “I Want to Write” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

---

1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at point of view reveal?
3. Tell students that they will reread portions of *Finding Langston* to examine details from Langston's point of view.

## LEARN 53 minutes

### Read | Examine Point of View in *Finding Langston* | 20 minutes

---

1. Read aloud the final sentences from page 99: "I walk on home thinking about poetry and Mama and Clem. My first friend in Chicago." Ask these questions:

 **Who is telling the story?**

 **What insights do you gain from Langston's first-person narration?**

Reinforce the correct responses:

- **who**—the first-person narrator, Langston
- **insights**—Langston's thoughts and feelings, specifically that he considers Clem his first friend

2. Facilitate a brief discussion of this question:

 **How might this event be different if it were told by a third-person narrator?**

**Key Ideas**

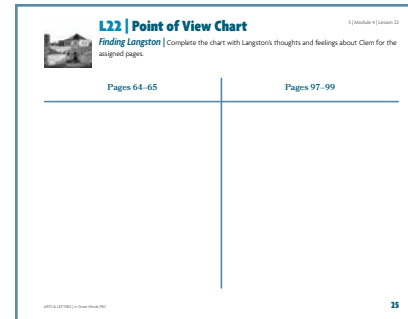
- would know that Langston walks home
- would not know Langston’s feelings about Clem
- would not know that Langston is thinking about poetry, his mother, and Clem

Emphasize that Langston’s first-person point of view affects the way readers understand events and characters in the novel.

3. Display the Point of View Chart for *Finding Langston*, and direct students to the page in their *Learn* book. Explain that they will examine how Langston’s point of view affects the way readers view Clem.
4. Instruct students to read the portion of pages 64–65 from “Clem is standing” to “get on home.” Tell students to focus on Langston’s thoughts and feelings about Clem.
5. Ask this question:

 **What event does Langston describe?**

Reinforce the correct response: seeing Clem at the library for the first time.



**L.22 | Point of View Chart**  
*Finding Langston* | Complete the chart with Langston's thoughts and feelings about Clem for the assigned pages.

Pages 64-65	Pages 97-99

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- 6.** Instruct students to work with a partner to add Langston’s thoughts and feelings about Clem to the chart. Invite a few students to share their responses.

**Key Ideas**

- thinks Clem followed him to the library on purpose
  - feels confused that Clem would bully him without Lymon
  - feels angry that Clem would follow him
  - notices that Clem is small and skinny, whereas he is big and strong
  - feels suspicious that Clem is lying about being alone at the library and liking books
  - is curious to learn what Clem knows about the big-time writers
  - thinks Clem is funny when he impersonates Miss Kimble
- 7.** Tell students that they will read the entire exchange between Langston and Clem on their walk home from the library in chapter 19.
  - 8.** Instruct students to read the portion of pages 97–99 from “What’s poetry about?” to “friend in Chicago” and focus on details that show how Langston thinks and feels about Clem.

## Respond | Explain a Character’s Point of View | 18 minutes

---

1. Tell students to Jot–Pair–Share to complete the chart with Langston’s thoughts and feelings about Clem.

### Key Ideas

- thinks Clem really wants to know what Langston likes about poetry
- feels mad that he can’t put his feelings into words
- thinks that he should wait for Clem to say more about his father
- feels scared that Clem might get mad when Langston asks about Clem’s father
- thinks Clem is much smarter than he thought because he understands Langston’s mixed-up words and likes to read
- feels happy that Clem didn’t laugh at him
- thinks Clem is his first friend in Chicago


2. Instruct students to Think–Pair–Share to answer these questions:

 **What information would readers lose if this event were told by a third-person narrator?**

 **Why is it important to Langston that Clem gets his “mixed-up words” (99)?**

### Key Ideas

- **lose:** how Langston sees Clem as interested and serious about their conversation; Langston’s frustration to communicate clearly; Langston’s realization that Clem is smart and understands him; Langston’s feeling that Clem is a friend
- **Clem’s importance:** can put Langston’s thoughts and feelings into words, a problem Langston faces throughout the book
- **Clem’s importance:** seems genuinely interested in Langston’s interest in poetry when Langston fears people will tease him about it

3.  **Introduce the learning task.** Instruct students to review the Point of View Chart for *Finding Langston*. Direct students to their journals. Instruct them to write a response to this question: How does Langston’s point of view provide insight into the change in Langston and Clem’s relationship?
- 

### Analyze Student Progress

**Monitor:** Do students explain how the first-person point of view shows readers Langston’s thoughts and feelings about Clem?

**Offer Immediate Support:** If students need additional support explaining what Langston’s point of view shows readers about his relationship with Clem, direct them to their Point of View Chart for *Finding Langston* and ask these questions: How do Langston’s descriptions of Clem differ between the two columns? Why do Langston’s descriptions change?

**Plan Future Practice:** There is no additional instruction on analyzing point of view in this level.

---

4. Invite a few students to share their responses.

### Key Ideas

- Langston’s initial response to seeing Clem at the library shows that he first assumed Clem was a bully, like Lymon, but Langston’s thoughts eventually show that he likes Clem because Clem listens to him and understands him.
  - As Clem shares details about his life and the books he reads, Langston notices that Clem is funny and much smaller than he is, which explains to readers why he begins to feel comfortable with Clem.
  - Langston’s thoughts and feelings show readers why the two characters eventually become friends.
5. Tell students that they will discuss the people, places, and things that influenced Langston in the next lesson.

## Observe | Interpret the Meaning of *Sharecropper* | 15 minutes

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1. Display *Sharecropper*.
2. Remind students that they examined how Elizabeth Catlett's lines vary in length, direction, and frequency in *Sharecropper*. Assess and activate prior knowledge by asking this question:

 **What effects do the various kinds of lines have?**

### Key Ideas

- The repeated varying directions and shape of the lines on the figure direct the viewer's eye toward the face, showing that there is an expression.
- The repeated vertical and diagonal lines in the background create a sense of movement, bringing the figure into the foreground.
- The short, consistent lines used in the background create the effect of swaying, while the sharper, longer lines used for the figure create a sense of stillness.
- The varying frequency and direction of the lines create the impression that the figure is elevated and that the viewer is looking up at the figure.

Emphasize that the various lines create a sense of movement and the impression that the audience is looking up at the figure.

3. Instruct students to Think–Pair–Share to answer these questions:

 **How would you describe the figure against the background of the art?**

 **What mood does this create?**

#### Language Support

To help students identify an accurate, specific mood, provide a word bank of mood descriptors (e.g., *admiration, annoyed, calm, dejected, dignified, haunting, hopeful, peaceful, or somber*).

#### Key Ideas

- **description:** appears still despite being in a field of organized, sharp, short lines
- **mood:** calm
- **description:** appears elevated against the shaded background
- **mood:** admiration or a sense of respect from the viewer
- **description:** appears to have high, straightened shoulders; a soft expression; facial features of an older age; simple clothing
- **mood:** dignified and powerful

4. Ask this question:


 **What does the artist’s depiction help you see about this person?**

#### Teacher Note

Encourage students to use evidence from the print to support their conclusions. Remind students that evidence from art is often literal observations of what they see paired with their interpretation. Emphasize that the observations and interpretation may differ among viewers.

#### Key Ideas

- The person is dignified and should be held in high regard by the viewer.
- The person is still and strong even when things are moving around her.
- The woman is older and has worked for a long time.

5. Remind students that art doesn't always have a clear central idea. Tell students that viewers can reach their own conclusions about the central idea of a work of art by examining the artist's choices, including the title that the artist chooses.
6.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this question: What is a central idea of *Sharecropper*? Encourage students to use the terms *lines*, *movement*, and *space* in their answers.

---

### Analyze Student Progress

**Monitor:** Do students demonstrate an understanding of the ways lines, movement, and space contribute to a central idea about the figure?

**Offer Immediate Support:** If students need additional support explaining what the work of art conveys about the figure, review the effect of the lines and ask these questions: Why is the woman in the foreground? What do her features show? What does the print convey about her?

**Plan Future Practice:** There is no additional instruction on identifying central ideas in a work of art in this level.

---

7. Invite a few students to share their responses.

### Key Ideas

- **the power of patience and stillness:** The artist's use of lines conveys a sense of calm and stillness in the figure. Despite the busy lines, the figure is the focus.
  - **the strength and dignity of age and experience:** Catlett shows this strength by elevating the figure in the space and placing them in the foreground.
  - **the value of hard work:** The stillness of the figure, including their straightened shoulders, conveys a sense of power and determination.
8. Remind students that they explored *The migration gained in momentum* by Jacob Lawrence earlier in the module.

9. Instruct students to examine the face and expression of the person in *Sharecropper* and to then consider the lack of faces and expressions in Lawrence’s work of art. Ask these questions:

 **What do the faces and expressions in each work of art convey?**

 **How does this affect our connections to each work of art?**

**Key Ideas**

- ***Sharecropper* conveys:** strength, older age, stillness, dignity
  - **effect:** shows the beauty and dignity in an individual worker, directs focus to the individual
  - ***The migration gained in momentum* conveys:** no individual faces or distinct features
  - **effect:** shows the importance of a collective group, directs focus to the group rather than to an individual
10. Tell students that they will continue exploring aspects of life for Black people in the South as they continue to learn about life in America during the early part of the twentieth century.

**LAND** 5 minutes

Reflect on Learning

---

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Finding Langston*?
- What did you learn from *Sharecropper*?
- What did you learn to do?

2. Remind students that for fluency practice throughout the module, they will read poems that were written by famous Chicago-based poets. Tell students that they will read the poem “I Want to Write” by Margaret Walker. Share this information about Margaret Walker:

Margaret Walker, author of “I Want to Write,” was an award-winning poet, novelist, critic, and teacher. Walker found inspiration and support for her writing while living in the South Side of Chicago. One of her major inspirations was Langston Hughes.

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.8.5 Point of View, Perspective, and Purpose:** MM.8.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.C, MM.12.5.C.b

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.C

**DM.3.5 Schema Building**



# Lesson 23

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Distill:** What is a central idea in this text?

## OVERVIEW

### Preview

In this Distill lesson, students prepare for the discussion by identifying who or what helps Langston find his place in Chicago in *Finding Langston*. Students use this textual evidence to discuss what readers learn from Langston. During visual art instruction, students review information about sharecroppers and the artist, Elizabeth Catlett. They synthesize their knowledge about *Sharecropper* and consider how the work of art builds their knowledge.

**P** A Prologue to lesson 23 is available for students who need additional support.

### Learning Goals

Determine who or what helps Langston find his place in Chicago in *Finding Langston*.

**LEARNING TASK:** During a class discussion, share what readers can learn from Langston finding himself by the end of the novel.

Describe the knowledge gained from studying *Sharecropper*.

**LEARNING TASK:** Write knowledge statements about *Sharecropper*.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss a Central Idea
- **Observe:** Build Knowledge from Visual Art

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- class Influence Chart for *Finding Langston*
- *Sharecropper* (digital platform)

### STUDENTS

- *Finding Langston*
- Influence Chart for *Finding Langston* (*Learn* book)
- journal
- World Knowledge Statements for Module 4 (*Learn* book)

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for “I Want to Write” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: What is a central idea in this text?
3. Tell students that they will review the people and places Langston encounters to prepare for a discussion about a central idea in *Finding Langston*.

## LEARN 53 minutes

### Read | Prepare for a Discussion | 18 minutes

---

1. Ask these questions:

 **What does the word *find* mean literally and figuratively?**

 **How does the word relate to the title of *Finding Langston*?**

#### Language Support

Clarify the literal and figurative meanings of *finding*.

#### Key Ideas

- **find:** literally, “to discover something or someone without planning or trying to”
- **find:** figuratively, “to learn what you truly value and want in life”
- **title:** Langston finds out what is important in his life. He finds things out about himself and the people and places in his life.

Emphasize that Langston’s experiences lead him to find out and realize things about himself, his parents, his classmates, and his home.

2. Display and Echo Read today’s discussion question: Who or what had the biggest influence on Langston?
3. Explain that to prepare for this discussion, students will collect evidence about the discoveries Langston makes throughout the novel and the characters, settings, and things that help him make those discoveries.
4. Display the class Influence Chart for *Finding Langston*, and direct students to the page in their *Learn* book. Direct attention to the Influence column. Instruct students to complete the column by adding details from the text about who and what influenced Langston as he found himself.
5. Invite a few students to share what they added to their chart. Add responses to the class chart.

Influence	Details

#### Key Ideas

- Langston’s mother
  - Langston’s father
  - Lymon
  - Clem
  - Langston Hughes
  - George Cleveland Hall Branch, Chicago Public Library
  - poetry
6. Direct attention to the Details column. Instruct students to work with a partner to complete this column by adding details from the text about how the character, setting, or thing influenced Langston as he found himself.

#### Differentiation Support

To help students recall and collect details from the text to complete their chart, direct them to the following page numbers: pages 18–22, pages 27–33, pages 80–88, and pages 101–104.

7. Invite a few students to share what they added to their chart. Add responses to the class influence chart.

### Key Ideas

- **Langston's mother:** gave Langston the same name as his favorite poet, encouraged Langston's love of reading, led Langston to the library
- **Langston's father:** taught Langston to be the bigger person in conflict, showed Langston that relationships can change
- **Lymon:** forced Langston to stand up for himself, showed Langston how strong he really is
- **Clem:** is Langston's first friend in Chicago, showed Langston that people are not always what they seem
- **Langston Hughes:** wrote poetry that was like words from Langston's heart, wrote words that showed Langston's feelings and memories of home and his mother, gave Langston a special connection to his mother
- **George Cleveland Hall Branch, Chicago Public Library:** gave Langston a safe place to read, helped Langston find the works of Black writers like Langston Hughes
- **poetry:** gave words to express feelings from Langston's heart, helped Langston recall memories of Alabama and his mother, made Langston feel like someone else knew how he felt

8. Direct students to their journals. Instruct students to review their Influence Chart for *Finding Langston* and write a response to these questions:

 **Who or what had the biggest influence on Langston?**

 **How did this help him find his way in Chicago?**

### Key Ideas

- Langston Hughes's poetry gave Langston a connection to his home and his mother so he could begin to accept his new home.
- Langston's father responded to Langston's feelings with love and kindness and started treating him like a man, so Langston did not have to hide his feelings and interests.
- Clem is Langston's first friend in Chicago and has similar interests, so Langston can feel like he belongs.

## Respond | Discuss a Central Idea | 20 minutes

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1. Display and remind students of the speaking and listening goals for module 4: Answer questions to clarify what you mean.

### Teacher Note

During the discussion, use the Module 4 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward this goal.


2. Ask this question:

 **When someone answers questions to clarify what they mean, what do they do?**

### Key Ideas

- clarify their thoughts about the question
- explain their ideas in a different way
- restate their ideas more clearly

Emphasize that to practice this goal, students need to listen closely and ask questions to deepen their understanding.

3.  **Introduce the learning task.** Explain that students will now engage in a discussion to share who or what helps Langston the most to find himself. Encourage students to refer to the text and their annotations during the discussion. Begin by asking this question:

 **Who or what had the biggest influence on Langston?**

### Language Support

Direct students to the Talking Tool, located in the *Learn* book. Remind students that they can practice supporting what they say with textual evidence by using these sentence frames:

- In the text, \_\_\_\_\_.
- For example, \_\_\_\_\_.

---

### Analyze Student Progress

**Monitor:** Do students share reasons why they think their chosen influence is the most significant one for Langston?

**Offer Immediate Support:** If students need additional support explaining why the influence they have chosen is the most helpful to Langston, direct them to the details recorded on their Influence Chart for *Finding Langston* and ask this question: Who or what helped Langston feel connected to his mother?

**Plan Future Practice:** Students practice determining a central idea in “I Want to Write” and “I dwell in Possibility” in lesson 29.

---

#### 4. Continue the discussion by asking this question:

 **What is a theme of *Finding Langston*?**

##### Teacher Note

Remind students that *theme* means “a universal idea or message conveyed by a text.”

##### Differentiation Support

To further prompt student thinking, ask questions such as these:

- What was the most important thing Langston learned in Chicago?
- What led Langston to find himself?

#### 5. At the end of the discussion, reinforce key ideas.

##### Key Ideas

- More than one place can be home.
- Relationships with others can teach us about ourselves.
- Poetry can help people express their inner thoughts and feelings.
- Reading can help us learn and make us feel.
- People and places can be more than they appear.

- Tell students that they will discuss the knowledge they have built from *Finding Langston* in the next lesson.

## Observe | Build Knowledge from Visual Art | 15 minutes

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- Remind students that in the article “Great Migration,” the author identifies sharecropping as a push factor for Black Americans to leave the South.

### What was a sharecropper?

Reinforce the correct response: someone who farmed a piece of land owned by someone else.

- Instruct students to Think–Pair–Share to answer this question:

### What challenges did sharecroppers face?

#### Differentiation Support

To help students remember information about sharecroppers, direct them to the push factors section of “Great Migration,” located in the *Learn* book.

#### Key Ideas

- earned little income
  - faced flooding and insects that damaged many crops between 1910–1920
  - dealt with closures of farms because of poor farming conditions in the South
- Display *Sharecropper*. Explain that Elizabeth Catlett was the granddaughter of enslaved people who drew her inspiration as an artist from Black culture and experiences of the working class. Tell students that through her work, she sought to showcase the lives of Black women in the American South, highlighting the complexity of beauty and dignity amid poverty and inequity.


4. Direct attention to the World Knowledge Chart. Facilitate a brief discussion of this question:

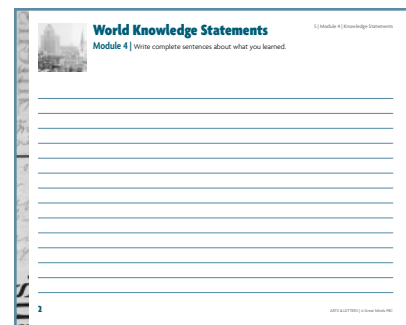
 **How does the information about sharecroppers and Catlett deepen your knowledge of *Sharecropper*?**

**Key Ideas**

- explains why the figure in *Sharecropper* looks weary, yet strong because of the manual work and harsh conditions
- shows that Catlett purposefully made viewers look up at the figure to recognize and highlight the struggle and the strength of women at that time
- explains the figure's wide brim hat and simple clothes as a reflection of her daily life

Add a few responses to the World Knowledge Chart.

5.  **Introduce the learning task.** Direct students to the World Knowledge Statements for Module 4, located in the *Learn* book. Instruct students to write three knowledge statements to express what they learned about *Sharecropper*.



The image shows a page from a book titled "World Knowledge Statements" for "Module 4". The page has a header with the title and a small image of a person. Below the header, there are several horizontal lines for writing. The page is numbered "4" at the bottom left and "1" at the bottom right.

---

**Analyze Student Progress**

**Monitor:** Do students share relevant details about how the work of art builds their knowledge?

**Offer Immediate Support:** If students need additional support describing how the work of art built their knowledge, ask a specific question: How does *Sharecropper* connect to your knowledge of the Great Migration?

**Plan Future Practice:** There is no additional instruction on a work of art in this level.

---

6. Invite a few students to share their responses.

**Key Ideas**

- The work of art conveys the strength and dignity of sharecroppers.
- The work of art shows the beauty and dignity of a Black female sharecropper.
- The work of art makes the audience look up in admiration to a Black female sharecropper.

7. Remind students that in chapter 11 of *Finding Langston*, Langston’s father says, “Every year me and your mama worked, seemed like we fell deeper in debt to Mr. Clanton” (51). Tell students that Langston remembers the manual labor his parents and grandmother had to do in Alabama. Instruct students to Think–Pair–Share to answer these questions:

 **How might Langston’s family have earned money in Alabama?**

 **Why did they leave their jobs in Alabama?**

**Key Ideas**

- **how:** They were sharecroppers who farmed for Mr. Clanton.
- **why:** They fell deeper into debt to Mr. Clanton, no matter how much they worked.
- **why:** They heard promises of opportunity in the North.
- **why:** They did not want Langston to become stuck in such a harsh cycle of poverty.

8. Explain that since *Finding Langston* is set during the Great Migration, the author’s description of their lives in Alabama makes it seem as though it is likely Langston’s parents were sharecroppers.

## LAND 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Finding Langston*?
- What did you learn from *Sharecropper*?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.2.5 Theme and Central Idea:** MM.2.5.A, MM.2.5.B

**MM.4.5 Individuals, Events, and Ideas:** MM.4.5.A

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.a, MM.5.5.B, MM.5.5.B.a, MM.5.5.B.b, MM.5.5.C

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.C, MM.12.5.C.b

### CP Compose and Present Content

**CP.5.5 Language:** CP.5.5.B

**CP.8.5 Presentation:** CP.8.5.A, CP.8.5.B

## **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B, BU.3.5.C, BU.3.5.D, BU.3.5.E

**BU.4.5 Expression**

## **DF** Develop Foundations

**DF.13.5 Sentence Construction:** DF.13.5.A

## **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.D

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 24

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How does this text build our knowledge?

## OVERVIEW

### Preview

In this Know lesson, students synthesize their learning about poetry and the Great Migration from *Finding Langston*. Students reflect on the value of poetry and write knowledge statements to articulate their learning. During writing instruction, students learn how to use the future perfect verb tense. Students then write their own sentences incorporating vocabulary terms and using all three perfect verb tenses.

**P** A Prologue to lesson 24 is available for students who need additional support.

### Learning Goals

Synthesize knowledge gained from *Finding Langston*.

**LEARNING TASK:** Write knowledge statements to express knowledge about poetry and the Great Migration gained from *Finding Langston*.

Examine how to form and use the future perfect tense.

**LEARNING TASK:** Write three sentences using each of the perfect tenses.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Review Knowledge
- **Respond:** Express Knowledge
- **Write:** Use Perfect Verb Tenses

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- class Sentence Strategies for Module 4 (*Learn* book)
- Knowledge Cards: *influence, migrate, research*

### STUDENTS

- *Finding Langston*
- Sentence Strategies for Module 4 (*Learn* book)
- World Knowledge Statements for Module 4 (*Learn* book)
- journal

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for “I Want to Write” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

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1. Display *Finding Langston*.
2. Display and Choral Read the Content Framing Question: How does this text build our knowledge?
3. Tell students that they will reflect on what they learned about poetry and the Great Migration in *Finding Langston*.

## LEARN 53 minutes

### Read | Review Knowledge | 15 minutes

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1. Remind students of the Essential Question: What is the value of poetry?
2. Direct attention to the World Knowledge Chart. Ask these questions:

 **What knowledge have we built about poetry?**

 **What knowledge have we built about the Great Migration?**

#### Teacher Note

Tell students that they can also share knowledge by answering any of the questions in their Notice and Wonder Chart for *Finding Langston*, located in the *Learn* book (lesson 8).

3. Explain that Langston's story is fictional, but the setting is based on a historical time period and location. Tell students that they will deepen their knowledge of the setting of the novel. Direct students to the author's note for *Finding Langston* on page 105.

4. Read aloud the author’s note. Instruct students to follow along and listen closely for information about the setting of the novel.

**Differentiation Support**

To help students visualize the setting, display images of Chicago, Bronzeville, and the George Cleveland Hall Branch library.

**Differentiation Challenge**

To encourage students to synthesize module knowledge, ask these questions: Why does the author say that “the road to Langston’s apartment ... could never be found on any map” (105)? What does the author mean that “it winds through others’ stories” (105)?

## Respond | Express Knowledge | 18 minutes

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1. Instruct students to Think–Pair–Share to answer this question:

 **What information from the author’s note did you find most interesting?**


2. Ask these questions:

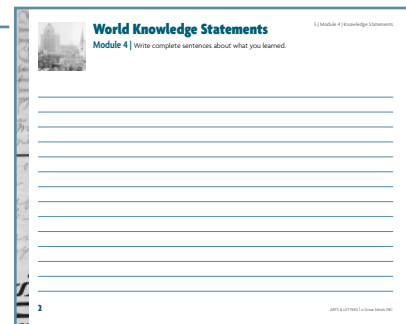
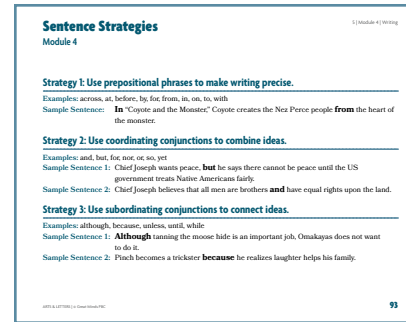
 **What did you learn about the Great Migration from the author’s note?**

 **What did you learn about artists and writers of the time period?**

**Key Ideas**

- **Great Migration:** Approximately seven million Black people migrated north.
- **Great Migration:** The Black population in Chicago grew.
- **artists and writers:** Chicago was home to many Black musicians, artists, and writers who formed the Chicago Black Renaissance.
- **artists and writers:** Dr. Hall wanted a library branch in the Bronzeville neighborhood to serve its community and promote Black culture and history.
- **artists and writers:** Langston Hughes and other writers were part of the Book Review and Lecture Forum series at the Hall Branch library.
- **artists and writers:** The series, created by librarian Vivian Harsh, introduced the community to prominent writers of color.

3. Add a few student-generated statements to the World Knowledge Chart.
4. Display the class Sentence Strategies for Module 4, and direct students to the page in their *Learn* book. Remind students that they have learned several sentence strategies to write knowledge statements.
5.  **Introduce the learning task.** Direct students to the World Knowledge Statements for Module 4, located in the *Learn* book. Instruct students to write three knowledge statements using a variety of sentence types to express the knowledge of poetry and the Great Migration that they gained from *Finding Langston*.



### Analyze Student Progress

**Monitor:** Do students express knowledge that they gained from *Finding Langston* about poetry or the Great Migration?

**Offer Immediate Support:** If students need additional support writing a knowledge statement, direct them to the World Knowledge Chart.

**Plan Future Practice:** Students practice writing knowledge statements about poetry in lesson 30.

6. Tell students that they will continue to build knowledge of poets of the Great Migration in the next lesson.

## Write | Use Perfect Verb Tenses | 20 minutes

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1. Direct attention to Sentence Strategies for Module 4, and instruct students to read Strategy 7: Use the perfect tense to express various times and sequences of past actions and events or actions that will be completed at a specific time in the future.
2. Remind students that they formed verbs in the present perfect tense and the past perfect tense in a previous lesson. Review Sample Sentences 1 and 2 and ask these questions:


 **Which tense is used in each sentence? How do you know?**

Reinforce the correct responses:

- **Sample Sentence 1**—past perfect; *had* + past participle
  - **Sample Sentence 2**—present perfect; *has/have* + past participle
3. Tell students that they will learn how to form verbs in the future perfect tense in this lesson. Explain that writers and speakers use the future perfect tense to project themselves into the future and look back at an action that will be completed.
  4. Ask students what time their school day ends, then share an example sentence:
    - At [time school day ends], we will have finished our school day.

Emphasize that the sentence projects us into the future and looks back at when we will have completed the school day.

5. Choral Read Sample Sentence 3: In 2032, *Poetry* magazine will have published poetry for 120 years.
6. Instruct students to Think–Pair–Share to answer this question:

 **What does the verb tell you about when the event happened?**

Reinforce the correct response: It describes an event that will be completed in the future.

7. Direct attention to Sample Sentence 3 and annotate “will have published” on the displayed copy. Tell students that to form the future perfect tense, they will use *will* plus *have* plus the past participle of a verb. Explain that writers form the past participle of a verb by adding *-ed* to the end of a verb.
8. Instruct students to complete the third sentence in the Your Turn section.

### Language Support

To help students understand future perfect tense, provide additional examples with the verb annotated.


9. Invite a few students to share their responses.

Reinforce the correct response: In spring of 2039, the George Cleveland Hall Branch library will have served the Bronzeville community for 100 years.

10. Tell students that they will practice writing sentences using present perfect, past perfect, and future perfect tenses and vocabulary terms. Display the Knowledge Cards for *influence*, *migrate*, and *research*, and direct attention to the images to spark students’ memory. Remind students of the terms’ meanings. Ask this question:

 **What is the past participle of each of the verbs?**

Reinforce the correct responses: *influenced*, *migrated*, and *researched*.

- 11.**  **Introduce the learning task.** Display the following verbs: *influence*, *migrate*, and *research*. Direct students to their journals. Instruct them to write a response to this prompt: Using any of the verbs listed, write three sentences—one in present perfect tense, one in past perfect tense, and one in future perfect tense.
- 

### Analyze Student Progress

**Monitor:** Do students accurately form and use sentences that include the present perfect, past perfect, and future perfect verb tenses?

**Offer Immediate Support:** If students need additional support writing a sentence using perfect verb tenses, provide additional examples of sentences using the different tenses.

**Plan Future Practice:** Students practice writing sentences using different verb tenses in lesson 30.

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- 12.** Lead students in a Whip Around to share one of their sentences. Reinforce the correct use of perfect verb tenses.

### Key Ideas

- **present perfect:** Jacob Lawrence has influenced the work of American painter Derrick Adams.
- **past perfect:** Black Americans had migrated north after the Civil War.
- **future perfect:** By the end of this module, I will have researched information about a Chicago poet.

- 13.** Tell students that in the next lesson they will look more closely at the poems and poets from their fluency practice.

## LAND 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Finding Langston*?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A, MM.1.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.B, MM.12.5.B.b

### CP Compose and Present Content

**CP.5.5 Language:** CP.5.5.B

### BU Build Understanding

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

### DF Develop Foundations

**DF.10.5 Verbs:** DF.10.5.A, DF.10.5.B

**DF.13.5 Sentence Construction:** DF.13.5.A

**DM** **Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 25

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?

## OVERVIEW

### Preview

In this Know lesson, students read and perform a poem written by a Chicago-based poet. Students discuss similarities among the poems and define free verse poetry. During writing instruction, students build knowledge about Chicago-based poets to determine a focus for their research for Module Task 1. This work prepares students to take notes from sources for Module Task 1.

**P** A Prologue to lesson 25 is available for students who need additional support.

### Learning Goals

Read and perform poetry.

**LEARNING TASK:** Define free verse poetry.

Determine a focus for your research by choosing a Chicago-based poet.

**LEARNING TASK:** Determine what information about a poet will help you answer the research question.

### Vocabulary

verse (n.)

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Perform a Fluent Reading
- **Respond:** Compare Poems
- **Write:** Determine the Focus

### LAND

Synthesize Learning

## Materials

### TEACHER

- poems for independent research (digital platform)
- Fluency Reference Chart (Reference Charts appendix)

### STUDENTS

- poems for independent research (*Learn* book, Research)
- journal
- Module Task 1 (*Learn* book, Writing)
- “About the Chicago-Based Poets” (*Learn* book, Research)
- chart paper
- markers

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for “I Want to Write” (*Learn* book, Fluency) and focus on a fluency element or retelling.

## LAUNCH 2 minutes

### Read the Content Framing Question

---

1. Display the poems:
  - “Fog”
  - “Jazz Fantasia”
  - “The Laurel”
  - “The Bean Eaters”
  - “Homing”
  - “I Want to Write”
2. Display and Choral Read the Content Framing Question: How do these texts build our knowledge?
3. Tell students that they will read, perform, and analyze a poem by a Chicago-based poet in order to build their knowledge of the poem and poets, and then they will determine which poet will be the focus of their research for Module Task 1.

## LEARN 53 minutes

### Read | Perform a Fluent Reading | 18 minutes

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1. Tell students that they will take a closer look at these poems. Display a list of the poems and poets:
  - “Fog” and “Jazz Fantasia” by Carl Sandburg
  - “The Laurel” by Harriet Monroe
  - “The Bean Eaters” by Gwendolyn Brooks
  - “Homing” by Arna Bontemps
  - “I Want to Write” by Margaret Walker

2. Ask these questions:

☰ **Where have you heard the names of the poets before?**

☰ **What do you know about the poets?**

### Key Ideas

- **names:** Poets' names appear on poems from fluency practice.
- **names:** Brooks, Bontemps, and Walker are mentioned in *Finding Langston*.
- **know:** They lived in Chicago.

3. Tell students that as a culmination of their fluency practice, they will perform a fluent reading of one of the poems they have practiced throughout the module. Display the Fluency Reference Chart and remind students of the elements of fluency: accuracy, phrasing, expression, and rate. Remind students that as fluent readers they can use phrasing and expression to help others understand and enjoy listening to a poem that is read aloud.

4. Display “Fog” by Carl Sandburg, and direct students to the page in their *Learn* book. Tell students that you will model a fluent reading of the poem “Fog” by Carl Sandburg, who also wrote the poem “Jazz Fantasia.” Read aloud the poem and instruct students to listen for elements of fluency.

5. Facilitate a brief discussion about the elements of fluency the students heard as you performed the poem “Fog.”

6. Direct students to these four poems, located in the *Learn* book. Form small groups, and assign each group one of the poems.

- “The Laurel”
- “The Bean Eaters”
- “Homing”
- “I Want to Write”



7. Remind students that they have already practiced reading these poems for fluency practice. Instruct students to independently read their assigned poem with attention to accuracy.

#### Language Support

Provide pronunciations and student-friendly definitions for unknown words in the poems such as these:

- “**The Laurel**”—*laurel, cumulous, crimson*
  - “**The Bean Eaters**”—*chipware, flatware, twinges*
  - “**Homing**”—*timber, fragrant, bitterly*
  - “**I Want to Write**”—*sob-torn, mirrored, brilliance*
8. Instruct students to work with a partner to practice fluently reading aloud their poems. Tell students that they should each read their poem two times, adjusting their phrasing and expression as needed. Remind students that readers sometimes make mistakes when they read aloud. Tell students to self-correct mistakes as they read by rereading words or lines of their poem when necessary to make sure they read them correctly. Explain that self-correction is an important part of fluent reading.

#### Differentiation Support

Remind students that expression includes volume, force, and feeling. Model reading the poem aloud with expression.

#### Language Support

Provide students additional time to practice fluently reading their poem before performing it.

9. Form mixed groups that include at least one group member who is assigned to each poem. Instruct students to take turns performing a fluent reading of their poem for their group.

## Respond | Compare Poems | 15 minutes

---

1. Direct attention to “Fog.” Tell students to think about “Fog” and the poems they performed in their groups. Instruct students to discuss these questions in their groups:

 **What is similar about the topics of these poems?**

 **What is different?**

Listen for students to address key ideas in their discussions.

### Key Ideas

- **similar:** The speakers are observing other people or nature.
- **different:** Some poems are about nature, while other poems are about people.
- **different:** Some speakers are wishing for something, and some speakers are grateful for what they have.

2. Instruct students to discuss these questions in their groups:

 **Which elements of poetry do you see in the poems?**

 **What is similar about the structure of the poems?**

Tell students to use what they know about the elements of poetry to answer the questions.


### Key Ideas

- **elements:** repetition in some poems
- **elements:** no rhyme
- **elements:** vivid imagery
- **similar:** varied line lengths
- **similar:** stanzas with some having one stanza and others having multiple

3. Tell students that the poems they read are all examples of free verse poetry. Introduce the vocabulary term *verse* by displaying the term and definition. Engage students in Vocabulary Exploration.

### Definition

**verse (n.):** writing in which words are arranged in a rhythmic pattern

4.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this question: Based on your knowledge of the meaning of the word *verse* and the poems you read in this lesson, what do you think free verse poetry is?
- 

### Analyze Student Progress

**Monitor:** Do students describe free verse poetry as poetry that does not follow a set pattern?

**Offer Immediate Support:** If students need additional support defining free verse poetry, ask these questions: What does it mean to be free? How can that apply to poetry?

**Plan Future Practice:** Students practice reading and analyzing free verse poetry in lesson 26.

---

5. Read aloud the following description of free verse poetry and tell students to listen for how it is similar to or different from their definition: Free verse is a style of poetry based on the rhythms of speech and imagery rather than a set meter or rhyme scheme. It is more flexible, and sounds more casual and informal, than traditional poetry. It has been used by writers frequently since the nineteenth century.
6. Instruct students to Think–Pair–Share to answer these questions:

 **What do you remember about blues poetry?**

 **How is free verse poetry different from blues poetry?**

### Key Ideas

- **blues poetry:** third and fourth lines repeat first and second lines; final line rhymes with second and fourth lines
  - **blues poetry:** expresses an emotion
  - **different:** no set structure of rhythm and rhyme in free verse poetry like in blues poetry
7. Tell students that they will use their knowledge about these poems and poets to choose a poet for their research for Module Task 1.

## Write | Determine the Focus | 20 minutes

1. Tell students that they will begin their independent research for Module Task 1. Display Module Task 1, and direct students to the page in their *Learn* book. Read aloud the Module Task 1 prompt: Use the research process to investigate a question about a poet. Capture each stage of your research process in this research log.
2. Ask this question:

 **What are the steps of the research process?**

Reinforce the correct responses:

- **Step 1**—Determine the focus.
- **Step 2**—Take notes from sources.
- **Step 3**—Refine research.
- **Step 4**—Synthesize knowledge.
- **Step 5**—Share findings.

### Teacher Notes

The digital assessment on the digital platform does not include completion of the research log. All students should complete their research and note-taking in their *Learn* book. To learn more about digital administration of this assessment, including scoring and reporting, consult the Assessment Guide.

If you are customizing the research topic to incorporate your school's community and local history, use lessons 25–30 to support planning and preparation. The digital platform includes Alternate Module Task 1 and the corresponding checklist with the following prompt, which you can customize for your students by providing a list of local literary figures:

Use the research process to investigate a question about a local literary figure. Choose one individual from the list. Capture each stage of your research process in your research log.

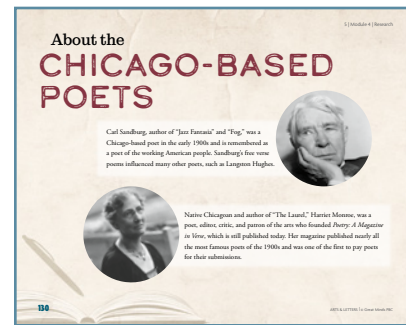
Module Task 1	
<p><b>Prompt:</b> Use the research process to investigate a question about a poet. Choose one poet from the list below. Capture each stage of your research process in this research log.</p> <p><b>Step 1   Determine the focus:</b> Circle a research topic. Complete the research question. Explain why the research question is effective. Add categories of information to research that are relevant to the topic and research question.</p>	
Research Topic:	Anna Bonetemps Gwendolyn Brooks Harriet Monroe Carl Sandburg Margaret Walker
Research Question:	Who was _____ and what influenced their poetry?
What makes this an effective research question?	
Categories for Research:	

3. Tell students that they will begin the research process by determining the focus of their research. Direct attention to Step 1 of Module Task 1, and Choral Read the directions: Circle a research topic. Complete the research question. Explain why the research question is effective. Add categories of information to research that are relevant to the topic and research question.

4. Tell students that they will now decide on a research topic by choosing a poet who wrote one of the poems they read in class today. Remind students that researchers decide on a topic for their research based on what they want to know more about or what they have questions about.

5. Display the list of poems and poets. Direct students to “About the Chicago-Based Poets,” located in the *Learn* book. Instruct students to read the brief biographies of each poet and to think about which poet they would like to research.

- “Fog” and “Jazz Fantasia” by Carl Sandburg
- “The Laurel” by Harriet Monroe
- “The Bean Eaters” by Gwendolyn Brooks
- “Homing” by Arna Bontemps
- “I Want to Write” by Margaret Walker



6. Instruct students to Mix and Mingle to answer these questions:

 **Which poet do you want to learn more about? Why?**

7. Direct attention to the Research Topic section of Module Task 1. Instruct students to circle the poet they would like to research.

8. Form small groups based on research topics. Instruct students to discuss and write answers to these questions on a piece of chart paper:


 **What do you know about this poet?**

 **What would you like to learn about this poet?**

9. Direct attention to Step 1 of Module Task 1 and read aloud the Research Question. Ask this question:

 **What are the two parts of the research question?**

Reinforce the correct response: Who was [poet's name]? What influenced their poetry?

10. Instruct students to complete the research question by adding the poet they want to research.
11. Remind students that a research question is not too narrow and not too broad. A research question should be specific, open-ended, and answerable with evidence. Instruct students to explain why their research question is effective by completing the relevant portion of Module Task 1.
12.  **Introduce the learning task.** Direct students to their journals. Tell them to think about what they would like to learn about their chosen poet. Then instruct them to write a response to this question: What are three things that you want to know about the poet to help you answer your research question?

---

### Analyze Student Progress

**Monitor:** Do students identify at least three pieces of information about this poet that will help to answer who their poet was or what influenced their poetry?

**Offer Immediate Support:** If students need additional support connecting what they want to learn to the research question, ask these questions: Will your questions lead you to new information about the poet's life? Will your questions lead you to new information about the poet's poetry?

**Plan Future Practice:** There is no additional instruction on evaluating research questions in this level.

---

13. Invite a few students to share their responses.
14. Tell students that they will work on the next part of Step 1 of the research process in the next lesson.

## LAND 5 minutes

### Synthesize Learning

---

1. Remind students of the Essential Question. Tell them that they will answer this question in different ways throughout the module. Ask the Essential Question:

 **What is the value of poetry?**

2. Use responses to reinforce these Knowledge Threads:
  - Poetry is a literary art form used to share and evoke experiences and emotions.
  - Poets use vibrant language and poetic devices to capture complex experiences.
  - During the Great Migration, millions of Black Americans left the South to escape laws that enforced racial segregation and settled in other parts of the United States, like Chicago.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Chicago-based poets?
- What did you learn from the poems?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.C

**MM.7.5 Structure:** MM.7.5.A

**MM.11.5 Connections:** MM.11.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b

## **CP** Compose and Present Content

**CP.2.5 Planning:** CP.2.5.A

**CP.5.5 Language:** CP.5.5.B

## **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.B

**BU.4.5 Expression**

## **DF** Develop Foundations

**DF.3.5 Phonics and Spelling:** DF.3.5.A

**DF.5.5 Fluency:** DF.5.5.A, DF.5.5.B, DF.5.5.C

## **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 26

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Wonder:** What do I notice and wonder about this text?


## OVERVIEW

### Preview

In this Wonder and Organize lesson, students read the poem “I Want to Write” by Margaret Walker and write what they notice and wonder about the poem. Then students organize poetry elements to summarize the poem. During writing instruction, students identify relevant information in a source and quote or paraphrase the information while organizing information into categories for Module Task 1. This work prepares students to complete the End-of-Module Task.

### Learning Goals

Describe what is happening in “I Want to Write.”

 **LEARNING TASK:** Describe what the speaker in the poem wants to do.

For Module Task 1, identify relevant information from a source.

 **LEARNING TASK:** For Module Task 1, take and organize notes from an article.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read “I Want to Write”
- **Respond:** Describe “I Want to Write”
- **Write:** Take Notes from a Source

### LAND

Reflect on Learning

## Materials

### TEACHER

- “I Want to Write” (digital platform)
- class Notice and Wonder Chart for “I Want to Write” (*Learn* book)
- Research Process (Reference Charts appendix)

### STUDENTS

- “I Want to Write” (*Learn* book)
- Notice and Wonder Chart for “I Want to Write” (*Learn* book)
- Poem Organizer for “I Want to Write” (*Learn* book)
- Module Task 1 (*Learn* book, Writing)
- “About the Chicago-Based Poets” (*Learn* book, Research)
- articles for independent research (*Learn* book, Research)

## Preparation

- none

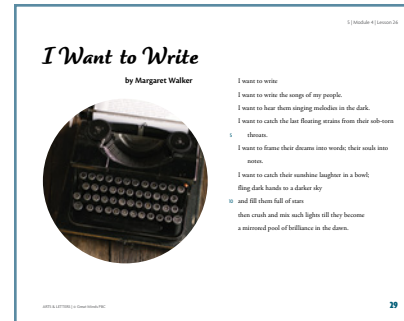
## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for “I dwell in Possibility” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “I Want to Write.”
2. Display and Choral Read the Content Framing Question: What do I notice and wonder about this text?
3. Introduce “I Want to Write” by reading aloud the title and author. Remind students that they read “I Want to Write” as fluency work. Tell students that in this lesson they will read the poem and write what they notice and wonder.

**Teacher Note**

Because students study two short poems in this arc rather than a full article or book, the Content Stages for these texts have been condensed. Lesson 26 combines the Wonder and Organize Content Stages for “I Want to Write,” and lesson 27 combines the Wonder and Organize Content Stages for “I dwell in Possibility.”

**LEARN** 53 minutes

## Read | Read “I Want to Write” | 15 minutes

1. Tell students that they will study one of the poems that they read for fluency work: “I Want to Write” by Margaret Walker.
2. Direct students to “I Want to Write,” located in the *Learn* book. Instruct students to read the poem.

**Language Support**

Based on your students’ needs, pause to define select words with a synonym (e.g., *brilliance*, *melodies*, *strains*).

3. Display the class Notice and Wonder Chart for “I Want to Write,” and direct students to the page in their *Learn* book. Facilitate a brief discussion of this question:

 **What do you notice and wonder?**

As students share, add responses to the class Notice and Wonder Chart.

**L26 | Notice and Wonder Chart**  
"I Want to Write" | Write what you notice and wonder about the poem.

Notice	Wonder

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## Respond | Describe “I Want to Write” | 18 minutes

- Direct students to the Poem Organizer for “I Want to Write,” located in the *Learn* book. Instruct students to work with a partner to complete all the portions of the poem organizer except for the last two questions.
- Invite a few students to share their responses. Reinforce the correct responses:
  - **poet**—Margaret Walker
  - **speaker**—someone who wants to write the songs of their people
  - **stanzas**—one
  - **rhyme**—no
  - **lines**—a mix
  - **verbs**—want, write, hear, catch, frame, fling, fill, crush, mix, become

**L26 | Poem Organizer**  
"I Want to Write" | Answer questions about the poem.

Poet: \_\_\_\_\_  
Speaker: \_\_\_\_\_

How many stanzas are there? \_\_\_\_\_ Does the poem rhyme? \_\_\_\_\_ How long are the lines? \_\_\_\_\_  
yes no short long a mix

Which verbs show what the speaker wants to do? \_\_\_\_\_  
\_\_\_\_\_

What is happening in this text? \_\_\_\_\_  
\_\_\_\_\_

What is a central idea or theme in this poem? \_\_\_\_\_  
\_\_\_\_\_

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3. Direct attention to the verbs. Ask these questions:

 **What verbs in the poem show what the speaker wants to do?**

 **What words describe what the speaker wants to write about?**

**Key Ideas**

- **verbs:** write, hear, catch, frame, fling, fill, crush, mix
- **words:** “songs of my people,” “singing melodies,” “last floating strains from their sob-torn throats,” “dreams into words,” and “sunshine laughter”

4. Form small groups. Tell students that they will read the poem again and look for words that are related to a specific word. Assign each group a word, and instruct students to annotate related words in the poem.


- light
- dark
- music and sounds

5. Invite groups to share the words they annotated.

**Key Ideas**

- **light:** sunshine, stars, lights, mirrored, brilliance, dawn
- **dark:** dark, dark hands, darker sky
- **music and sounds:** songs, melodies, floating strains, sob-torn throats, notes, laughter

6. Facilitate a brief discussion of this question:


 **What do these related words tell you about the songs of the speaker's people?**

#### Key Ideas

- are melodious and bright
- convey both joy and suffering
- are a powerful light in the darkness
- show their dreams and souls

#### Differentiation Challenge

To encourage students to share their understanding creatively, instruct them to illustrate two or three lines of the poem.

7.  **Introduce the learning task.** Instruct students to describe what is happening in “I Want to Write” on the poem organizer. Tell students to use specific details from the poem.

---

#### Analyze Student Progress

**Monitor:** Do students describe the speaker's desire to write their people's songs, dreams, and souls?

**Offer Immediate Support:** If students need additional support describing the poem, ask the following question: What does the speaker of the poem want?

**Plan Future Practice:** Students practice summarizing “I dwell in Possibility” in lesson 27.

---

8. Invite a few students to share their responses.

**Key Ideas**

- The speaker wants to capture the songs of their people in writing. They want to hear the songs and catch them as they float from their people’s throats. The speaker will collect and mix their dreams, souls, and laughter to make a beautiful, bright sunrise.
  - The speaker wants to write the songs of their people. The songs show their people’s sadness sometimes, but the people are also filled with laughter and light. The speaker wants to show the brightness of their people.
  - The speaker wants to record the dreams and souls of their people like a song. The speaker wants to mix the sunshine laughter with the stars in the sky to show how bright these people’s souls are.
9. Tell students that they will examine “I Want to Write” after they read and summarize a new poem in the following lesson.

**Write | Take Notes from a Source | 20 minutes**

1. Display Research Process, located in the Reference Charts appendix, and direct students to Step 1: Determine the focus. Remind students that they determined the focus for their independent research in the previous lesson. Tell students that determining the focus includes the development of a research question and thinking about the information that is needed to answer that question.
2. Display Module Task 1, and direct students to the page in their *Learn* book. Instruct students to review their research question. Tell students that before they move on to the next step of the research process, they will create categories to organize their notes.

Module Task 1	
<p><small>1   Module 4   Writing</small></p> <p><b>Prompt:</b> Use the research process to investigate a question about a poet. Choose one poet from the list below. Capture each stage of your research process in this research log.</p> <p><b>Step 1  </b> Determine the focus. Circle a research topic. Complete the research question. Explain why the research question is effective. Add categories of information to research that are relevant to the topic and research question.</p>	
Research Topic	<p>Arnie Dauterpe Gwendolyn Brooks Harriet Monroe Carl Sandburg Margaret Walker</p>
Research Question	<p>Who was _____ and what influenced their poetry?</p>
What makes this an effective research question?	
Categories for Research	

ARTS & LETTERS | © Great Minds PBC

3. Remind students that they practiced creating categories for note-taking during their guided research of Langston Hughes. Assess and activate prior knowledge by asking this question:

 **How do categories help you take notes from sources?**

**Key Ideas**

- help focus on relevant information that answers a research question
- help organize information while taking notes from sources

4. Direct attention to the Categories for Research row under Step 1 of Module Task 1. Instruct students to Jot–Pair–Share to answer this question:

 **What categories of information will help you answer the research question for Module Task 1?**

**Differentiation Support**

To support students as they create research categories for note-taking, encourage them to read the categories they listed on their Guided Research Log.

**Key Ideas**

- the poet's life
- the poet's poetry
- the poet's influences and experiences

5. Direct attention to Step 2 of the research process: Take notes from sources. Tell students that they will begin researching their poet by reading an article about the poet and recording notes from the source in Step 2 of Module Task 1. Ask this question:

 **What do you recall about taking notes from a source?**

### Key Ideas

- needs to be relevant to the question and categories
  - should be a balance of quotes from the source and paraphrasing and summarizing in my words
  - taking notes from multiple sources for more information about the topic
  - should use a credible source
6. Direct students to “About the Chicago-Based Poets,” located in the *Learn* book. Instruct students to review information about their poet.
7. Direct students to the articles for independent research, located in the *Learn* book. Tell students to scan the articles for a relevant source and select one about their poet from which to take notes.



### Differentiation Support


To support students as they scan and choose an article, ask these questions:

- What topic is the title and first line of the article about?
- What information does the article provide about the topic?
- Does the article include details relevant to your research categories?

8. Instruct students to read the article about their poet and annotate information related to their three research categories.

#### Language Support

To help students read articles with vocabulary that may be unfamiliar to them, guide them to use strategies to determine the meanings of unknown words, such as using a dictionary, context clues, and root words.

9. Direct attention to Step 2 of Module Task 1. Instruct students to add their source, author, and categories to the appropriate columns.
10.  **Introduce the learning task.** Instruct students to use their annotations from the article they read to record notes from the source in the relevant categories for Step 2 of Module Task 1. Remind students to use quotations, paraphrase, summarize, and write short facts.

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#### Analyze Student Progress

**Monitor:** Do students add relevant notes to the appropriate categories using quotations, paraphrasing, or summarizing?

**Offer Immediate Support:** If students need additional support taking notes from the source, direct them to their annotations and ask this question: Which category does this information fit?

**Plan Future Practice:** Students practice taking notes from a source in lesson 27.

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11. Tell students that they will add to their research by taking notes from a second source in the next lesson.

## LAND 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from “I Want to Write”?
  - What did you learn from taking notes from a source?
  - What did you learn to do?
2. Remind students that they have read poems for fluency practice throughout the module that were written by famous Chicago-based poets. Tell students that they will read the poem “I dwell in Possibility” by Emily Dickinson. Share this information:

Emily Dickinson was a 19th-century American poet known for her unconventional, compressed style of verse. In her poetry, she reflected on topics such as life, death, love, and guilt with wit, depth, and originality of expression.

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A, MM.1.5.B

**MM.3.5 Summary:** MM.3.5.A

**MM.5.5 Vocabulary:** MM.5.5.B, MM.5.5.B.d

**MM.7.5 Structure:** MM.7.5.A

**MM.9.5 Media:** MM.9.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b, MM.12.5.B, MM.12.5.B.b

### CP Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.f, CP.3.5.B

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.B

**BU.3.5 Conversation and Collaboration:** BU.3.5.B

**BU.4.5 Expression**

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.A, DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 27

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Wonder:** What do I notice and wonder about this text?

## OVERVIEW

### Preview

In this Wonder and Organize lesson, students read Emily Dickinson's poem "I dwell in Possibility." Students describe what is happening in the poem. During writing instruction, students identify relevant information in a source and quote, summarize, or paraphrase the information while organizing information into categories for Module Task 1. This work prepares students to complete the End-of-Module Task.

**P** A Prologue to lesson 27 is available for students who need additional support.

### Learning Goals

Describe what is happening in "I dwell in Possibility."

**LEARNING TASK:** Identify what the speaker in the poem is describing.

For Module Task 1, identify relevant information from a source.

**LEARNING TASK:** For Module Task 1, take and organize notes from a poem.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Read “I dwell in Possibility”
- **Respond:** Describe “I dwell in Possibility”
- **Write:** Take Notes from a Source

### LAND

Reflect on Learning

## Materials

### TEACHER

- *Finding Langston*
- “I dwell in Possibility” (digital platform)
- class Notice and Wonder Chart for “I dwell in Possibility” (*Learn book*)
- class Poem Organizer for “I dwell in Possibility” (*Learn book*)
- Research Process (Reference Charts appendix)

### STUDENTS

- “I dwell in Possibility” (*Learn book*)
- Notice and Wonder Chart for “I dwell in Possibility” (*Learn book*)
- dictionaries
- Poem Organizer for “I dwell in Possibility” (*Learn book*)

- Module Task 1 (*Learn book*, Writing)
- poems for independent research (*Learn book*, Research)

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for “I dwell in Possibility” (*Learn book*, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

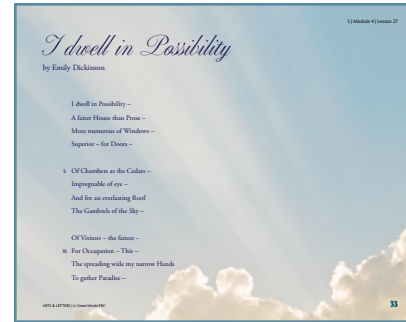
## Read the Content Framing Question

1. Display “I dwell in Possibility.”
2. Display and Choral Read the Content Framing Question: What do I notice and wonder about this text?
3. Introduce “I dwell in Possibility” by reading aloud the title and author.

**Teacher Note**

Because students study two short poems in this arc rather than a full article or book, the Content Stages for these texts have been condensed. Lesson 26 combines the Wonder and Organize Content Stages for “I Want to Write,” and lesson 27 combines the Wonder and Organize Content Stages for “I dwell in Possibility.”

4. Tell students that in this lesson they will notice and wonder about a new poem and describe what is happening in the poem.

**LEARN** 53 minutes

## Read | Read “I dwell in Possibility” | 18 minutes

1. Remind students that in *Finding Langston* Miss Fulton tells Langston about the poets she teaches. Read aloud the portion of page 69 from “Of course the” to “list of poets.” Tell students that they will read a poem by one of the classic poets that Miss Fulton names.
2. Direct students to “I dwell in Possibility,” located in the *Learn* book, and read aloud the poem. Tell students to listen carefully to notice and wonder and annotate unknown words.

3. Display the class Notice and Wonder Chart for “I dwell in Possibility,” and direct students to the page in their *Learn* book.
4. Instruct students to Jot–Pair–Share what they notice and wonder about “I dwell in Possibility.” As students share, add responses to the class Notice and Wonder Chart.
5. Tell students that it is important to understand words in a text to know what is happening. Remind students that they have practiced using a dictionary to look up the meanings of unknown words. Tell students that they will use a dictionary to determine the precise meanings and identify synonyms of words from Dickinson’s poem.
6. Form small groups. Assign each group a stanza from “I dwell in Possibility,” and instruct students to review the unknown words they annotated. Instruct students to choose one word that they are curious about and that will help them better understand the text.
7. Instruct students to use a dictionary to determine meanings, and invite each group to share their definitions and synonyms. Tell students to write synonyms for the unknown words in each stanza in the margin of the poem in their *Learn* book.

Notice	Wonder

### Teacher Note

Depending on the dictionaries available, searching the word *gambrels* may result in a definition that does not apply to the poem. Therefore, tell students to search *gambrel roofs* so they read the definition that fits the context of the poem. Alternatively, provide students with an image of a gambrel roof for a clear sense of the term’s meaning.

8. Invite each group to share their definitions and synonyms.

### Language Support


To support students’ literal understanding of the poem in the next section of the lesson, ensure that they have knowledge of the definitions of the following words: *fairer* and *fairest*, *prose*, *chambers*, *cedars*, *gambrels*, and *occupation*.

## Respond | Describe “I dwell in Possibility” | 15 minutes

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1. Display the class Poem Organizer for “I dwell in Possibility.” Tell students that they will read the poem again to gain a literal understanding of what is happening.
2. Explain that Dickinson wrote this poem, and it was published after her death in 1890. Add the poet’s name to the class chart.
3. Direct students to the title of the poem, and ask these questions:

 **What does it mean to dwell somewhere?**

 **What does the title tell you about where the speaker lives?**

### Key Ideas

- **dwell:** “to live in a particular place”
- **lives:** in a place called Possibility
- **lives:** in a space where anything can happen

4. Instruct students to read the poem and Think–Pair–Share to answer this question:

 **Who is the speaker of the poem?**

### Key Ideas

- someone who lives in a house called Possibility
- someone who lives in a very strange, big house
- someone whose job is to gather paradise with their hands

Add responses to the class chart.

5. Direct students to the Poem Organizer for “I dwell in Possibility,” located in the *Learn* book. Instruct students to work with a partner to complete all the portions of the poem organizer except for the last two questions.

6. Invite a few students to share their responses. Reinforce the correct responses:

- **poet**—Emily Dickinson
- **speaker**—someone who lives in possibility
- **stanzas**—three
- **rhyme**—no
- **lines**—a mix
- **relate**—house, windows, doors, chambers, roof, gambrels
- **relate**—hands, gather

Add responses to the class organizer.

7. Tell students to listen as the poem is read again and to annotate words that relate to a house. Read the poem aloud.

8. Invite a few students to share their annotations.

#### Key Ideas

- house
- windows
- doors
- chambers
- roof
- gambrels

**L27 | Poem Organizer**  
 "I dwell in Possibility" | Answer questions about the poem.

Poet: \_\_\_\_\_  
 Speaker: \_\_\_\_\_

How many stanzas are there? \_\_\_\_\_ Does the poem rhyme? \_\_\_\_\_ How long are the lines?  
 \_\_\_\_\_ yes no short long a mix

Which words relate to one another? \_\_\_\_\_

What is happening in this text? \_\_\_\_\_

What is a central idea or theme in this poem? \_\_\_\_\_

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9. Instruct students to Jot–Pair–Share in the margins of the poem organizer to answer this question:

 **What does the speaker tell you about their house in the first two stanzas?**

**Key Ideas**

- fairer than prose
- numerous windows
- better for doors
- chambers like cedars
- roof an everlasting sky

10. Direct attention to the third stanza. Instruct students to Jot–Pair–Share in the margin to answer these questions:


 **What do you know about the speaker’s visitors?**

 **What does the speaker do at the house?**

Reinforce the correct responses:

- The speaker’s visitors are the best kind.
- The speaker tries to collect beauty or heaven.

11. Direct attention to the term *paradise*. Tell students that *paradise* means “a very beautiful, pleasant, or peaceful place that seems to be perfect” or “a place where in some religions good people are believed to go after they die.”

12.  **Introduce the learning task.** Instruct students to answer this question on the poem organizer: What is happening in this text? Encourage students to include a detail from each stanza.

---

### Analyze Student Progress

**Monitor:** Do students describe what is happening in the poem?

**Offer Immediate Support:** If students need additional support describing the poem, ask them to draw a picture of the house the speaker describes and then write an explanation of their drawing.

**Plan Future Practice:** There is no additional practice on describing a poem at this level. Consider using volume of reading texts to provide more practice.

---

**13.** Invite a few students to share their responses.

#### Key Ideas

- The speaker describes where they live.
- The speaker describes who visits their home.
- The speaker describes their job.

**14.** Facilitate a brief discussion of these questions:

 **Do you think the speaker is describing a literal house? Why or why not?**

Reinforce the correct responses: No, the speaker is not describing a real house; a house cannot have a roof as big as the sky, and most do not have rooms as big as trees.

**15.** Remind students that Miss Fulton told Langston that Dickinson is considered a classic poet. Explain that Dickinson is considered a classic poet because of her creativity of expression and compressed verse. Facilitate a brief discussion of this question:

 **What do you notice about the punctuation and capitalization in “I dwell in Possibility”?**

#### Key Ideas

- Dashes are the only punctuation.
- Words that are not names or the start of sentences are capitalized.
- Sometimes only a single word is set off with dashes.

16. Explain that Dickinson frequently used dashes as the primary form of punctuation and capitalized words within a line. Tell students that they will examine this poem and “I Want to Write” in the next lesson.

## Write | Take Notes from a Source | 20 minutes

1. Display Research Process, located in the Reference Charts appendix, and direct attention to Step 2: Take notes from sources. Ask this question:

 **Why is it important to gather information from more than one source when conducting research?**

### Key Ideas

- build more knowledge of a topic
  - check accuracy of information from other sources
2. Display Module Task 1, and direct students to the page in their *Learn* book. Tell students that they will continue to conduct research about the poet they selected by taking notes from a poem written by the poet.
  3. Display the list of poems and poets.
    - “Fog” and “Jazz Fantasia” by Carl Sandburg
    - “The Laurel” by Harriet Monroe
    - “The Bean Eaters” by Gwendolyn Brooks
    - “Homing” by Arna Bontemps
    - “I Want to Write” by Margaret Walker
  4. Direct attention to Step 2 of Module Task 1. Instruct students to add their source, author, and categories to the appropriate columns on the third page of the task.

Module Task 1	
<p>Prompt: Use the research process to investigate a question about a poet. Choose one poet from the list below. Capture each stage of your research process in this research log.</p> <p>Step 1   Determine the focus: Circle a research topic. Complete the research question. Explain why the research question is effective. Add categories of information to research that are relevant to the topic and research question.</p>	
Research Topic	Arna Bontemps Gwendolyn Brooks Harriet Monroe Carl Sandburg Margaret Walker
Research Question	Who was _____ and what influenced their poetry?
What makes this an effective research question?	
Categories for Research	

5. Ask this question:

 **How can a poem help answer the research question?**


#### Key Ideas

- The poet's choice of words can be connected to something in the poet's life or environment.
- The details the poet includes can be related to a personal fact from their life.
- The poet's words can provide insight about their style of writing.
- The poem can reflect the poet's influences on them and their writing.

6. Direct students to the poems for independent research, located in the *Learn* book. Instruct students to select the poem written by their poet, read it, and look up unknown words. Tell students to jot what is happening in each stanza in the margins and annotate the poem for information related to a category for Module Task 1.

#### Differentiation Support

Pair students who are conducting research on the same poet.

7.  **Introduce the learning task.** Instruct students to write notes on the third page of Module Task 1 that are relevant to their categories for research. Remind students to use quotations, paraphrase, or summarize. Remind students that not every source in their research will provide information for each category.

---

#### Analyze Student Progress

**Monitor:** Do students add relevant notes to the appropriate categories?

**Offer Immediate Support:** If students need additional support sorting their notes into relevant categories, instruct them to highlight or underline in a different color the annotations that relate to each category.

**Plan Future Practice:** Students practice taking notes from a source in lesson 29.

---

8. Instruct students to Think–Pair–Share to answer this question:

 **What do the details in the poem make you think about your selected poet?**

9. Tell students that they will learn more about their poet as they continue to conduct research in upcoming lessons.

## LAND 5 minutes

### Reflect on Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about “I dwell in Possibility”?
- What did you learn from taking notes from a source?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.3.5 Summary:** MM.3.5.A

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.a, MM.5.5.A.e, MM.5.5.B, MM.5.5.B.a, MM.5.5.B.b, MM.5.5.B.d, MM.5.5.C

**MM.7.5 Structure:** MM.7.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b

## **CP** Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.f, CP.3.5.B

## **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

## **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.A, DM.1.5.B

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**



# Lesson 28

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Reveal:** What does a deeper look at figurative language reveal?

## OVERVIEW

### Preview

In this Reveal lesson, students reread stanzas from “I Want to Write” and “I dwell in Possibility” to examine the poets’ use of language. Students explain what the use of figurative language and imagery reveals about poetry. During writing instruction, students identify the gap in their research and explain why it is a gap. This work prepares students to refine their research for Module Task 1.

**P** A Prologue to lesson 28 is available for students who need additional support.

### Learning Goals

Examine language in “I Want to Write” and “I dwell in Possibility.”

**LEARNING TASK:** Explain how the poets use language to convey ideas about a topic.

For Module Task 1, identify areas for research where more information is needed to answer the research question.

**LEARNING TASK:** For Module Task 1, write about the research gap and explain why it is a gap.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Examine Language in Poetry
- **Respond:** Explain Language in Poetry
- **Write:** Refine Research

### LAND

Reflect on Learning

## Materials

### TEACHER

- “I Want to Write” (digital platform)
- “I dwell in Possibility” (digital platform)
- Elements of Poetry (Reference Charts appendix)
- Research Process (Reference Charts appendix)

### STUDENTS

- “I Want to Write” (*Learn* book)
- “I dwell in Possibility” (*Learn* book)
- journal
- Module Task 1 (*Learn* book, Writing)

## Preparation

- none

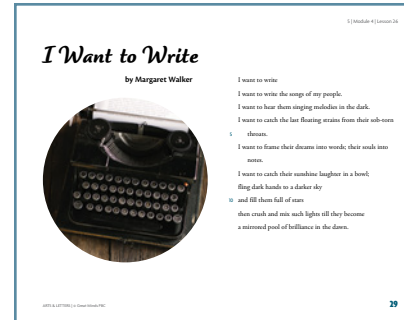
## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for “I dwell in Possibility” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “I Want to Write” and “I dwell in Possibility.”
2. Display and Choral Read the Content Framing Question: What does a deeper look at figurative language reveal?
3. Tell students that in this lesson they will review lines and stanzas in “I Want to Write” and “I dwell in Possibility” to examine the poets’ use of language to describe a topic.

**LEARN** 53 minutes

## Read | Examine Language in Poetry | 17 minutes

1. Remind students that they read and summarized the two poems. Explain that they will now closely analyze the poets’ language. Direct students to “I Want to Write,” located in the *Learn* book. Remind students that the speaker wants to write the stories of their people.
2. Direct attention to lines 4–7 of “I Want to Write.” Read aloud the lines. Ask these questions:
  - What words or phrases create an image in your mind?
  - What do they make you see, hear, or feel?



### Key Ideas

- **“floating strains”**: see the music notes floating from the people and hear the soft singing
- **“sob-torn / throats”**: hear the rough, deep singing
- **“frame their dreams into words”**: see clouds turning into writing on a page
- **“souls into / notes”**: see something airy and bright becoming a sheet of music


3. Explain that poets use vivid language to engage readers in a sensory experience. Display Elements of Poetry, located in the Reference Charts appendix. Read aloud the definition of *imagery*: “language that appeals to the five senses and causes people to imagine pictures in their minds.”

4. Instruct students to review the chart, and ask this question:

 **What is another element that poets use to create an image or effect for readers?**

Reinforce the correct response: figurative language. Invite a student to read aloud the definition of *figurative language*.

5. Instruct students to Think–Pair–Share to answer these questions:

 **Is this part of the poem literal or figurative: “want to frame their dreams / into words; / their souls into notes”? Why or why not?**

### Differentiation Support

If students need help understanding figurative language, provide an example from “Homesick Blues” by Langston Hughes (e.g., “Ma heart was in ma mouth”).

Reinforce the correct responses: The speaker is not speaking literally because dreams happen in a person’s mind and cannot be physically placed in a frame or turned into words. Souls are not physical and cannot be recorded as music notes.

6. Instruct students to read lines 4–7 of “I Want to Write.” Direct students to their journals. Instruct them to Jot–Pair–Share to answer this question:



**What do imagery and figurative language in these lines reveal about the speaker and their people’s songs?**

#### **Language Support**

To help students understand the meaning of the imagery and figurative language, tell them to draw a picture of one of the examples in the poem.

#### **Key Ideas**

- The speaker wants to write poetry that captures parts of their people that cannot be seen, felt, or heard by others.
- The speaker believes poetry or writing can capture the beauty and sorrow of their people.
- The songs are soft and beautiful, despite the people’s suffering.
- The people’s souls are like music.

7. Instruct students to read lines 8–12 of the poem and annotate figurative language and imagery.

#### **Teacher Note**

It can be difficult to distinguish between figurative language and imagery because, like imagery, figurative language can appeal to a reader’s five senses. Students do not need to make this distinction to analyze the poet’s language.

**8.** Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

**Key Ideas**

- “catch their sunshine laughter in a bowl”
- “dark hands,” “darker sky”
- “fling dark hands to a darker sky / and fill them full of stars”
- “stars,” “lights,” “mirrored pool of brilliance”
- “crush and mix such lights”

**9.** Instruct students to Think–Pair–Share to answer this question:

 **What do these lines reveal about the speaker and their people?**

**Key Ideas**

- The speaker wants their writing to display something joyful that belongs to their people.
- The people’s laughter is as bright and warm as sunshine or dawn.
- The people’s laughter drives away the darkness or their struggles.

**10.** Facilitate a brief discussion of the following question:

 **How do the imagery and figurative language in these lines relate to the rest of the poem?**

**Key Ideas**

- The speaker’s people and their laughter are as bright as stars and dawn.
- The people’s laughter is light, while their sobs float in the dark.
- The speaker’s hands are dark.

**11.** Tell students that they will now analyze language in “I dwell in Possibility.”

## Respond | Explain Language in Poetry | 16 minutes

---

1. Direct students to “I dwell in Possibility,” located in the *Learn* book. Read aloud the first stanza and ask this question:

 **What two things are being contrasted in the first stanza?**

Reinforce the correct response: a house of possibility and a house of prose. Remind students that the term *prose* means “writing that is not poetry.”

2. Instruct students to Think–Pair–Share to answer these questions:

 **What does the word *possibility* represent in the poem?**

 **Why does the speaker use the word *possibility* to represent this topic?**

### Key Ideas

- **what:** poetry
  - **why:** The speaker thinks poetry is a better way to express their ideas.
  - **why:** The speaker likes the possibilities that poetry offers when writing.
3. Tell students that the speaker establishes the metaphor that compares poetry to a house of possibility in the first two lines and then expands on this comparison. Instruct students to read the first two stanzas to see how the speaker expands on this comparison.
  4. Instruct students to Think–Pair–Share to answer these questions:

 **What does the speaker’s description of the house reveal about poetry?**

 **Why are houses useful metaphors for poetry and prose?**

### Key Ideas

- **what:** “A fairer House than Prose” shows that the speaker thinks poetry is a better structure than other types of writing.
- **what:** “More numerous of Windows — / Superior — for Doors” shows that the speaker thinks poetry allows more opportunities to observe the world outside of themselves and provides privacy when wanted.
- **what:** The speaker uses words like *cedars*, *impregnable*, and *everlasting* to show that they think poetry is strong and able to stand the test of time.
- **what:** The roof is “gambrels of the sky,” which shows that the possibilities of poetry are endless.
- **why:** Houses are structures that vary in style, design, and purpose for the people who live in them. Poetry and prose also vary in those same ways for writers and audiences.

Summarize responses, and emphasize that like the numerous windows, doors, and rooms in the house described in the poem, the speaker shows that unlimited possibilities exist in writing poetry.

5. Direct attention to the third stanza. Read aloud the stanza, and ask this question:


 **How does a poet “gather Paradise”?**

### Language Support

Remind students that *paradise* means “a very beautiful, pleasant, or peaceful place that seems to be perfect” or “a place where in some religions good people are believed to go after they die.”

### Key Ideas

- Poets can capture beauty and peace in poems.
- Poets feel joy and peace when writing poetry.
- Poets can create experiences of peace and joy.
- Poets create poems that live on forever.

6.  **Introduce the learning task.** Direct students to their journals. Instruct them to answer this question:

 **How does Margaret Walker or Emily Dickinson use language to convey ideas about poets and poetry?**

---

### Analyze Student Progress

**Monitor:** Do students demonstrate an understanding of how the poet uses figurative language or imagery to reflect their ideas about poets and poetry?

**Offer Immediate Support:** If students need additional support explaining the poet's use of language, direct them to their annotations of figurative language or imagery in each poem, and ask these questions: What words and phrases describe poetry? What does this language reveal about poets and poetry?

**Plan Future Practice:** Students practice closely examining “I Want to Write” and “I dwell in Possibility” in lesson 29.

---

7. Invite a few students to share their responses.

### Key Ideas

- Walker uses imagery in “I Want to Write” to vividly describe the songs, sounds, and dreams of the speaker's people. The use of this language reveals that the speaker values writing as a means to capture and share the wonder and sorrow of their people with others.
  - Dickinson uses figurative language in “I dwell in Possibility” to describe poetry as a house. The poet's language choices show the endless possibilities that poetry allows, giving the speaker space to bring more joy to others than alternative forms of writing could.
8. Tell students that they will discuss central ideas in “I Want to Write” and “I dwell in Possibility” in the next lesson.

## Write | Refine Research | 20 minutes

1. Display Research Process, located in the Reference Charts appendix. Remind students that they completed Step 2 of the research process in the previous lesson by taking notes from a source. Direct attention to Step 3: Refine research.
2. Ask these questions:

☰ **What does it mean to refine research?**

☰ **What is a research gap?**

Reinforce the correct responses:

- To refine research means to locate additional sources that provide specific information about a topic and close a research gap.
- A research gap is a topic or category where information is missing or lacking from the sources.

3. Display Module Task 1, and direct students to the page in their *Learn* book. Choral Read the directions for Step 3: Identify a research gap and provide a reason that tells why it is a gap. Add search terms specific to the gap. List the source that contains information to close the gap and its author, if there is one. Take notes from the source.

Module Task 1	
<p><b>Purpose:</b> Use the research process to investigate a question about a poet. Choose one poet from the list below. Capture each stage of your research process in this research log.</p> <p><b>Step 1   Determine the focus:</b> Circle a research topic. Complete the research question. Explain why the research question is effective. Add categories of information to research that are relevant to the topic and research question.</p>	
Research Topic:	Anna Boncompagni Gwendolyn Brooks Harriet Monroe Carl Sandburg Margaret Walker
Research Question:	Who was _____ and what influenced their poetry?
What makes this an effective research question?	
Categories for Research:	

4. Instruct students to review their notes in Step 2 to identify a topic or category related to their poet that they would like to find more information on. Display these questions:

- Which category do you have the least notes for?
- Who or what influenced this poet?

Tell students to think about these questions as they review their notes to help identify a research gap.


5. Tell students that they will find another source to help fill gaps in their research. Explain that they will find an article in an online database like they did during their guided research earlier in the module. Remind students that a database is a collection of information, usually focused on a certain topic, that is accessible through a website.
6. Ask this question:

 **How do you determine search terms for searching in a database?**

#### **Differentiation Support**

Direct students to the Guided Research Log, and instruct them to review the search terms they recorded.

#### **Key Ideas**

- Use a word or phrase that is related to the topic you want to know more about.
  - Use specific words and phrases, such as the name of the poet or their poems.
7.  **Introduce the learning task.** Instruct students to write the research gap, the reason why it is a gap, and search terms that will help them find more information for their research gap in Step 3 of Module Task 1. Remind students to use commas with items in a series when listing their search terms.

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#### **Analyze Student Progress**

**Monitor:** Do students identify a relevant research gap, effectively explain why it is a gap, and choose at least one strong search term?

**Offer Immediate Support:** If students need additional support identifying a research gap, direct them to Module Task 1 and have them read the research question. Instruct them to look at the columns underneath each category and consider which one needs more information.

**Plan Future Practice:** There is no additional instruction on researching to fill a research gap in this level.

---

8. Tell students that they will use an online database to find a source that will fill their research gap in the next lesson.

**LAND** 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about “I Want to Write” and “I dwell in Possibility”?
- What did you learn about refining research?
- What did you learn to do?

**ACHIEVEMENT DESCRIPTORS****MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.5.5 Vocabulary:** MM.5.5.B, MM.5.5.B.a, MM.5.5.B.b, MM.5.5.C

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b

**CP** Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B

**BU.4.5 Expression**

**DF** **Develop Foundations**

**DF.8.5 Punctuation:** DF.8.5.A

**DM** **Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.C

**DM.3.5 Schema Building**





# Lesson 29

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Distill:** What is a central idea in these texts?

## OVERVIEW

### Preview

In this Distill lesson, students prepare for the discussion by considering what the writers of “I Want to Write” and “I dwell in Possibility” tell readers about poetry. Students also use text evidence to discuss common themes in the poems. During writing instruction, students take notes from another source to close the research gap. This work prepares students to demonstrate knowledge of their poet in the End-of-Module Task.

**P** A Prologue to lesson 29 is available for students who need additional support.

### Learning Goals

Determine how “I Want to Write” and “I dwell in Possibility” address similar themes.

**LEARNING TASK:** During a class discussion, share similar themes that “I Want to Write” and “I dwell in Possibility” explore.

For Module Task 1, use search terms to find a credible and relevant source to address a research gap.

**LEARNING TASK:** For Module Task 1, add notes from a source to close the research gap.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss a Central Idea
- **Write:** Refine Research

### LAND

Reflect on Learning

## Materials

### TEACHER

- “I Want to Write” (digital platform)
- “I dwell in Possibility” (digital platform)

### STUDENTS

- “I Want to Write” (*Learn* book)
- “I dwell in Possibility” (*Learn* book)
- journal
- Poem Organizer for “I Want to Write” (*Learn* book, lesson 26)
- Poem Organizer for “I dwell in Possibility” (*Learn* book, lesson 27)
- Talking Tool (*Learn* book)
- Module Task 1 (*Learn* book, Writing)

## Preparation

- Determine how to display side by side “I Want to Write” and “I dwell in Possibility.” See the Read section for details.
- To access an online database to research poets, search by using the terms *poetry* and *poets*. See the Write section for details.

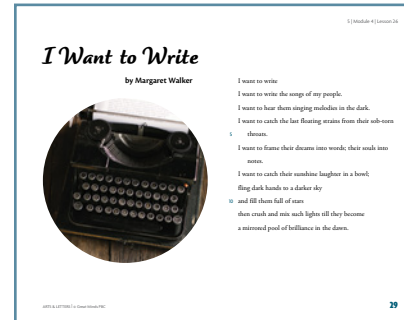
## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for “I dwell in Possibility” (*Learn* book, Fluency) and focus on a fluency element or retelling.

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “I Want to Write” and “I dwell in Possibility.”
2. Display and Choral Read the Content Framing Question:  
What is a central idea in these texts?
3. Tell students that they will review details from two poems to prepare for a discussion about a central idea in “I Want to Write” and “I dwell in Possibility.”

**LEARN** 53 minutes

## Read | Prepare for a Discussion | 15 minutes

1. Display and Choral Read today’s discussion question: What similar themes do the poems explore?
2. Display side by side “I Want to Write” and “I dwell in Possibility.” Remind students that in the previous lesson they examined figurative language and imagery in “I Want to Write” and “I dwell in Possibility.”
3. Instruct students to Think–Pair–Share to answer this question:



**What are these poems about?**

**Differentiation Support**

If students need help summarizing the poems, direct them to the Poem Organizer for “I Want to Write” and the Poem Organizer for “I dwell in Possibility.”



**Key Ideas**

- “I Want to Write” is about a speaker who wants to write the songs of their people to show their strength and beauty.
- “I dwell in Possibility” is about the speaker’s opinion that poetry is a better form for writing than prose.

Summarize responses, and emphasize that both poems are about writing poetry.

4. Direct students to their journals. Instruct them to read the poems and answer these questions:

 **How does the speaker feel about poetry?**

 **What evidence from the poem shows the speaker’s feelings?**

**Differentiation Support**

To help students answer the questions, ask these specific questions: What does the speaker compare writing poetry to? What does this comparison emphasize about poetry?

5. Invite a few students to share their responses.

**Key Ideas****“I Want to Write”**

- **feels:** passionate; that poetry is empowering
- **evidence:** frequently repeats the desire to write, describes their creation as a “mirrored pool of brilliance”

**“I dwell in Possibility”**

- **feels:** joyful; inspired by her imagination
- **evidence:** describes poetry as a house of limitless possibility, refers to writing poetry as gathering paradise

6. Direct students to the Poem Organizer for “I Want to Write” and the Poem Organizer for “I dwell in Possibility,” located in the *Learn* book. Instruct students to list the themes for each poem on the respective organizers.

7. Invite a few students to share their responses.

### Key Ideas

- **“I Want to Write”**: A poet is an artist who can capture people’s stories and experiences. Poetry can draw attention to, or shed light on, important stories. Poetry appeals to the five senses. The speaker’s people are bright and resilient.
- **“I dwell in Possibility”**: Poetry has endless possibilities. Poets use their imaginations to capture their view of the world.

**L26 | Poem Organizer**  
 “I Want to Write” | Answer questions about the poem.

Poet: \_\_\_\_\_  
 Speaker: \_\_\_\_\_

How many stanzas are there? \_\_\_\_\_ Does the poem rhyme? \_\_\_\_\_ How long are the lines? \_\_\_\_\_  
 yes no short long a mix

Which verbs show what the speaker wants to do? \_\_\_\_\_

What is happening in this text? \_\_\_\_\_

What is a central idea or theme in this poem? \_\_\_\_\_

11

**L27 | Poem Organizer**  
 “I dwell in Possibility” | Answer questions about the poem.

Poet: \_\_\_\_\_  
 Speaker: \_\_\_\_\_

How many stanzas are there? \_\_\_\_\_ Does the poem rhyme? \_\_\_\_\_ How long are the lines? \_\_\_\_\_  
 yes no short long a mix

Which words relate to one another? \_\_\_\_\_

What is happening in this text? \_\_\_\_\_

What is a central idea or theme in this poem? \_\_\_\_\_

16

## Respond | Discuss a Central Idea | 18 minutes

1. Remind students that they have practiced these speaking and listening goals during this module:

- Ask questions to deepen your understanding.
- Answer questions to clarify what you mean.

2. Explain that students can practice these goals by using a sentence frame. Direct students to the Talking Tool, located in the *Learn* book. Echo Read these sentence frames:


- What do you mean by \_\_\_\_\_?
- Can you tell me more about \_\_\_\_\_?

Tell students that they can ask additional questions to deepen their understanding:

- What evidence supports your idea?
- How does your idea relate to \_\_\_\_\_?

**Teacher Note**

During the discussion, use the Module 4 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward these goals.

3.  **Introduce the learning task.** Explain that students will now engage in a discussion to share the similar themes in the poems. Remind students to use the sentence frames in the Talking Tool to ask questions that deepen their understanding. Ask this question:

 **What similar themes do the poems explore?**

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**Analyze Student Progress**

**Monitor:** Do students share similar themes, using words and phrases from each poem to support their ideas?

**Offer Immediate Support:** If students need additional support identifying a similar theme from the poems, ask these questions: What topic is described in each poem? How is the topic described?

**Plan Future Practice:** Students practice discussing poetry in lesson 39.

---

4. Reinforce key ideas.

**Key Ideas**

- Poetry can bring joy to poets and readers.
- Power and possibility exist in writing poetry.
- Poetry allows writers to use imagination to create a picture of the world around them.
- Words can capture the beauty and wonder around us.

5. Continue the discussion by asking this question:

 **What do readers learn from these poems about the value of poetry?**

### Key Ideas

- It is a way for people to share things they see in the world around them.
  - It creates a way for writers to lift the voices of others.
  - It is a powerful way to capture thoughts and feelings with endless possibilities.
6. Tell students that they will discuss the knowledge they have built from “I Want to Write” and “I dwell in Possibility” in the next lesson.

## Write | Refine Research | 20 minutes

1. Direct students to Module Task 1, located in the *Learn* book.  
Direct attention to Step 3: Refine research.
2. Instruct students to review their research gap and search terms they identified in the previous lesson. Tell students to share these items with a partner and provide feedback about whether the terms are specific and relevant to their topic.
3. Remind students that they will use an online database and their search terms to look for another source of information about their poet and take notes from that source. Model how to navigate to a poetry database.

Module Task 1	
<p><small>5   Module 4   Writing</small></p> <p><b>Prompt:</b> Use the research process to investigate a question about a poet. Choose one poet from the list below. Capture each stage of your research process in this research log.</p> <p><b>Step 1</b>   Determine the focus. Circle a research topic. Complete the research question. Explain why the research question is effective. Add categories of information to research that are relevant to the topic and research question.</p>	
Research Topic	Anita Desai Gwendolyn Brooks Harriet Monroe Carl Sandburg Margaret Walker
Research Question	Who was _____ and what influenced their poetry?
What makes this an effective research question?	
Categories for Research	
<small>ARTS &amp; LETTERS   A Core Knowledge PC</small>	

### Differentiation Support

As needed, review how to search in a poetry database by typing relevant search terms into the search feature (e.g., *Harriet Monroe* and *Chicago Renaissance*).

### Language Support

To leverage students' home languages as resources to support learning, allow students to find alternative sources in their home languages if possible.

4. Instruct students to Think–Pair–Share to answer this question:

 **How did you review relevant sources from an online database of possible sources during guided research?**


**Key Ideas**

- read the beginning of the article to find relevant information
- scanned the article for text features (e.g., headings, pictures, captions)
- skimmed the article for related key words

5. Tell students to navigate to a poetry database and type their search terms into the search feature.

Remind students that their search terms may yield many results, and they should review the search results to locate sources that are relevant to their research gap.

6. Remind students that reading online can present many challenges because usually more exists on the page than just the text, such as pictures, hyperlinks within the article, and links to other parts of the website at the top or along the side. Tell students to read information carefully and avoid scanning their third source. Explain that it is important to stay focused on information that fills their research gap.

7.  **Introduce the learning task.** Instruct students to use their search terms to locate a relevant source. Tell students to add the source, author, and their notes to the related research categories in Step 2 of Module Task 1.

**Teacher Note**

Students' initial searches may not yield relevant results. As time permits, encourage students to locate and review multiple sources of information.

---

### Analyze Student Progress

**Monitor:** Do students locate and take notes from a source that is both credible and relevant to close their research gap?

**Offer Immediate Support:** If students need additional support locating a credible source that provides information to address the research gap, provide a word bank of possible search terms as well as multiple databases to search.

**Plan Future Practice:** There is no additional instruction on taking notes from a source in this level.

---

8. Instruct students to share their research findings with a partner who is studying the same poet.
9. Tell students that they will synthesize the knowledge from their sources in the next lesson.

## LAND 5 minutes

### Reflect on Learning

---

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about “I Want to Write” and “I dwell in Possibility”?
- What did you learn about refining research?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A, MM.1.5.B

**MM.2.5 Theme and Central Idea:** MM.2.5.A, MM.2.5.B

**MM.8.5 Point of View, Perspective, and Purpose:** MM.8.5.B

**MM.11.5 Connections:** MM.11.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b, MM.12.5.B, MM.12.5.B.b

### CP Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.f, CP.3.5.B

**CP.5.5 Language:** CP.5.5.B

**CP.8.5 Presentation:** CP.8.5.A, CP.8.5.B

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A, BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.B, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B, BU.3.5.C, BU.3.5.D, BU.3.5.E, BU.3.5.F

**BU.4.5 Expression**

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.D

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 30

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?

## OVERVIEW

### Preview

In this Know lesson, students reflect on what they learned about poetry from “I Want to Write” and “I dwell in Possibility.” Students synthesize their learning about the poems by writing knowledge statements that use appropriate verb tenses. During writing instruction, students synthesize the knowledge they learned about their poet from their sources. This work prepares students to draft the written component of the End-of-Module Task.

**P** A Prologue to lesson 30 is available for students who need additional support.

### Learning Goals

Express knowledge gained from “I Want to Write” and “I dwell in Possibility.”

**LEARNING TASK:** Write knowledge statements about poetry.

For Module Task 1, synthesize knowledge about a poet.

**LEARNING TASK:** For Module Task 1, write two statements to express knowledge about a poet and their poetry.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Content Framing Question

### LEARN

- **Read:** Review Knowledge
- **Respond:** Express Knowledge
- **Write:** Synthesize Knowledge

### LAND

Synthesize Learning

## Materials

### TEACHER

- “I Want to Write” (digital platform)
- “I dwell in Possibility” (digital platform)
- Elements of Poetry (Reference Charts appendix)

### STUDENTS

- “I Want to Write” (*Learn* book)
- “I dwell in Possibility” (*Learn* book)
- index cards
- Sentence Strategies for Module 4 (*Learn* book)
- World Knowledge Statements for Module 4 (*Learn* book)
- Module Task 1 (*Learn* book, Writing)
- sticky notes
- Checklist for Module Task 1 (*Learn* book, Writing)

## Preparation

- none

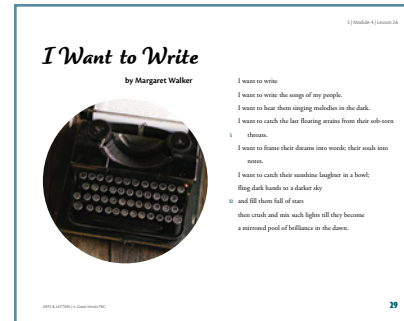
## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for “I dwell in Possibility” (*Learn* book, Fluency).

**LAUNCH** 2 minutes

## Read the Content Framing Question

1. Display “I Want to Write” and “I dwell in Possibility.”
2. Display and Choral Read the Content Framing Question:  
How do these texts build our knowledge?
3. Tell students that they will reflect on what they learned about poetry through the works of Emily Dickinson and Margaret Walker.

**LEARN** 53 minutes

## Read | Review Knowledge | 18 minutes

1. Direct attention to the Module 4 World Knowledge Chart and the Module 4 ELA Knowledge Chart. Facilitate a brief discussion of this question:

What knowledge did you build from studying the poems “I Want to Write” and “I dwell in Possibility”?

**Teacher Note**

Tell students that they can also share knowledge by answering any of the questions in their Notice and Wonder Charts for “I Want to Write” and “I dwell in Possibility,” located in the *Learn* book (lessons 26 and 27).



**Key Ideas**

- Poetry allows writers to use their imaginations to create pictures of the world around them.
- Words can capture the beauty and wonder around us.
- Imagery is language that appeals to the five senses and causes people to imagine pictures in their minds.
- Poetry uses vivid, descriptive language to create imagery for readers.
- Poetry expresses the collective experiences of people.

**2.** Distribute two index cards to each student. Display Elements of Poetry, located in the Reference Charts appendix. Instruct students to read the chart. Lead students through Give One–Get One–Move On to answer this question:



**In what ways do the elements of poetry help poets express ideas differently from prose?**

**3.** Invite a few students to share their responses. Add responses to the knowledge charts.

**Key Ideas**

- Poets use succinct, vivid imagery to express an experience, unlike in prose, where authors can describe one in greater detail.
- Poets build a comparison throughout the entire poem to describe their topic, but in prose, an author might use figurative language occasionally at important moments.
- Poets use sounds, like rhyming words and onomatopoeia, to express their ideas, but prose writers usually do not.
- Poets use fewer words in stanzas and lines to break their ideas into smaller pieces than prose authors who use full sentences and paragraphs.

**Respond | Express Knowledge | 20 minutes**

1. Display Sentence Strategies for Module 4, and direct students to the page in their *Learn* book.
2. Direct attention to Strategy 8. Read aloud Strategy 8: Use verb tenses to convey various times and states.
3. Read aloud the examples:
  - **present**—write
  - **past**—wrote
  - **future**—will write
4. Remind students that when they wrote their narratives in module 3, they reviewed these verb tenses and checked their writing to make sure that they used the correct verb tense. Explain that they will explore how to accurately use verb tenses to write about poets and poems.
5. Choral Read the first sample sentence: Margaret Walker published the poem “For My People” in 1942.
6. Instruct students to Think–Pair–Share to answer these questions:

☞ **What tense is the verb *published*?**

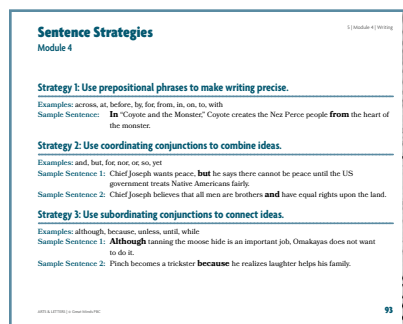
☞ **Why did the writer use this verb tense?**

**Language Support**

Remind students that to make most verbs past tense, they can add *-ed* to the end of the verb. However, irregular verbs such as *speak* (*spoke*) or *write* (*wrote*) change forms.

Reinforce the correct responses: *Published* is in the past tense because it is an action that happened once in the past.

7. Choral Read the second sample sentence: The speaker of “I Want to Write” uses imagery to show the beauty and resilience of Black culture.



8. Instruct students to Think–Pair–Share to answer these questions:

 **What tense is the verb *uses*?**

 **Why did the writer use this verb tense?**

**Differentiation Support**

To help students understand that events within a poem are always in the present, ask these questions:

Does a poem belong in the past or present? Why?


Reinforce the correct response: *Uses* is in the present tense. Since the poem continues to exist, the poem is always considered to be in the present.

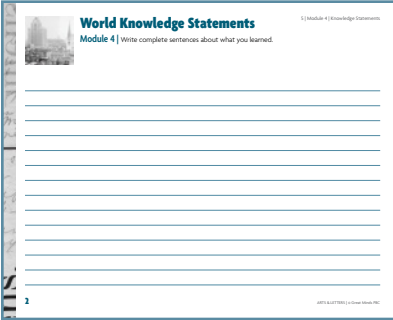
9. Explain that when writing about what a character, narrator, or speaker says and does within a novel, short story, or poem, the writer often uses the present tense. Tell students that when writing biographical details about the poet or sharing historical facts about the novel, short story, or poem (e.g., when it was written or published), the writer uses the past tense because those events happened in the past and are finished.

10. Instruct students to complete the Your Turn section with a partner. Invite a few students to share their responses.

Reinforce the correct responses:

- The speaker of “I dwell in Possibility” describes a house called Possibility.
- Emily Dickinson lived from 1830 to 1886 in Amherst, Massachusetts.

- 11.**  **Introduce the learning task.** Direct students to the World Knowledge Statements for Module 4, located in the *Learn* book. Instruct students to write three knowledge statements to express the knowledge they gained about poetry from “I Want to Write” and “I dwell in Possibility.” Tell students to use the appropriate verb tenses.



### Analyze Student Progress

**Monitor:** Do students' knowledge statements accurately convey knowledge about the poems “I Want to Write” and “I dwell in Possibility”?

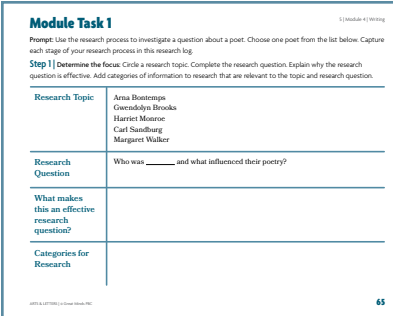
**Offer Immediate Support:** If students need additional support using appropriate verb tenses, ask this question: Is this a biographical or historical fact about the author or poem?

**Plan Future Practice:** Students practice expressing knowledge during the Socratic seminar in lesson 39.

- 12.** Invite a few students to share their responses.

## Write | Synthesize Knowledge | 15 minutes

- 1.** Display Module Task 1, and direct students to the page in their *Learn* book. Direct attention to Step 4: Synthesize knowledge. Choral Read the directions: Synthesize what you have learned about your research topic into two knowledge statements.



Research Topic	Aria Buttraps Gwendolyn Brooks Harriet Monroe Carl Sandburg Margaret Walker
Research Question	Who was _____ and what influenced their poetry?
What makes this an effective research question?	
Categories for Research	

2. Explain to students that they will use the research categories and the related notes to develop knowledge statements that synthesize research findings. Remind students that they synthesize their research findings by combining knowledge they wrote about in their notes from their sources to make two statements. Assess and activate prior knowledge by asking this question:

 **What do you do when you synthesize information?**

Reinforce the correct response: combine the information to make something new.

3. Remind students that the research question has two parts. Ask this question:


 **What are the two parts of the research question?**

Reinforce the correct responses:

- Who was [poet's name]?
- What influenced their poetry?

Emphasize that each knowledge statement can address one part of the research question.

4. Instruct students to review their notes from Step 2 of Module Task 1 and write possible knowledge statements on sticky notes.
5. Instruct students to work with a partner who researched the same poet to compare their knowledge statements.
6. Instruct pairs to use their own ideas and their partner's responses to form new knowledge statements on sticky notes.

7.  **Introduce the learning task.** Tell students to consider all of their knowledge statements. Direct attention to Step 4 of Module Task 1. Instruct students to write two knowledge statements that answer each part of the research question.

### Analyze Student Progress

Following completion of Module Task 1, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students and plan future writing instruction.

8. Invite a few students to share their knowledge statements.

#### Key Ideas

- Carl Sandburg was a famous Chicago-based poet who wrote *Chicago Poems*.
- Harriet Monroe was an important contributor to literature during the Chicago Renaissance.
- Gwendolyn Brooks was celebrated for her storytelling about the experiences of Southern Black people migrating to northern cities.
- Margaret Walker was influenced by the stories she heard from the people who came before her.
- Arna Bontemps was influenced by his and his family's experiences as Black people who faced racial discrimination in the South.

9. Direct students to the Checklist for Module Task 1, located in the *Learn* book. Instruct students to use the checklist to review their Module Task 1 responses.

10. Ask this question:

 **How did you convey important findings?**

#### Key Ideas

- notes from each source
- identifying and answering a research gap
- knowledge statements

Checklist		Review 1	Review 2
<b>Module Task 1</b>   Prompt: Use the research process to investigate a question about a poet. Choose one poet from the list below. Capture each stage of your research process in this research log.			
<ul style="list-style-type: none"> <li>• Arna Bontemps</li> <li>• Gwendolyn Brooks</li> <li>• Harriet Monroe</li> <li>• Carl Sandburg</li> <li>• Margaret Walker</li> </ul>			
<b>Knowledge</b>			
shows knowledge of the research topic		<input type="checkbox"/>	<input type="checkbox"/>
<b>Writing</b>			
asks questions about different aspects of a topic		<input type="checkbox"/>	<input type="checkbox"/>
provides at least two search terms related to the research question		<input type="checkbox"/>	<input type="checkbox"/>
has notes from print and digital sources		<input type="checkbox"/>	<input type="checkbox"/>
organizes notes into categories that show different aspects of the topic		<input type="checkbox"/>	<input type="checkbox"/>
asks and answers a focused question about a research gap		<input type="checkbox"/>	<input type="checkbox"/>

- 11.** Tell students that they will use writing, speaking, and a visual display to present their research from Module Task 1. Ask this question:



**How can these knowledge statements help you with the written, spoken, or visual components of your research presentation?**

**Key Ideas**

- They can give a specific focus for the information to share in the presentation.
- They can show the most important details to convey to the audience.

**LAND** 5 minutes

**Synthesize Learning**

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- 1.** Remind students of the Essential Question and that they have been answering this question in different ways throughout the module. Ask the Essential Question:



**What is the value of poetry?**

- 2.** Use responses to reinforce these Knowledge Threads:

- Poetry is a literary art form used to share and evoke experiences and emotions.
- Poets use vibrant language and poetic devices to capture complex experiences.

**Teacher Note**

As needed, prompt students to reflect on what they learned throughout the module by asking questions such as these:

- What did you learn about poetry and the Great Migration?
- What did you learn from Chicago-based poets?
- What did you learn to do?

## ACHIEVEMENT DESCRIPTORS

### **MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.b

### **CP** Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.5.5 Language:** CP.5.5.B

### **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.B

**BU.4.5 Expression**

### **DF** Develop Foundations

**DF.10.5 Verbs:** DF.10.5.B

**DF.13.5 Sentence Construction:** DF.13.5.A

### **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**





# Lesson 31

**Essential Question** | What is the value of poetry?


## OVERVIEW

### Preview

In this lesson, students complete Reading Comprehension Assessment 2. In the first section of the assessment, students demonstrate their fluency by reading aloud an excerpt from the assessment text. In the second section, students demonstrate their knowledge by answering questions about important words and concepts in the module. In the third section, students expand their knowledge by applying comprehension skills to the assessment text. In the fourth section, students evaluate their confidence about the assessment and identify challenges posed by the assessment text. After completing the assessment, students read from a volume of reading text.

### Learning Goal

Demonstrate knowledge of poetry and the Great Migration and apply reading comprehension skills to a new text related to poetry and the Great Migration.

 **LEARNING TASK:** Complete Reading Comprehension Assessment 2.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Respond:** Complete an Assessment
- **Read:** Read More About Poetry and the Great Migration

### LAND

Revisit the Essential Question

## Materials

### TEACHER

- text for Reading Comprehension Assessment 2 (Assessment Guide or digital platform)
- Assessment Guide (digital platform)

### STUDENTS

- Reading Comprehension Assessment 2 (Assessment Guide or digital platform)

## Preparation

- Refer to the Assessment Guide for information on how to administer Reading Comprehension Assessment 2.
- Select volume of reading books for the Read section.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH **2 minutes**

### Read the Essential Question


---

1. Display and Choral Read the Essential Question: What is the value of poetry?
2. Tell students that in this lesson they will show and grow what they know about poetry and the Great Migration by completing an assessment. Reinforce that the text students read during the assessment will add to their understanding of the Essential Question.

## LEARN **55 minutes**

### Respond | Complete an Assessment | **40 minutes**

---

1.  **Introduce the learning task.** Tell students that they will complete an assessment. Explain that the assessment includes four sections. In the first section, students demonstrate fluency by reading aloud a new text related to poetry and the Great Migration. In the second section, they answer questions related to important words and ideas in the module. In the third section, they closely reread the new text and answer questions about the text. In the fourth section, they evaluate their answers and identify challenges.
2. Administer the assessment according to the instructions in the Assessment Guide.

#### Teacher Notes

Students may complete Reading Comprehension Assessment 2 on paper or on the digital platform. Using the platform gives students experience with technology-enhanced assessments.

As needed, adjust instruction in the next section to allow students time to complete the assessment.

---

#### Analyze Student Progress

Refer to the Assessment Guide for next steps following Reading Comprehension Assessment 2. Use this information to plan responsive teaching for lesson 32.

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**Read** | Read More About Poetry and the Great Migration | **15 minutes**

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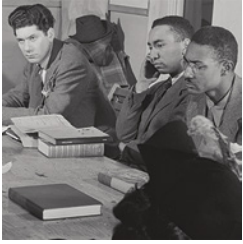
1. Instruct students who completed the assessment to read a volume of reading book. Those who are still working on the assessment can read a volume of reading book during the regularly scheduled volume of reading time.

**LAND** 3 minutes**Revisit the Essential Question**

---

1. Instruct students to share with a partner one thing they learned about poetry and the Great Migration from the text for Reading Comprehension Assessment 2.
2. Tell students that they will continue to discuss what they have learned about the value of poetry during the module finale lessons.

**ACHIEVEMENT DESCRIPTOR****DM** Develop Metacognition**DM.3.5 Schema Building**



# Lesson 32

**Essential Question** | What is the value of poetry?


## OVERVIEW

### Preview

In this Responsive Teaching lesson, students follow along and listen closely to another reading of the text for Reading Comprehension Assessment 2. They discuss assessment questions they might have missed to explain how to identify the correct answers. The lesson concludes with an opportunity for students to engage in work with word parts and module terms. Reviewing the assessment, word parts, and module terms solidifies students' understanding of poetry and the Great Migration and prepares them to continue building their knowledge.

### Learning Goal

Analyze relevant questions on Reading Comprehension Assessment 2.

 **LEARNING TASK:** Explain how to identify correct answers for relevant questions on Reading Comprehension Assessment 2.

### Vocabulary

all module 4 terms

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Read:** Listen Closely to the Assessment Text
- **Respond:** Revisit the Assessment
- **Engage:** Build Vocabulary

### LAND

Reflect on the Assessment

## Materials

### TEACHER

- Reading Comprehension Assessment 2 (Assessment Guide or digital platform)
- class Word Construction for *cred*, *flict*, *vers* or *vert* (*Learn* book)
- Real Words and Non-Words Chart
- all module 4 Knowledge Cards

### STUDENTS

- Reading Comprehension Assessment 2 (Assessment Guide or digital platform)
- Word Construction for *cred*, *flict*, *vers* or *vert* (*Learn* book)

## Preparation

- Use the student performance data from Reading Comprehension Assessment 2 to determine which questions to review in this lesson. Refer to the Assessment Guide for additional information.
- Use the student performance data from the second section of Reading Comprehension Assessment 2 to identify module terms to highlight for review. Then review the options in the Engage section. Depending on the option you choose, gather the necessary module Knowledge Cards and materials.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH **2 minutes**

### Read the Essential Question

---

1. Display and Choral Read the Essential Question: What is the value of poetry?
2. Tell students that they will listen to and follow along with the text for Reading Comprehension Assessment 2 and discuss some of the questions. Emphasize that revisiting the text and assessment helps students deepen their knowledge, respond to the Essential Question, and strengthen their reading comprehension skills.

## LEARN **55 minutes**


### Read | Listen Closely to the Assessment Text | **10 minutes**

---

1. Read aloud the text for Reading Comprehension Assessment 2, modeling fluent reading.

### Respond | Revisit the Assessment | **25 minutes**

---

1.  **Introduce the learning task.** Display selected questions from Reading Comprehension Assessment 2. Explain that the class will discuss these questions to understand how to identify the correct answers.
2. Refer to the Assessment Guide for information on responsive teaching for Reading Comprehension Assessment 2.

### Analyze Student Progress

**Monitor:** Do students explain how to identify the correct answers for items reviewed on Reading Comprehension Assessment 2?

**Offer Immediate Support:** If students need additional support explaining how they arrived at the correct answers, think aloud to model an explanation before having students practice in pairs.

**Plan Future Practice:** There is no additional instruction on discussing responses to an assessment in this level.

## Engage | Build Vocabulary | 20 minutes

- Remind students that knowing the definitions of prefixes, roots, and suffixes can help readers understand the meaning of unfamiliar words. Display the class Word Construction for *cred*, *flict*, *vers* or *vert*, and direct students to the page in their *Learn* book. Explain that the page includes prefixes, roots, and suffixes. Invite a few students to read aloud the word parts and corresponding definitions.
- Tell students that they will combine two or three of the word parts to create new words. Model how to combine parts to create a new word by combining *in* and *flict* to make *inflict*, and share the definition: “to cause someone to experience something unpleasant.”

**L.3.2 | Word Construction**  
*cred, flict, vers or vert* | Combine word parts to create new words. Write at least three words and definitions on the lines below.

Prefixes	Roots	Suffixes
con-, com-, co- with or thoroughly	<i>cred</i> believe	<i>able, -ible</i> capable or suitable for
<i>di-</i> two	<i>flict</i> struck or struck down	<i>-ed</i> indicates past tense
<i>dis-</i> apart or not	<i>vers</i> or <i>vert</i> turn or turned	<i>-ing</i> expresses action
<i>in-, im-, il-</i> in, on, or not		<i>-ion</i> changes verb to noun
<i>re-</i> again		

Words: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Definitions: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Instruct students to write at least three words and definitions at the bottom of the page, using the word parts in the chart.

### Language Support

To leverage students' home languages as resources to support learning, prompt students to make cross-linguistic connections between their home languages and English through cognates and morphology.

3. Tell students to read their words to a partner and use their knowledge of the word parts to determine the meaning of each word.
4. Invite a few students to share one of their partner's words and its definition. As students share, add responses to the appropriate column of the Real Words and Non-Words chart.

Real Words and Non-Words	
Real Words	Non-Words

Reinforce real words (e.g., *conflicted*, *incredible*, *reversed*).

#### Teacher Notes

As students share non-words, where possible, provide a real word that communicates a similar meaning. Explain that experimenting with word parts to create real words and non-words can help students understand words when they read. In most cases, however, they will use real words in their writing.

If adding a suffix requires a change in spelling, model how to determine the correct spelling with guidance from your foundational skills program.

5. Ask this question:

 **How did your knowledge of word parts help you understand the new words?**

6. Remind students that there are other ways to build their knowledge of vocabulary. Use Knowledge Cards to review terms and definitions introduced in previous lessons. Select terms for students to use in one of the following vocabulary activities.
  - **Share What You Know:** Choose one Knowledge Card, and read aloud the term and definition. Direct students to World Knowledge Statements for Module 4, located in the *Learn* book. Instruct students to write a knowledge statement containing the term and then share it with a partner. Invite pairs to share with the class. Repeat the activity by choosing another card.
  - **Link-Up:** Assign two Knowledge Cards to each student. Invite students to find a partner. Instruct pairs to create complete sentences by using two of the assigned terms. Invite pairs to share their sentences with the class. Instruct students to find another partner and repeat the activity.

**Teacher Note**

Reviewing Knowledge Cards offers an opportunity to deepen the knowledge of the module. Consider which Knowledge Threads to elevate when selecting terms for the activity. Find the Knowledge Threads in the module overview.

**LAND** 3 minutes**Reflect on the Assessment**

1. Instruct students to share with a partner one thing they learned as they worked through assessment questions with the class.
2. Tell students that they will continue to discuss what they have learned about poetry and the Great Migration during the module finale lessons.

**ACHIEVEMENT DESCRIPTORS****MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.B

**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.d

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.B, MM.12.5.B.b

**BU** Build Understanding

**BU.2.5 Discovery and Evidence**

**DM** Develop Metacognition

**DM.4.5 Reflection and Evaluation**



# Lesson 33

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?

## OVERVIEW

### Preview

In this module finale lesson, students prepare for the End-of-Module Task by evaluating a teacher model of a presentation. Students then discuss ideas for how to present their research about a poet to a specific audience.

### Learning Goals

Evaluate a model presentation of the End-of-Module Task.

**LEARNING TASK:** Identify how the presentation met the checklist criteria for the spoken and visual components of the End-of-Module Task.

For the End-of-Module Task, plan ideas for sharing findings from research.

**LEARNING TASK:** For the End-of-Module Task, choose written, spoken, and visual display components.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Write:** Evaluate a Presentation
- **Write:** Prepare for the End-of-Module Task

### LAND

Synthesize Learning

## Materials

### TEACHER

- “About the Chicago-Based Poets” (digital platform)
- Visual Component for the Research Report Writing Model for Module 4 (digital platform)
- Audience brainstorm chart (lesson 15)
- Written, Spoken, and Visual brainstorm charts (lesson 15)

### STUDENTS

- End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)
- Checklist for the Writing and Presentation Model for Module 4 (*Learn* book, Writing)
- Research Report Writing Model for Module 4 (*Learn* book, Writing)

- journal
- Presentation Proposal for the End-of-Module Task (*Learn* book, Writing)

## Preparation

- Determine how students will complete the End-of-Module Task. Students continue to work on this task in the module finale. See the first Write sections for details.
- Prepare to model a research presentation. See the first Write section for details.
- Determine how to distribute or display the Visual Component for the Research Report Writing Model for Module 4. See the first Write section for details.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

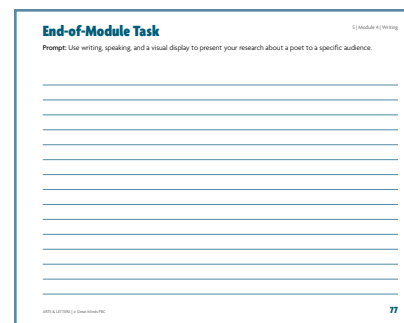
**LAUNCH** 2 minutes

## Read the Essential Question

1. Display “About the Chicago-Based Poets.” Remind students that a finale is a big performance at the end of a concert or show, when the performers put all their talents together. In this set of finale lessons, students will put all their knowledge together to discuss and write about the Essential Question.
2. Display and Choral Read the Essential Question: What is the value of poetry?
3. Reinforce that students thought deeply about the Essential Question as they read each module text. Explain that in this lesson students will discuss what they have learned about poetry and their poets.

**LEARN** 53 minutes**Write** | Evaluate a Presentation | 26 minutes

1. Display the End-of-Module Task, and direct students to the page in their *Learn* book. Choral Read the prompt: Use writing, speaking, and a visual display to present your research about a poet to a specific audience.



2. Ask this question:

 **What is this prompt asking you to do?**


Reinforce the correct responses:

- write something that presents your research about a poet
- write to a specific audience
- present a speech about the poet
- include a visual display to present research

#### Teacher Note

If you have customized the research topic to incorporate your school's community and local history, use lessons 33–39 to support planning and preparation of the End-of-Module Task. The digital platform includes the Alternate End-of-Module Task and the corresponding checklist with the following prompt: Use writing, speaking, and a visual display to present your research about a local literary figure to a specific audience.

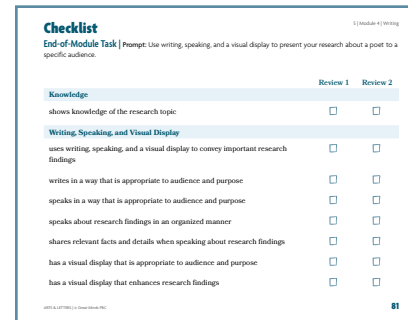
3. Display the Checklist for the End-of-Module Task, and direct students to the page in their *Learn* book. Instruct students to read the criteria on the checklist. Ask this question:

 **What knowledge do you need to show when you present your research?**

#### Key Ideas

- the research topic
- information about the poet's life
- influences on his or her poetry

4. Remind students that they read two writing models for the End-of-Module Task: a research report and a poem. Tell students that the audience of the research report is a group of people who have gathered for the grand opening of a new library named for Langston Hughes.



	Review 1	Review 2
<b>Knowledge</b>		
shows knowledge of the research topic	<input type="checkbox"/>	<input type="checkbox"/>
<b>Writing, Speaking, and Visual Display</b>		
uses writing, speaking, and a visual display to convey important research findings	<input type="checkbox"/>	<input type="checkbox"/>
writes in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks about research findings in an organized manner	<input type="checkbox"/>	<input type="checkbox"/>
shares relevant facts and details when speaking about research findings	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that enhances research findings	<input type="checkbox"/>	<input type="checkbox"/>

- Direct students to the Research Report Writing Model for Module 4, located in the *Learn* book. Instruct students to read the report. Ask this question:

 **Why is the research report writing model appropriate for the audience?**

#### Key Ideas

- The audience is likely interested in information about Langston Hughes.
- They will want to know about his writing to understand why a library is named after him.

- Tell students that you will model a presentation with a spoken component and visual display that connects to the research report. Display the Checklist for the Writing and Presentation Model for Module 4 and direct students to the page in their *Learn* book. Read aloud the criteria related to spoken and visual components:

- speaks in a way that is appropriate to audience and purpose
- speaks about research findings in an organized manner
- shares relevant facts and details when speaking about research findings
- has a visual display that is appropriate to audience and purpose
- has a visual display that enhances research findings
- uses formal English when appropriate

Instruct students to watch and listen closely to your presentation so they can give feedback on these criteria.

- Distribute or display the Visual Component for the Research Report Writing Model for Module 4. Model a presentation for the research report writing model.

#### Teacher Note

Use the provided sample presentation and bookmark for module 4, or create your own spoken and visual component to model.

Checklist		
Writing and Presentation Model for Module 4   Prompt: Use writing, speaking, and a visual display to present your research about a poet to a specific audience.		
	Review 1	Review 2
<b>Knowledge</b>		
shows knowledge of the research topic	<input type="checkbox"/>	<input type="checkbox"/>
<b>Writing</b>		
uses writing, speaking, and a visual display to convey important research findings	<input type="checkbox"/>	<input type="checkbox"/>
writes in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks about research findings in an organized manner	<input type="checkbox"/>	<input type="checkbox"/>
shares relevant facts and details when speaking about research findings	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that enhances research findings	<input type="checkbox"/>	<input type="checkbox"/>

#### Sample Presentation

Welcome to the grand opening of the new Langston Hughes library branch. Today, I will share information about the poet Langston Hughes and why he was chosen as the namesake of this library.

Langston Hughes was born on February 1, 1961, in Joplin, Missouri. He wrote poems, plays, short stories, and more. His poetry was meaningful to many people.

The Harlem Renaissance was a time of increased artistic activity in the African American community. Langston Hughes was living and working in Harlem at this time. He became an important writer of the Harlem Renaissance because he wrote poetry for Black people that expressed their emotions and shared their experiences.

Langston Hughes was influenced by blues music and other poets. He incorporated the sounds and emotions of blues music into his poetry. He created a form of poetry known as blues poetry, which had a similar rhythm and structure to blues music.

8. Instruct students to Think–Pair–Share to answer this question:

 **How did the presentation meet the criteria related to the spoken and visual components?**

**Key Ideas**

- **spoken:** shared relevant facts and details about Langston Hughes and his influences
- **spoken:** spoke about Langston Hughes in an organized manner
- **visual:** was appropriate for people at the library because they likely read many books
- **visual:** showed pictures that help someone understand who Langston Hughes was, where he lived, and what influenced him

9. Ask this question:


 **How was the information shared in the spoken presentation different from the information included in the written research report?**

**Key Ideas**

- The facts shared focused on why he was an important writer.
- The information shared was specific for the audience.

Summarize responses, and emphasize that the spoken component of the presentation was focused on sharing the most relevant facts and details from the research and not reading aloud the entire written component.

On the bookmark are a few facts, a picture of Langston Hughes, a photograph of Harlem, a photograph of a blues musician, and lines from one of my favorite Langston Hughes poems. I hope you enjoy this library and learn even more about Langston Hughes and the poets he influenced!

10.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this prompt: Explain how the written, spoken, and visual components were appropriate for the audience and purpose.
- 

### Analyze Student Progress

**Monitor:** Do students describe what the teacher did that was appropriate for the audience and purpose?

**Offer Immediate Support:** If students need additional support identifying how the presentation was appropriate for the audience and purpose, ask these questions: How was the research report appropriate for people attending the opening of a library named after Langston Hughes? The spoken presentation? The bookmark?

**Plan Future Practice:** Students practice drafting the written component to share their research for the End-of-Module Task in lesson 34.

---

11. Invite a few students to share their responses.

### Key Ideas

- The written, spoken, and visual components gave information to an audience at the library opening that explained why Langston Hughes was the library's namesake.
- The written, spoken, and visual components included facts and images that helped the audience at the library understand Langston Hughes's life and work.
- The visual component provided information from the spoken and written component in a way that an audience at a library would appreciate and use.

## Write | Prepare for the End-of-Module Task | 27 minutes

1. Remind students that during guided research they brainstormed ways to share findings about Langston Hughes for a specific audience through writing, speaking, and visuals.
2. Direct attention to the list of potential audiences on the brainstorm chart.
3. Form small groups of students who researched the same poet for Module Task 1. Instruct groups to review the charts and discuss these questions:

☰ **Who might want to know about your poet?**

☰ **Why would you share your research findings with these people?**

4. Direct students to the Presentation Proposal for the End-of-Module Task, located in the *Learn* book. Instruct students to write their audience and purpose on the related lines.
5. Direct attention to the brainstorm charts that list written, spoken, and visual components.
6. Remind students that they choose the type of writing for their chosen audience and purpose for the End-of-Module Task. Instruct groups to review the charts and discuss these questions:

**Presentation Proposal**  
End-of-Module Task | Complete the chart with ideas for each component of the presentation.


Audience: \_\_\_\_\_  
Purpose: \_\_\_\_\_

Written	Spoken	Visual

☰ **What type of writing best conveys your research findings to the audience?**

☰ **What kind of spoken and visual elements can enhance the writing?**

7. Instruct them to write ideas for a written, spoken, and visual component under each column of the chart on the presentation proposal.
8. Tell students to share their audience, purpose, and presentation ideas with a partner and discuss which options would be best for sharing their research.

9.  **Introduce the learning task.** Instruct students to circle one idea from each column to show which written, spoken, and visual component they want to include in their presentation. Direct students to their journals. Instruct them to write a response to this prompt: Explain how your selected written, spoken, and visual components are appropriate for the audience and purpose.

**Teacher Note**

Encourage students to make an informed choice based on their comfort level with types of writing, familiarity with technology, and access to resources.

---

**Analyze Student Progress**

**Monitor:** Do students name appropriate ideas for a written, spoken, and visual component for their presentation?

**Offer Immediate Support:** If students need additional support explaining how the components are appropriate, direct attention to the brainstorm charts, and ask these questions: How can you share your research with an audience in writing? How can you share your research with an audience through speech? How can you share your research with an audience visually?

**Plan Future Practice:** Students practice creating a written, spoken, and visual component to share their research for the End-of-Module Task in lesson 36.

---

10. Tell students that they will begin writing their written component of the End-of-Module Task in the next lesson.

**Teacher Note**

Students create their visual component in lesson 36. To prepare for creating the visual component, use students' presentation proposals to gather materials and digital resources or instruct students to begin gathering the necessary materials.

**LAND** 5 minutes

## Synthesize Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion of the following question to help students articulate the knowledge they built during the lesson:

 **What did you learn to do during this module?**

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn to do as a reader?
- What did you learn to do as a writer?

2. Add a few student-generated knowledge statements to the charts.

**ACHIEVEMENT DESCRIPTORS****MM** Make Meaning from Texts

**MM.6.5 Diction:** MM.6.5.A

**CP** Compose and Present Content

**CP.2.5 Planning:** CP.2.5.A, CP.2.5.B, CP.2.5.C, CP.2.5.D

**BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.B, BU.3.5.F

**BU.4.5 Expression**

**DM** **Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.E

**DM.2.5 Comprehension Monitoring**

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**





# Lesson 34

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?


## OVERVIEW

### Preview

In this module finale lesson, students prepare for and draft the written response to the writing prompt. Students use their research about a poet from Module Task 1 to begin drafting the written component of the End-of-Module Task.

### Learning Goal

For the End-of-Module Task, use research about a poet to write a response to the writing prompt.

 **LEARNING TASK:** For the End-of-Module Task, begin drafting the written component to present research to a specific audience.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Write:** Draft the End-of-Module Task

### LAND

Synthesize Learning

## Materials

### TEACHER

- “About the Chicago-Based Poets” (digital platform)

### STUDENTS

- End-of-Module Task (*Learn* book, Writing)
- Module Task 1 (*Learn* book, Writing)
- Presentation Proposal for the End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

**LAUNCH** 2 minutes

## Read the Essential Question

1. Display “About the Chicago-Based Poets.”
2. Display and Choral Read the Essential Question: What is the value of poetry?
3. Tell students that they will begin drafting the written component of the End-of-Module Task to present their research about a poet to a specific audience.

**LEARN** 53 minutes

## Write | Draft the End-of-Module Task | 53 minutes

1. Direct students to the Writing section of the *Learn* book. Ask this question:

 **What pages in this section will help you complete the End-of-Module Task?**

Reinforce the correct responses:

- End-of-Module Task
  - Module Task 1
  - Presentation Proposal for the End-of-Module Task
  - Checklist for the End-of-Module Task
2. Ask this question:

 **What research question are you answering about your poet?**

Reinforce the correct response: Who was your poet and what influenced their poetry?

3. Display the Checklist for the End-of-Module Task, and direct students to the page in their *Learn* book. Direct attention to the criteria describing the written component:

- uses writing, speaking, and a visual display to convey important research findings
- writes in a way that is appropriate to audience and purpose

4. Display the Presentation Proposal for the End-of-Module Task, and direct students to the page in their *Learn* book. Direct attention to the Written column. Tell students to look at the type of writing they chose for the End-of-Module Task. Instruct students to Think–Pair–Share to answer this question:

☰ **Where have you seen examples of the type of writing before?**

#### Key Ideas

- **narrative:** *The Phantom Tollbooth*, *Finding Langston*, “All Summer in a Day,” module 3 writing tasks
- **informational:** *All Thirteen*, module 1 writing tasks, newspaper articles, encyclopedia articles
- **opinion:** Lincoln Hall Speech, module 2 writing tasks
- **poetry:** “Evenin’ Air Blues,” “I Want to Write,” “I dwell in Possibility”

**Checklist**  
End-of-Module Task | Prompt: Use writing, speaking, and a visual display to present your research about a poet to a specific audience.

	Review 1	Review 2
<b>Knowledge</b>		
shows knowledge of the research topic	<input type="checkbox"/>	<input type="checkbox"/>
<b>Writing, Speaking, and Visual Display</b>		
uses writing, speaking, and a visual display to convey important research findings	<input type="checkbox"/>	<input type="checkbox"/>
writes in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks about research findings in an organized manner	<input type="checkbox"/>	<input type="checkbox"/>
shares relevant facts and details when speaking about research findings	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that enhances research findings	<input type="checkbox"/>	<input type="checkbox"/>

**Presentation Proposal**  
End-of-Module Task | Complete the chart with ideas for each component of the presentation.

Audience: \_\_\_\_\_  
Purpose: \_\_\_\_\_

	Written	Spoken	Visual

5. Instruct students to Think–Pair–Share to answer this question:

 **How will you use Module Task 1 to complete the End-of-Module Task?**

**Key Ideas**

- use quotations from the sources in writing
- include information from all the categories to answer the research question
- organize information before writing
- decide what information to include in writing

6. Remind students that they organized their research into three categories in Module Task 1. Ask this question:

 **Why is it important to include information from all three categories in your written component?**


**Key Ideas**

- to fully answer the research question
- to show knowledge of the topic

7. Tell students that they will prepare to draft the written component of the End-of-Module Task by choosing the most important information from Module Task 1. Tell students to read the knowledge statements they wrote in Step 4 and the information they wrote in Step 2. Instruct them to circle what they want to include in their written component. Remind students that they should choose information from all three categories to answer the research question.

**Differentiation Support**

Some students might find it helpful to return to familiar types of organizers to plan the written component of the End-of-Module Task. As needed, distribute the organizers, located on the digital platform, or direct students to previous writing models or texts (e.g., “Evenin’ Air Blues,” “Who’s on First?,” Lincoln Hall Speech).

8.  **Introduce the learning task.** Instruct students to begin drafting the written component of the End-of-Module Task. Remind them to use the checklist as a guide and to refer to the resources in the *Learn* book for support.

#### Language Support

To leverage students' home languages as resources to support learning, allow students to brainstorm and draft using all their linguistic knowledge.

#### Teacher Note

Students may complete the End-of-Module Task on paper or on the digital platform. Using the platform gives students experience engaging in the writing process digitally. Alternatively, to support peer review, students may draft using shared digital documents and then transfer their work to the digital platform before submitting their assignment.

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#### Analyze Student Progress

**Monitor:** Do students use Module Task 1 to begin drafting the written component of the End-of-Module Task?

**Offer Immediate Support:** If students need additional support organizing their writing, direct students to the three categories from Module Task 1, and ask this question: Where will you include information from each category?

**Plan Future Practice:** Students practice finalizing their responses to the written portion of the End-of-Module Task in lesson 35.

---

9. Tell students that they will have an opportunity to complete and strengthen their draft during the next lesson.

## LAND 5 minutes

### Synthesize Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion of the following questions to help students articulate the knowledge they built during the lesson:

 **What important knowledge did you express in your writing?**

 **What helped you communicate your ideas in writing?**

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn to do as a reader?
- What did you learn to do as a writer?

2. Add a few student-generated knowledge statements to the charts.

## ACHIEVEMENT DESCRIPTORS

### CP Compose and Present Content

**CP.2.5 Planning:** CP.2.5.D

**CP.3.5 Content**

**CP.4.5 Structure**

**CP.5.5 Language:** CP.5.5.B

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.B

**BU.4.5 Expression**

**DF** **Develop Foundations**

**DF.13.5 Sentence Construction:** DF.13.5.A

**DM** **Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 35

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?

## OVERVIEW

### Preview

In this module finale lesson, students finalize their responses to the written portion of the End-of-Module Task and provide peer feedback. Students review the feedback from their peers and use it to guide revision of their writing.

### Learning Goals

For the End-of-Module Task, provide peer feedback before revision.

**LEARNING TASK:** For the End-of-Module Task, provide feedback to a peer by using the Checklist for the End-of-Module Task.

For the End-of-Module Task, revise writing.

**LEARNING TASK:** For the End-of-Module Task, use peer feedback to revise writing.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Write:** Provide Feedback on the End-of-Module Task
- **Write:** Revise the End-of-Module Task

### LAND

Synthesize Learning

## Materials

### TEACHER

- “About the Chicago-Based Poets” (digital platform)

### STUDENTS

- End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)
- Module Task 1 (*Learn* book, Writing)
- Sentence Strategies for Module 4 (*Learn* book)

## Preparation

- Determine peer review assignments and how students will access their peer’s writing and checklist.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH 2 minutes

### Read the Essential Question

1. Display “About the Chicago-Based Poets.”
2. Display and Choral Read the Essential Question: What is the value of poetry?
3. Tell students that they will work with a peer to review their writing and then they will revise it to present their research about a poet to a specific audience.




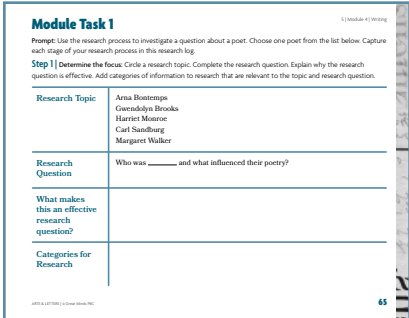
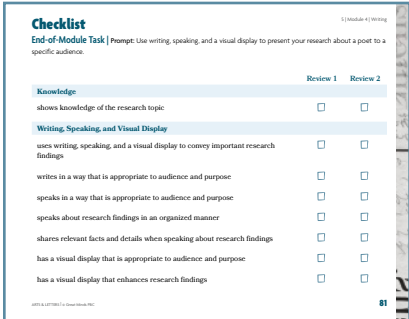
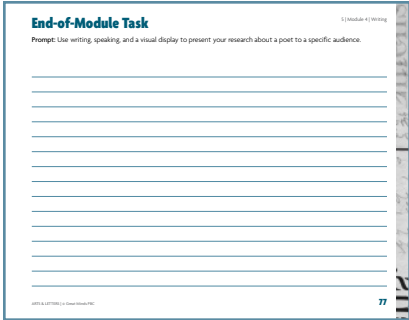
#### Teacher Note

At the start of this lesson, students will be at different phases in completing the End-of-Module Task. Some students may require additional time to complete the learning task from the previous lesson. Take into account your students' progress toward completion, and adjust the timing of this lesson as needed.

# LEARN 53 minutes

## Write | Provide Feedback on the End-of-Module Task | 28 minutes

1. Direct students to the End-of-Module Task and the Checklist for the End-of-Module Task, located in the *Learn* book. Tell students that they will provide feedback based on the checklist to strengthen their partner’s writing.
2. Display and Choral Read the following rows on the checklist:
  - shows knowledge of the research topic
  - writes in a way that is appropriate to audience and purpose
3. Tell students that they will read a partner’s writing and identify where their partner shows knowledge about the poet, using the categories from Module Task 1. Explain that they will also give feedback about whether the writing is appropriate to the specified audience and purpose.
4. Direct students to Module Task 1, located in the *Learn* book.
5. Instruct students to share their three categories, audience, and purpose with their partner.
6.  **Introduce the learning task.** Instruct students to read their partner’s writing and provide feedback focused on the identified rows of the Checklist for the End-of-Module Task. Remind students to provide specific, actionable, and supportive feedback.



### Teacher Note

Students may complete the Checklist for the End-of-Module Task on their *Learn* book page. Alternatively, they may use shared digital documents for peer review. Using technology gives students experience leveraging digital feedback tools.

### Analyze Student Progress

**Monitor:** Do students provide specific, actionable, and supportive feedback by using the appropriate criteria from the checklist?

**Offer Immediate Support:** If students need additional support providing feedback, instruct them to read aloud the writing and pause after each paragraph or stanza to locate and review the checklist components.

**Plan Future Practice:** There is no additional instruction on providing peer feedback on writing in this level.

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## Write | Revise the End-of-Module Task | 25 minutes

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1. Instruct students to review the feedback from their partner. Ask this question:

 **What do you plan to focus on as you revise your writing?**

2. Direct attention to the following row on the Checklist for the End-of-Module Task: expands, combines, and reduces sentences for reader interest and style.

3. Tell students to look for opportunities to expand, combine, or reduce sentences as they revise their writing. Ask these questions:

 **Why do writers vary the types of sentences in their writing?**

 **How do writers expand, combine, or reduce sentences?**


### Key Ideas

- **vary:** to add more details to make writing precise
- **vary:** to connect similar ideas
- **how:** by combining multiple shorter sentences
- **how:** by taking out unnecessary details or words
- **how:** by splitting a lengthy sentence into multiple shorter sentences
- **how:** by adding information using prepositions and conjunctions

#### 4. Display the list of resources to support student revisions:

- End-of-Module Task
- Checklist for the End-of-Module Task
- Sentence Strategies for Module 4

Remind students that Sentence Strategies for Module 4 provides strategies to expand and combine sentences.

5.  **Introduce the learning task.** Instruct students to revise their End-of-Module Task based on the peer review feedback. Remind students to revise their writing to expand, combine, and reduce sentences as needed.

---

### Analyze Student Progress

**Monitor:** Do students make changes to their writing based on specific details from peer feedback and reflection?

**Offer Immediate Support:** If students need additional support making changes based on feedback, ask these questions: What information about your poet would be helpful to add? Where would it fit?

**Plan Future Practice:** There is no additional instruction on revising writing in this level.

---

## LAND 5 minutes

### Synthesize Learning

---

1. Direct attention to both knowledge charts, and facilitate a brief discussion of the following questions to help students articulate the knowledge they built during the lesson:

 **What important knowledge did you build about English language arts?**

 **How did reviewing someone else's writing help you grow as a writer?**

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking this question: How did your peer's feedback guide the revision of your writing?

2. Add a few student-generated knowledge statements to the charts.

## ACHIEVEMENT DESCRIPTORS

### CP Compose and Present Content

**CP.3.5 Content**

**CP.4.5 Structure**

**CP.5.5 Language:** CP.5.5.B

**CP.6.5 Revision**

**CP.7.5 Editing**

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.F, BU.3.5.G

**BU.4.5 Expression**

**DF** **Develop Foundations**

**DF.13.5 Sentence Construction:** DF.13.5.A

**DM** **Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 36

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?

## OVERVIEW

### Preview

In this module finale lesson, students plan and prepare their responses to the End-of-Module Task. Students use their research about a poet from Module Task 1 and the written component of the End-of-Module Task to plan the spoken and visual components. They consider their audience and purpose to create appropriate spoken and visual components.

### Learning Goals

For the End-of-Module Task, use research about a poet to plan a spoken component of a presentation.

**LEARNING TASK:** For the End-of-Module Task, prepare a spoken component for a research presentation to a specific audience.

For the End-of-Module Task, use research about a poet to plan a visual component of a presentation.

**LEARNING TASK:** For the End-of-Module Task, prepare a visual component for a research presentation to a specific audience.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Write:** Plan the End-of-Module Task
- **Write:** Prepare for the End-of-Module Task

### LAND

Synthesize Learning

## Materials

### TEACHER

- “About the Chicago-Based Poets” (digital platform)

### STUDENTS

- End-of-Module Task (*Learn* book, Writing)
- Module Task 1 (*Learn* book, Writing)
- Presentation Proposal for the End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)
- Presentation Brainstorm for the End-of-Module Task (*Learn* book, Writing)

## Preparation

- Review student journal entries from lesson 33 to identify and supply materials or digital resources students need to create the visual and spoken components of their presentation.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH 2 minutes

### Read the Essential Question

1. Display “About the Chicago-Based Poets.”
2. Display and Choral Read the Essential Question: What is the value of poetry?
3. Tell students that they will plan and begin creating the visual and spoken components of the End-of-Module Task.



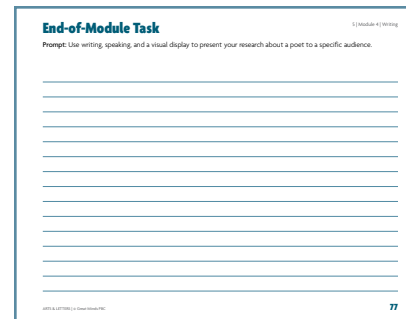
## LEARN 53 minutes

### Write | Plan the End-of-Module Task | 28 minutes

1. Display the End-of-Module Task, and direct students to the page in their *Learn* book. Ask this question:

 **What part of the End-of-Module Task have you completed?**

Reinforce the correct response: the written component.



2. Tell students that they will begin creating the spoken and visual components to present information about a Chicago-based poet to a specific audience. Direct students to Module Task 1 and the Presentation Proposal for the End-of-Module Task, located in the *Learn* book. Instruct students to review the audience, purpose, and format for their spoken and visual components. Facilitate a brief discussion of these questions:

☰ **What do you want to tell your audience?**

☰ **What do you want to show your audience?**

3. Remind students of the modeled research presentation for people attending the grand opening of a new library named for Langston Hughes. Ask these questions:

☰ **What information was shared through the spoken component?**

☰ **What information was shared through the visual component?**

**Key Ideas**

- **spoken:** who Langston Hughes was, when and where he lived
- **visual:** a bookmark with images related to Langston Hughes, a stanza from one of his poems, several key facts

**Module Task 1** 1 | Module 4 | Writing

**Purpose:** Use the research process to investigate a question about a poet. Choose one poet from the list below. Capture each stage of your research process in this research log.

**Step 1 | Determine the focus:** Circle a research topic. Complete the research question. Explain why the research question is effective. Add categories of information to research that are relevant to the topic and research question.

<b>Research Topic:</b>	Anna Bontemps Gwendolyn Brooks Harriet Monroe Carl Sandburg Margaret Walker
<b>Research Question</b>	Who was _____ and what influenced their poetry?
<b>What makes this an effective research question?</b>	
<b>Categories for Research</b>	

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**Presentation Proposal** 1 | Module 4 | Writing

**End-of-Module Task |** Complete the chart with ideas for each component of the presentation.


Audience: \_\_\_\_\_

Purpose: \_\_\_\_\_

	Written	Spoken	Visual

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4. Display the Checklist for the End-of-Module Task, located in the *Learn* book. Ask this question:

 **How did the presentation address the criteria from the checklist?**

### Key Ideas

- spoken in a way that students at a library interested in new poets would understand
- organized information about Langston Hughes and his influences and then explained why the images were chosen
- shared relevant facts and details about Langston Hughes and his influences
- showed a bookmark that was appropriate for students at a library because they likely read a lot of books
- included pictures on the bookmark to help students understand who Langston Hughes was and who influenced him

Emphasize that the visual component of the presentation (i.e., bookmark with images and text about the poet) supports the spoken information shared (i.e., details about the poet) with the audience.

5. Tell students that they will plan their spoken component first, so they can select visual and multimedia elements to support what they plan to say. Direct attention to the written component of the End-of-Module Task. Instruct students to focus on one section of the written component, and ask this question:

 **Why did you include this information in this portion of your written component?**

Use responses to emphasize that the information is relevant to the categories, audience, and purpose for each section of the written component.

6. Tell students that they will use Module Task 1 and the written component on the End-of-Module Task to select important ideas and details that they want to tell their audience. Explain that students cannot read their written component as the spoken component of their presentation.

Checklist	Review 1	Review 2
<b>Knowledge</b>		
shows knowledge of the research topic	<input type="checkbox"/>	<input type="checkbox"/>
<b>Writing, Speaking, and Visual Display</b>		
uses writing, speaking, and a visual display to convey important research findings	<input type="checkbox"/>	<input type="checkbox"/>
writes in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks about research findings in an organized manner	<input type="checkbox"/>	<input type="checkbox"/>
shares relevant facts and details when speaking about research findings	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that enhances research findings	<input type="checkbox"/>	<input type="checkbox"/>

7. Facilitate a brief discussion of these questions:

 **Do you speak differently than you write? How so?**

**Key Ideas**

- **yes:** use less formal language and register in spoken English
- **yes:** use pauses and tone to convey how ideas are grouped, rather than using punctuation marks
- **yes:** do not always speak in complete sentences


8. Explain that written English is more formal than spoken English and students must consider what register and tone is appropriate for their audience. Instruct students to consider their audience and Think–Pair–Share to answer these questions:

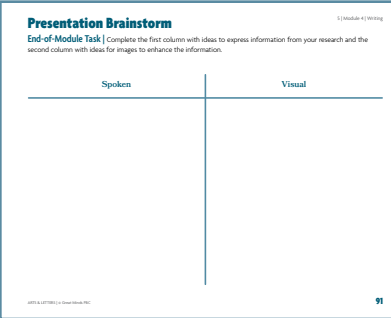
 **What type of register and tone would appeal to your audience?**

 **Which words and phrases will help your audience understand the details from your research?**

**Language Support**

To help students understand register and tone, define the terms and model examples of various registers and tones.

9.  **Introduce the learning task.** Display the Presentation Brainstorm for the End-of-Module Task, and direct students to the page in their *Learn* book. Direct attention to the Spoken column. Instruct students to write information from Module Task 1 and the written component of the End-of-Module Task that they want to share in the spoken component.



**Presentation Brainstorm**

**End-of-Module Task** | Complete the first column with ideas to express information from your research and the second column with ideas for images to enhance the information.

Spoken	Visual

### Analyze Student Progress

**Monitor:** Do students plan a spoken component for the End-of-Module Task that is relevant to their research about a poet?

**Offer Immediate Support:** If students need additional support identifying information that is relevant to the spoken component, ask this question: What are the most important points about the poet that you want to share with your audience?

**Plan Future Practice:** Students practice refining their visual and spoken presentation components in lesson 37.

## Write | Prepare for the End-of-Module Task | 25 minutes

1. Facilitate a brief discussion of this question:

 **How do visuals enhance a presentation?**

### Key Ideas

- clarify the ideas presented
- help the speaker explain and connect facts and details about the topic
- engage and entertain the audience

2. Direct attention to the Presentation Proposal for the End-of-Module Task. Instruct students to Think–Pair–Share to answer these questions:

 **What is the visual component for your End-of-Module Task?**

 **Who is your audience?**


 **What materials will you need to make the visual component?**

3. Remind students that they can search online databases for images or create their own images for their visual component. Tell students to use credible sources, like those that end in *.gov* and *.org*, when searching for images.
4. Ask this question:

 **Why is it important to use credible sources when looking for images?**

Reinforce the correct response: because all the information in the presentation should be accurate and free of bias.

5. Explain that credible sources include images that are original and have not been digitally altered. Tell students to consider the following questions as they search for images: Does the image include information? Is the information from a credible source?
6. Tell students to review the ideas in the Spoken column of their presentation brainstorm chart. Direct attention to the Visual column. Instruct students to Jot–Pair–Share ideas for images and other multimedia components (e.g., video, audio clip, etc.) to enhance their spoken component.

- 7.  Introduce the learning task.** Instruct students to begin sourcing or creating the visual component. Tell students to refer to the visual component criteria on the Checklist for the End-of-Module Task to guide their planning.

**Teacher Note**

To support students as they create the visual component of their presentation, form groups of students with similar ideas to share resources.

---

**Analyze Student Progress**

**Monitor:** Do students' images clearly connect or clarify the information they will present?

**Offer Immediate Support:** If students need additional support creating the visual component for the End-of-Module Task, instruct them to review the important information they added to the Spoken column of their presentation brainstorm chart. Then ask this question: Which image or drawing enhances this information?

**Plan Future Practice:** Students practice refining their visual and spoken presentation components in lesson 37.

- 
- 8.** Tell students that they will complete the visual and spoken components of their presentations during the next lesson.

**LAND** 5 minutes

Synthesize Learning

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- 1.** Direct attention to both knowledge charts, and facilitate a brief discussion of the following questions to help students articulate the knowledge they built during the lesson:

 **What important knowledge did you express in your visual and spoken components?**

 **What helped you communicate your ideas in images and speech?**

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn to do as a reader?
- What did you learn to do as a writer?
- What did you learn from creating visuals and speech to support writing?

2. Add a few student-generated knowledge statements to the charts.

## ACHIEVEMENT DESCRIPTORS

### MM Make Meaning from Texts

**MM.6.5 Diction:** MM.6.5.A

### CP Compose and Present Content

**CP.2.5 Planning:** CP.2.5.C, CP.2.5.D

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.g

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.B

**BU.4.5 Expression**

### DM Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 37

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?


## OVERVIEW

### Preview


In this module finale lesson, students finalize their spoken and visual components for the End-of-Module Task. Students rehearse their presentation with a partner and use the Checklist for the End-of-Module Task to provide peer feedback.

### Learning Goals

For the End-of-Module Task, rehearse a presentation.

 **LEARNING TASK:** For the End-of-Module Task, rehearse the spoken and visual components of the presentation.

For the End-of-Module Task, revise the spoken and visual components of a presentation.

 **LEARNING TASK:** For the End-of-Module Task, use peer feedback to revise the spoken and visual components of a presentation.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Write:** Rehearse the End-of-Module Task
- **Write:** Revise the End-of-Module Task

### LAND

Synthesize Learning

## Materials

### TEACHER

- “About the Chicago-Based Poets” (digital platform)

### STUDENTS

- Checklist for the End-of-Module Task (*Learn* book, Writing)
- Presentation Brainstorm for the End-of-Module Task (*Learn* book, Writing)
- journal
- End-of-Module Task (*Learn* book, Writing)

## Preparation

- Review student journal entries from lesson 33 to identify and supply materials or digital resources students need to create the visual and spoken components of their presentation.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

**LAUNCH** 2 minutes

## Read the Essential Question

1. Display “About the Chicago-Based Poets.”
2. Display and Choral Read the Essential Question: What is the value of poetry?
3. Tell students that they will rehearse the written and spoken components of their presentation and then revise their presentation based on peer feedback.

**Teacher Note**

At the start of this lesson, students will be at different phases in completing the End-of-Module Task. Some students may require additional time to complete the learning task from the previous lesson. Take into account your students' progress toward completion, and adjust the timing of this lesson as needed.

**LEARN** 53 minutes

## Write | Rehearse the End-of-Module Task | 23 minutes

1. Display the Checklist for the End-of-Module Task, and direct students to the page in their *Learn* book. Direct attention to the Writing, Speaking, and Visual Display rows that apply to the spoken and visual components. Ask this question:

Based on the checklist, what do you expect to hear and see in your classmates' presentations?

	Review 1	Review 2
<b>Knowledge</b>		
shows knowledge of the research topic	<input type="checkbox"/>	<input type="checkbox"/>
<b>Writing, Speaking, and Visual Display</b>		
uses writing, speaking, and a visual display to convey important research findings	<input type="checkbox"/>	<input type="checkbox"/>
writes in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks about research findings in an organized manner	<input type="checkbox"/>	<input type="checkbox"/>
shares relevant facts and details when speaking about research findings	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that enhances research findings	<input type="checkbox"/>	<input type="checkbox"/>

### Key Ideas

- **hear:** relevant facts and details about their poet
- **see:** a visual display related to their poet and research
- **see:** a visual that supports and enhances the written and spoken components of their presentation

2. Tell students that they will rehearse their presentations with a partner. Explain that they will also provide feedback to a partner about the visual and spoken components of their End-of-Module Task. Direct attention to the criteria on the checklist related to the spoken and visual components. Tell students to watch and listen closely as their partner presents and to give feedback on these criteria.

### Language Support

To help students rehearse the visual and spoken components of their presentation, provide note cards, and invite students to record important ideas and details about their visual display and poet that they want to share with their audience. Encourage students to organize the information on their note cards as a list of bullet points with key words and phrases.

3. Instruct students to share their researched poet, audience, and purpose for their presentation with a partner.
4. Direct students to their Presentation Brainstorm for the End-of-Module Task, located in the *Learn* book. Instruct students to take turns with their partner rehearsing their presentation. Tell students to focus on how visual and spoken components meet the checklist criteria.

**Presentation Brainstorm**

**End-of-Module Task** | Complete the first column with ideas to express information from your research and the second column with ideas for images to enhance the information.


Spoken	Visual

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### Differentiation Support

To support students on providing feedback to their partner's spoken and visual presentation components, encourage them to answer these questions:

- How are your partner's visual and spoken components appropriate for their audience?
- How does your partner's visual component enhance the information they share?

5.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to these prompts: Explain how your partner's End-of-Module Task is appropriate for their audience and purpose. Provide one way that they could strengthen their presentation.

Encourage students to refer to the related criteria on the Checklist for the End-of-Module Task.

---

### Analyze Student Progress

**Monitor:** Do students describe what their partner did that was appropriate for the audience and purpose?

**Offer Immediate Support:** If students need additional support identifying how the presentation was appropriate for the audience and purpose, ask these questions: Who was the audience for your partner's presentation? How was the visual component appropriate for the audience? How was the spoken component appropriate for the audience?

**Plan Future Practice:** There is no additional instruction on revising visual and spoken presentation components in this level.

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## Write | Revise the End-of-Module Task | 30 minutes


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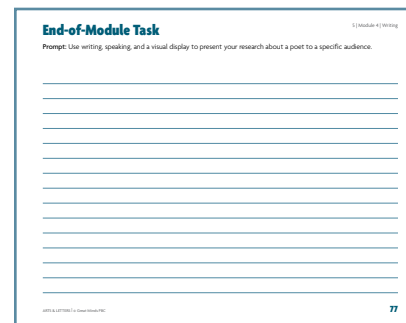
1. Instruct students to review the feedback from their partner. Ask this question:

 **What do you plan to focus on as you revise your spoken and visual components?**

2. Display the list of resources to support student revisions:

- End-of-Module Task
- Checklist for the End-of-Module Task
- Presentation Brainstorm for the End-of-Module Task

3.  **Introduce the learning task.** Instruct students to revise the spoken and visual components for their End-of-Module Task based on feedback from their partner.



---

### Analyze Student Progress

**Monitor:** Do students make changes to their spoken or visual components based on specific details from their peer feedback as well as reflection?

**Offer Immediate Support:** If students need additional support making changes based on feedback, ask these questions: What information about your poet would be helpful to add? What images would enhance that information?

**Plan Future Practice:** Students share their research for the End-of-Module Task in lesson 38.

---

## LAND 5 minutes

### Synthesize Learning

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1. Direct attention to both knowledge charts, and facilitate a brief discussion of the following questions to help students articulate the knowledge they built during the lesson:

 **What important knowledge did you express in your visual and spoken components?**

 **What helped you communicate your ideas in images and speech?**

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn to do as writer?
- What did you learn to do as a speaker?

2. Add a few student-generated knowledge statements to the charts.

## ACHIEVEMENT DESCRIPTORS

### **CP** Compose and Present Content

**CP.1.5 Genre:** CP.1.5.E, CP.1.5.H

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.b, CP.3.5.A.g

**CP.4.5 Structure:** CP.4.5.B, CP.4.5.B.g

**CP.8.5 Presentation:** CP.8.5.A, CP.8.5.B

### **BU** Build Understanding

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.F

**BU.4.5 Expression**

### **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**





# Lesson 38

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?

## OVERVIEW

### Preview

In this module finale lesson, students share knowledge of the module topic and their End-of-Module Task research question. Students present what they learned about their research topic and participate as active audience members. They then explain how the visuals enhanced the presentations, giving an example from one presentation.

### Learning Goal

For the End-of-Module Task, share research findings.

 **LEARNING TASK:** For the End-of-Module Task, share research findings through a spoken and visual presentation.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Prepare:** Discuss Presenter and Audience Expectations
- **Present:** Share Findings

### LAND

Synthesize Learning

## Materials

### TEACHER

- “About the Chicago-Based Poets” (digital platform)
- Research Process (Reference Charts appendix)

### STUDENTS

- Checklist for the End-of-Module Task (*Learn* book, Writing)
- journal

## Preparation

- Prepare materials for the selected options in the Present section.
- Depending on the option you choose, consider planning for more than the typical 60 minutes recommended for a lesson.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH 2 minutes

### Read the Essential Question

1. Display “About the Chicago-Based Poets.”
2. Display and Choral Read the Essential Question: What is the value of poetry?
3. Tell students that in this lesson they will present their research findings.



## LEARN 53 minutes

### Prepare | Discuss Presenter and Audience Expectations | 8 minutes

1. Display Research Process, located in the Reference Charts appendix, and direct attention to the final step: Share findings. Facilitate a brief discussion about how students have prepared to share their research findings.
2. Direct students to the Checklist for the End-of-Module Task, located in the *Learn* book. Instruct students to read the criteria in the Writing, Speaking, and Visual Display rows.
3. Facilitate a brief discussion of this question:

 **What does it mean to be an effective presenter?**

#### Key Ideas

- speak in a way that is appropriate to audience and purpose
- speak about research findings in an organized manner
- share relevant facts and details when speaking about research findings
- summarize information shared in visuals or graphics


The checklist is titled "Checklist" and "End-of-Module Task | Prompt: Use writing, speaking, and a visual display to present your research about a poet to a specific audience." It has two columns for "Review 1" and "Review 2".

	Review 1	Review 2
<b>Knowledge</b>		
shows knowledge of the research topic	<input type="checkbox"/>	<input type="checkbox"/>
<b>Writing, Speaking, and Visual Display</b>		
uses writing, speaking, and a visual display to convey important research findings	<input type="checkbox"/>	<input type="checkbox"/>
writes in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks in a way that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
speaks about research findings in an organized manner	<input type="checkbox"/>	<input type="checkbox"/>
shares relevant facts and details when speaking about research findings	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that is appropriate to audience and purpose	<input type="checkbox"/>	<input type="checkbox"/>
has a visual display that enhances research findings	<input type="checkbox"/>	<input type="checkbox"/>

4. Explain the importance of active listening when peers are sharing their research. Tell students that they can be an active listener when they are in the audience by listening closely to what the presenter is sharing and by being attentive during the presentation.
5. Explain that during the presentations, students will pay attention to how the visual elements enhance their understanding of the information the presenter shares. Tell students that after the presentations, they will share a summary of how the visuals enhanced the presentations and include an example from one presentation.

## Present | Share Findings | 45 minutes

---

1. Choose one of the following options for student presentations, or plan your own:
  - **individual presentations**—Each student presents their research to the whole class or a larger audience (e.g., family, friends, another class).
  - **small groups**—Form small groups. Each student presents their research to their group.
  - **recorded**—Each student records their presentation in a digital format and uploads it to a shared space for others to view.
2.  **Introduce the learning task.** Instruct students to present their End-of-Module Task. Remind audience members to participate as active listeners.

---

### Analyze Student Progress

Following completion of the End-of-Module Task, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students.

---

3. Direct students to their journals. Instruct them to Jot–Pair–Share to answer this question:

 **How did the visual elements enhance the presentations?**

Remind students to include a specific example from at least one presentation in their response.

## LAND 5 minutes

### Synthesize Learning

---

1. Direct attention to both knowledge charts, and facilitate a brief discussion of this question to help students articulate the knowledge they built during the lesson:

 **What did you learn from presenting or listening to your classmates' presentations?**

#### Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the poets and their influences?
- What did you learn to do as a speaker or audience member?

2. Add a few student-generated knowledge statements to the charts.

## ACHIEVEMENT DESCRIPTORS

### CP Compose and Present Content

**CP.1.5 Genre:** CP.1.5.E

**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.b, CP.3.5.A.g

**CP.4.5 Structure:** CP.4.5.B, CP.4.5.B.g

**CP.8.5 Presentation:** CP.8.5.A, CP.8.5.B

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.A

**BU.2.5 Discovery and Evidence**

**BU.3.5 Conversation and Collaboration:** BU.3.5.B

**BU.4.5 Expression**

**DM** **Develop Metacognition**

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Lesson 39

**Essential Question** | What is the value of poetry?

**Content Framing Question** | **Know:** How do these texts build our knowledge?


## OVERVIEW

### Preview

In this module finale lesson, students revisit the module texts to discuss how poems can be a powerful form of writing. During a Socratic seminar, students use text-based evidence to discuss which poem from the module is the most powerful to them.

### Learning Goal

Analyze how poetry is a powerful form of writing.

 **LEARNING TASK:** During a Socratic seminar, share which poem from the module is the most powerful and why.

### Vocabulary

none

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss Module Knowledge

### LAND

Synthesize Learning

## Materials

### TEACHER

- all module texts
- Talking Tool (*Learn* book)

### STUDENTS

- all module texts
- journal

## Preparation

- none

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH 2 minutes

### Read the Essential Question

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#### Teacher Note

If additional time is needed to complete the End-of-Module Task, adjust the timing of this lesson to accommodate student presentations.

1. Display the module texts.
2. Display and Choral Read the Essential Question: What is the value of poetry?
3. Tell students that in this lesson they will discuss what they have learned about the value of poetry. Explain that in this context, *value* means “usefulness” or “importance.”

## LEARN 53 minutes

### Read | Prepare for a Discussion | 23 minutes

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1. Tell students that they will participate in a Socratic seminar to share the knowledge they have gained from the module texts. Remind students that they must support their ideas with evidence from the texts.

#### Teacher Note

Remind students that the Socratic seminar is a discussion in which students build knowledge about a topic. Students may agree or disagree with others’ positions about the topic but should listen closely to all ideas.

2. Display *Finding Langston*. Remind students that in the novel, Langston reads and connects with several poems by Langston Hughes, and he calls the poet “a magician” who pulls words from his heart. Display a list of a few poems and page numbers:
  - page 21—“One-Way Ticket”
  - page 29—“Daybreak in Alabama”
  - pages 56–57—“Red Clay Blues”

3. Instruct students to read the pages with the excerpts from the poems with a partner and Think–Pair–Share to answer these questions:

 **Why does Langston find these poems powerful?**

 **How do the elements of poetry make them powerful?**

#### **Language Support**

Display Elements of Poetry for students to refer to while preparing for and participating in the discussion.

#### **Key Ideas**

- Langston connects to the speaker’s description of migration and the speaker’s comparison of his life to a bag he can pick up and take with him in the poem on page 21 because he, too, has moved his entire life to a new place.
- The imagery in the poem on page 29 captures the beauty Langston recalls from his memories of the simple wonders of nature in his former home.
- The imagery of the red clay and mud in “Red Clay Blues” reminds Langston of his home in Alabama and of his mother.

Emphasize that Langston has a connection to the topics and imagery in the poems because they connect to his memories of people and places.

4. Direct attention to the list of poems. Instruct students to discuss these questions with a partner:

 **Which poem is the most powerful to Langston? Why?**

**5. Invite a few students to share their responses.**

**Key Ideas**

- The poem “One-Way Ticket” on page 21 is most powerful because he says it is like “reading words from my heart.”
- The poem “Daybreak in Alabama” on page 29 is most powerful because it nearly makes him cry with longing for his home.
- The poem “Red Clay Blues” on pages 56–57 is most powerful because the poem makes him feel like he hears the voice of his mother.

**6. Display and Choral Read the discussion questions: Which poem or poems are the most powerful to you? Why?**

**7. Display the titles of the poems students read during the module:**

- “Evenin’ Air Blues”
- “Homesick Blues”
- “Jazz Fantasia”
- “Fog”
- “The Laurel”
- “The Bean Eaters”
- “Homing”
- “I Want to Write”
- “I dwell in Possibility”

8. Explain that to prepare for the discussion, students will collect evidence of which poem or poems are the most powerful to them and why. Instruct students to decide on the poem or poems that are the most powerful to them and annotate lines in the poems that they think are powerful.
9. Direct students to their journals. Instruct them to write a brief response to these questions: Why is the poem powerful to you? How do the elements of poetry make the poem powerful?


## **Respond** | Discuss Module Knowledge | 30 minutes

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1. Remind students of the two speaking and listening goals they have practiced during the module:
  - Ask questions to deepen your understanding.
  - Answer questions to clarify what you mean.
2. Explain that students will continue to practice these goals during their discussion. Display the Talking Tool, and briefly review the sentence frames with students. Tell them to use the sentence frames as needed during the discussion.

### **Teacher Note**

During the discussion, use the Module 4 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward these goals.

3.  **Introduce the learning task.** If possible, arrange students into a circle for the discussion, and tell them to bring their journals and module texts with them. Begin the discussion by asking these questions:

 **Which poem or poems are the most powerful to you? Why?**

#### **Differentiation Support**

During the discussion, consider asking follow-up questions such as these:

- How do the elements of poetry make a poem powerful?
- How do the reader's experiences make a poem powerful?

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#### **Analyze Student Progress**

**Monitor:** Do students share specific lines from module poems that support why a poem is powerful?

**Offer Immediate Support:** If students need additional support explaining why a poem is powerful to them, ask the questions from the Differentiation Support note above.

**Plan Future Practice:** There is no additional practice on participating in class discussions in this level. Consider using volume of reading texts to provide more practice.

---

4. Direct students to their journals. Instruct students to Think–Pair–Share about whether their initial ideas were strengthened or challenged by the discussion and to provide specific examples as support.

**5.** Ask this question:

 **What is the value of poetry?**

**Key Ideas**

- Poetry evokes emotions in readers and writers.
- Poetry helps people make sense of their feelings.
- Poetry captures complex experiences and the beauty of the world.
- Writers can lift the voices of others through poetry.

**LAND** 5 minutes**Synthesize Learning**

---

**1.** Direct attention to both knowledge charts, and facilitate a brief discussion of this question:

 **Now that we've studied poetry and the Great Migration, what are you interested in learning more about?**

**Teacher Note**

As needed, prompt students to reflect on the questions in their Notice and Wonder Charts from the module, located in the *Learn* book.

## ACHIEVEMENT DESCRIPTORS

### **MM** Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** MM.1.5.A

**MM.2.5 Theme and Central Idea:** MM.2.5.A, MM.2.5.B

**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a, MM.12.5.A.b, MM.12.5.C, MM.12.5.C.b, MM.12.5.C.c

### **CP** Compose and Present Content

**CP.5.5 Language:** CP.5.5.B

**CP.8.5 Presentation:** CP.8.5.A, CP.8.5.B

### **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.C

**BU.2.5 Discovery and Evidence:** BU.2.5.A, BU.2.5.C

**BU.3.5 Conversation and Collaboration:** BU.3.5.A, BU.3.5.B, BU.3.5.C, BU.3.5.D, BU.3.5.E

**BU.4.5 Expression**

### **DM** Develop Metacognition

**DM.1.5 Content Stages:** DM.1.5.E

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**





# Lesson 40

**Essential Question** | What is the value of poetry?

## OVERVIEW

### Preview

In this closing Bookend lesson, students reflect on the module topic and Essential Question. Students share what they learned about poetry and the Great Migration. They continue to engage with the module topic through an experience that the teacher chooses. Students may create a free verse poem, explore artwork related to the Great Migration, read a book about poetry or the Great Migration, or engage in a teacher-created experience.

### Learning Goals

- Share knowledge gained from the module about poetry and the Great Migration.
- Reflect on the module topic.

## Agenda

### LAUNCH

Read the Essential Question

### LEARN

- **Share:** Discuss New Knowledge
- **Engage:** Create, Explore, or Read

### LAND

Revisit the Essential Question

## Vocabulary

none

## Materials and Preparation

- Prepare materials for the selected activity in the Engage section.
- Depending on the option you choose, consider planning for more than the typical 60 minutes recommended for a lesson.
- To access *The Migration Series* by Jacob Lawrence, search online using these terms: *Jacob Lawrence: The Migration Series* and *Phillips Collection*.

## Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

## LAUNCH **2 minutes**

### Read the Essential Question

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1. Tell students that today is the final day of the fourth module.
2. Display and Choral Read the Essential Question: What is the value of poetry?

#### Teacher Note

Customize this lesson's content to incorporate your school's regional geography, the community's resources, and the area's history. Use the activities to activate and honor students' funds of knowledge, including their home life, languages, and experiences.

## LEARN **53 minutes**

### Share | Discuss New Knowledge | **8 minutes**

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1. Tell students that they will share what they have learned about the module topic. Instruct students to Think–Pair–Share to answer these questions:

 **What did you learn about poetry that you did not know before?**

 **What more do you want to learn about poetry?**

 **What text or work of art in this module is most important to you? Why?**

2. Instruct students to Think–Pair–Share to answer these questions:

 **What did you learn about the Great Migration?**

 **What more do you want to learn about the Great Migration?**

## Engage | Create, Explore, or Read | 45 minutes

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**Choose a Create, Explore, or Read activity to engage students with the module topic. Plan your own activity or choose an option below.**

### Option 1 | Create a Free Verse Poem

1. Instruct students to Think–Pair–Share to answer this question:

 **What did you learn about free verse poetry?**

#### Key Ideas

- based on the rhythms of speech and imagery
  - no set meter or rhyme scheme
  - more flexible
  - sounds more informal than traditional poetry
2. Remind students that in *Finding Langston*, Langston provides detailed descriptions of two important settings: his new home in Chicago and his memories of Alabama. Tell students that they will write a free verse poem about a setting using what they learned about imagery. Instruct students to identify a setting where they feel they most belong.
  3. Direct students to their journals. Instruct students to draft a free verse poem based on their chosen setting and to describe it using imagery.
  4. Invite students to share their free verse poem by reading it aloud.

## Option 2 | Explore Artwork Related to the Great Migration

1. Remind students that Jacob Lawrence’s painting *The migration gained in momentum* is part of a series of 60 panels. Instruct students to explore more artwork from this series related to the Great Migration through the Phillips Collection website.

2. Instruct students to observe the paintings, and then ask this question:

 **What do you notice about the paintings?**

3. Direct students to their journals. Instruct students to identify one or two of the paintings and write a response to this question: What do the paintings add to your understanding of the Great Migration?

4. Facilitate a brief discussion about what the paintings added to their knowledge of the Great Migration.

## Option 3 | Read a Book About Poetry or the Great Migration

1. Display the volume of reading texts.

2. Instruct students to Think–Pair–Share to answer these questions:

 **Which volume of reading text do you highly recommend for next year’s class? Why?**

3. Direct students to their journals. Instruct them to write at least three reasons why they recommend the text.

4. Invite a few students to share their responses.

## LAND 5 minutes

### Revisit the Essential Question

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1. Facilitate a brief discussion to connect what students experienced in this lesson to the Essential Question. Consider using one of the following questions, based on each option from the Engage section, to initiate the discussion:
  - **Option 1**—What did you learn about free verse poetry?
  - **Option 2**—What did you learn about the Great Migration through the artwork?
  - **Option 3**—What did you learn about poetry or the Great Migration from reading the book?
2. Reinforce that students have built a lot of knowledge about poetry and the Great Migration. Encourage students to continue seeking knowledge about the time period of the Great Migration and various forms of poetry.

## ACHIEVEMENT DESCRIPTORS

### BU Build Understanding

**BU.1.5 Inquiry and Credibility:** BU.1.5.B

**BU.2.5 Discovery and Evidence**

**BU.4.5 Expression**

### DM Develop Metacognition

**DM.3.5 Schema Building**

**DM.4.5 Reflection and Evaluation**



# Achievement Descriptors

Below is a list of the Achievement Descriptors by code and number. The following pages include a list of the specific grade-level Achievement Descriptors addressed in this module.

## ACHIEVEMENT DESCRIPTOR NUMBERS BY STRAND

### **MM** Make Meaning from Texts

- MM.1 Comprehension and Evidence
- MM.2 Theme and Central Idea
- MM.3 Summary
- MM.4 Individuals, Events, and Ideas
- MM.5 Vocabulary
- MM.6 Diction
- MM.7 Structure
- MM.8 Point of View, Perspective, and Purpose
- MM.9 Media
- MM.10 Argument
- MM.11 Connections
- MM.12 Complexity, Diversity, and Genre

### **CP** Compose and Present Content

- CP.1 Genre
- CP.2 Planning
- CP.3 Content
- CP.4 Structure
- CP.5 Language
- CP.6 Revision
- CP.7 Editing
- CP.8 Presentation

### **BU** Build Understanding

- BU.1 Inquiry and Credibility
- BU.2 Discovery and Evidence
- BU.3 Conversation and Collaboration
- BU.4 Expression

### **DF** Develop Foundations

- DF.1 Print Concepts
- DF.2 Phonemic Awareness
- DF.3 Phonics and Spelling

- DF.4 High-Frequency and Irregularly Spelled Words
- DF.5 Fluency
- DF.6 Foundational Writing
- DF.7 Capitalization
- DF.8 Punctuation
- DF.9 Nouns and Pronouns
- DF.10 Verbs
- DF.11 Adjectives and Adverbs
- DF.12 Prepositions
- DF.13 Sentence Construction

### **DM** Develop Metacognition

- DM.1 Content Stages
- DM.2 Comprehension Monitoring
- DM.3 Schema Building
- DM.4 Reflection and Evaluation

# ACHIEVEMENT DESCRIPTORS IN MODULE 4

## MM Make Meaning from Texts

**MM.1.5 Comprehension and Evidence:** Read, listen, or observe closely to comprehend a grade-level text, determining what it says explicitly, making logical inferences, and supporting observations, questions, and conclusions with specific textual evidence.

**MM.1.5.A:** Quote accurately from a literary text.

**MM.1.5.B:** Quote accurately from an informational text.

**MM.2.5 Theme and Central Idea:** Identify the themes and central ideas of a text and explain their development.

**MM.2.5.A:** Determine a theme of a literary text.

**MM.2.5.B:** Explain how details in a literary text, including characters' responses to challenges or a speaker's reflections on a topic, convey a theme.

**MM.3.5 Summary:** Summarize a text, including its key ideas and details.

**MM.3.5.A:** Summarize a literary text.

**MM.3.5.C:** Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**MM.4.5 Individuals, Events, and Ideas:** Explain how and why key individuals, events, and ideas of a text develop, relate, and interact.

**MM.4.5.A:** Compare two or more characters, settings, or events, using specific and relevant details from a literary text.

**MM.5.5 Vocabulary:** Determine the literal, connotative, and figurative meanings of words and phrases.

**MM.5.5.A:** Determine the literal meaning of unknown words and phrases.

**MM.5.5.A.a:** Determine the literal meaning of unknown words and phrases as they are used in a literary text.

**MM.5.5.A.b:** Determine the literal meaning of unknown words and phrases as they are used in an informational text.

**MM.5.5.A.d:** Use common grade-level Greek and Latin affixes and roots as clues to meaning.

**MM.5.5.A.e:** Consult reference materials to determine or clarify pronunciation or precise meaning.

**MM.5.5.B:** Determine the connotative and figurative meanings of words and phrases.

**MM.5.5.B.a:** Determine the connotative and figurative meanings of words and phrases as they are used in a literary text.

**MM.5.5.B.b:** Interpret figurative language, including similes and metaphors.

**MM.5.5.B.c:** Recognize and explain the meanings of common idioms, adages, and proverbs.

**MM.5.5.B.d:** Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

**MM.5.5.C:** Acquire grade-level academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships.

**MM.6.5 Diction:** Analyze how word choice shapes meaning in a text.

**MM.6.5.A:** Compare varieties of English (e.g., dialects, registers).

**MM.7.5 Structure:** Explain a text's structure, including how specific sentences, paragraphs, and larger portions of the text relate to each other and to the whole.

**MM.7.5.A:** Explain how chapters, scenes, or stanzas fit together to structure a literary text.

**MM.7.5.B:** Compare the overall structure of events, ideas, concepts, or information in two or more texts.

**MM.8.5 Point of View, Perspective, and Purpose:** Explain how the point of view, perspective, and purpose of a text shape its content and style.

**MM.8.5.B:** Describe how the narrator's, speaker's, or author's point of view (perspective) influences how events are described in a literary text.

**MM.8.5.C:** Analyze two or more accounts of the same event or topic in an informational text, comparing the points of view (perspectives) conveyed.

**MM.9.5 Media:** Analyze and evaluate how diverse media develop meaning, present information, and represent content within a text or across texts.

**MM.9.5.B:** Use multiple print or digital informational sources to quickly locate an answer to a question or to efficiently solve a problem.

**MM.11.5 Connections:** Analyze multiple texts that address similar themes or topics to build knowledge or to compare the authors' approaches.

**MM.11.5.A:** Compare texts in the same literary genre for their approaches to similar themes and topics.

**MM.11.5.B:** Integrate information from several informational texts about the same topic.

**MM.12.5 Complexity, Diversity, and Genre:** Read and comprehend texts of appropriate grade-level complexity across diverse cultures and multiple genres.

**MM.12.5.A:** Literary

**MM.12.5.A.a:** Stories

**MM.12.5.A.b:** Poetry

**MM.12.5.A.c:** Drama

**MM.12.5.B:** Informational

**MM.12.5.B.b:** Informational

**MM.12.5.C:** Non-print

**MM.12.5.C.b:** Visual art

**MM.12.5.C.c:** Digital or multimedia

## **CP** Compose and Present Content

**CP.1.5 Genre:** Compose texts in a variety of genres over various timeframes.

**CP.1.5.E:** Speech or presentation

**CP.1.5.H:** Over a period of time

**CP.2.5 Planning:** Plan texts to respond to discipline-specific tasks for a variety of audiences and purposes.

**CP.2.5.A:** Unpack the task demands, purpose, and audience.

**CP.2.5.B:** Analyze a model to identify traits of an effectively written response.

**CP.2.5.C:** Brainstorm ideas, opinions, topics, events, or experiences to suit the task, purpose, and audience.

**CP.2.5.D:** Plan a response by gathering and organizing ideas, details, and information from texts or experience.

**CP.3.5 Content:** Develop ideas and describe experiences using details and evidence appropriate to the task, purpose, and audience.

**CP.3.5.A:** Develop the content of the text.

**CP.3.5.A.b:** Develop ideas using facts, definitions, concrete details, quotations, or related information and examples.

**CP.3.5.A.f:** Summarize or paraphrase source evidence, data, and information.

**CP.3.5.A.g:** Include headings, illustrations, multimedia, or visual displays when useful to clarify ideas or to develop central ideas or themes.

**CP.3.5.B:** Provide a list of sources.

**CP.4.5 Structure:** Organize content with an effective structure appropriate to the task, purpose, and audience.

**CP.4.5.B:** Organize the content and create cohesion.

**CP.4.5.B.g:** Present information in a logical sequence.

**CP.4.5.C:** Provide a conclusion that relates to or follows from the content of the text.

**CP.5.5 Language:** Convey content with precise language appropriate to the task, purpose, and audience.

**CP.5.5.B:** Use with accuracy a variety of words and phrases, including academic and domain-specific words and words that signal contrast, addition, and logical relationships.

**CP.6.5 Revision:** With support, strengthen texts by revising, rewriting, or trying a new approach.

**CP.7.5 Editing:** Edit texts for conventions of academic English as appropriate to the task, purpose, and audience and for research style, including proper formatting of sources. (Refer to Develop Foundations strand for grade-level language expectations.)

**CP.8.5 Presentation:** Present or perform effectively, adapting speech so that listeners can hear, understand, and appreciate what is being conveyed.

**CP.8.5.A:** Speak clearly at an understandable pace.

**CP.8.5.B:** Adapt speech to various academic contexts and tasks.

## **BU** Build Understanding

**BU.1.5 Inquiry and Credibility:** Conduct inquiry-based research and determine the relevance of sources.

**BU.1.5.A:** Conduct short research projects, synthesizing information to build knowledge about various aspects of a topic.

**BU.1.5.B:** With support, engage in experiences and activities to build knowledge about a topic.

**BU.1.5.C:** Select information from print and digital sources or experience.

**BU.1.5.D:** Determine information's relevance to answer a question.

**BU.2.5 Discovery and Evidence:** Use core practices to process textual evidence and information to support analysis, reflection, and research.

**BU.2.5.A:** Annotate a text to build understanding.

**BU.2.5.B:** Take notes, including summarizing and paraphrasing.

**BU.2.5.C:** Prepare for discussions by reading and studying required texts.

**BU.3.5 Conversation and Collaboration:** Engage effectively in discussions and collaborations with diverse partners, expressing ideas clearly.

**BU.3.5.A:** Draw upon preparation during collaborative discussion to explore ideas.

**BU.3.5.B:** Follow established rules for discussions and carry out assigned roles.

**BU.3.5.C:** Contribute comments and ask questions that enrich the discussion.

**BU.3.5.D:** Elaborate on the remarks of others.

**BU.3.5.E:** Review the key ideas expressed in discussion and draw conclusions in the context of information and knowledge gained from discussion.

**BU.3.5.F:** Engage in peer review.

**BU.4.5 Expression:** Write, draw, act out, or speak to respond, to build knowledge, and to demonstrate understanding of a concept, topic, task, or text.

## **DF** Develop Foundations

**DF.3.5 Phonics and Spelling:** Know and apply grade-level phonics and word analysis skills to decode and encode words.

**DF.3.5.A:** Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology to accurately read unfamiliar multisyllabic words in and out of context.

**DF.5.5 Fluency:** Read grade-level texts with sufficient accuracy, phrasing, expression, and rate to support comprehension.

**DF.5.5.A:** Read with purpose and understanding.

**DF.5.5.B:** Read aloud with accuracy and appropriate phrasing, expression, and rate on successive readings.

**DF.5.5.C:** Confirm or self-correct word recognition and understanding using context and rereading as necessary.

**DF.8.5 Punctuation:** Use punctuation, following the conventions of academic English when writing.

**DF.8.5.A:** Use punctuation to separate items in a series.

**DF.10.5 Verbs:** Form and use verbs, following the conventions of academic English when writing or speaking.

**DF.10.5.A:** Form and use the perfect verb tenses.

**DF.10.5.B:** Use verb tense to convey various times, sequences, states, and conditions.

**DF.10.5.C:** Recognize and correct inappropriate shifts in verb tense.

**DF.13.5 Sentence Construction:** Produce, expand, and rearrange complete sentences for meaning, interest, and style when writing or speaking.

**DF.13.5.A:** Expand, combine, and reduce sentences for meaning, reader or listener interest, and style.

## **DM** Develop Metacognition

**DM.1.5 Content Stages:** Engage in deep reading through a predictable, structured progression of questions via the five Content Stages.

**DM.1.5.A:** Wonder

**DM.1.5.B:** Organize

**DM.1.5.C:** Reveal

**DM.1.5.D:** Distill

**DM.1.5.E:** Know

**DM.2.5 Comprehension Monitoring:** Monitor understanding of a text during and after reading.

**DM.3.5 Schema Building:** Connect new and existing knowledge to expand and revise understanding of a topic.

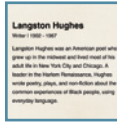
**DM.4.5 Reflection and Evaluation:** Reflect on and assess cognitive processes and performance for engaging in a task or reaching criteria for success, including making a plan for improvement.

# Vocabulary

## biography (n.)

a piece of writing about a real person's life, written by someone else

lesson 11



## the blues

1. a feeling of sadness or melancholy; depression
2. a style of music that was created by African American musicians in the southern United States to express a range of feelings, from sadness and heartbreak to hope and joy



lesson 6

## community (n.)

1. a group of people who live in the same area
2. a group of people who have the same interests, religion, race, or culture



lesson 9

## credible (adj.)

able to be believed; reasonable to trust or believe

lesson 10

## drawl (n.)

to speak slowly with vowel sounds that are longer than usual

lesson 9

## influence

1. (n.) the power to change or affect someone or something
2. (v.) to affect someone or something in an important way



lesson 6

## migrate (v.)

to move from one country or place to live or work in another

lesson 5



## momentum (n.)

the strength or force that allows something to continue or to grow stronger or faster as time passes

lesson 4

## mood (n.)

the emotion or feeling often expressed in a work of art

lesson 5

## movement (n.)

1. a principle of design
2. the sense of motion or stillness in a work of art

lesson 4

## namesake (n.)

someone or something that has the same name as another person or thing

lesson 11



**poetry (n.)**

a type of literature written in separate lines that appeals to a reader's emotions or imagination, often by using figurative language and repeated rhythm and rhyme

lesson 1

**relevant (adj.)**

relating to a subject in an appropriate way

lesson 9

**renaissance (n.)**

a period of increased intellectual or artistic activity

lesson 2

**research**

1. (n.) careful study or activity to find and report new knowledge about a subject
2. (v.) to collect more information about a subject

lesson 8

**synthesize (v.)**

to combine (things) in order to make something new

lesson 14

**verse (n.)**

writing in which words are arranged in a rhythmic pattern

lesson 25

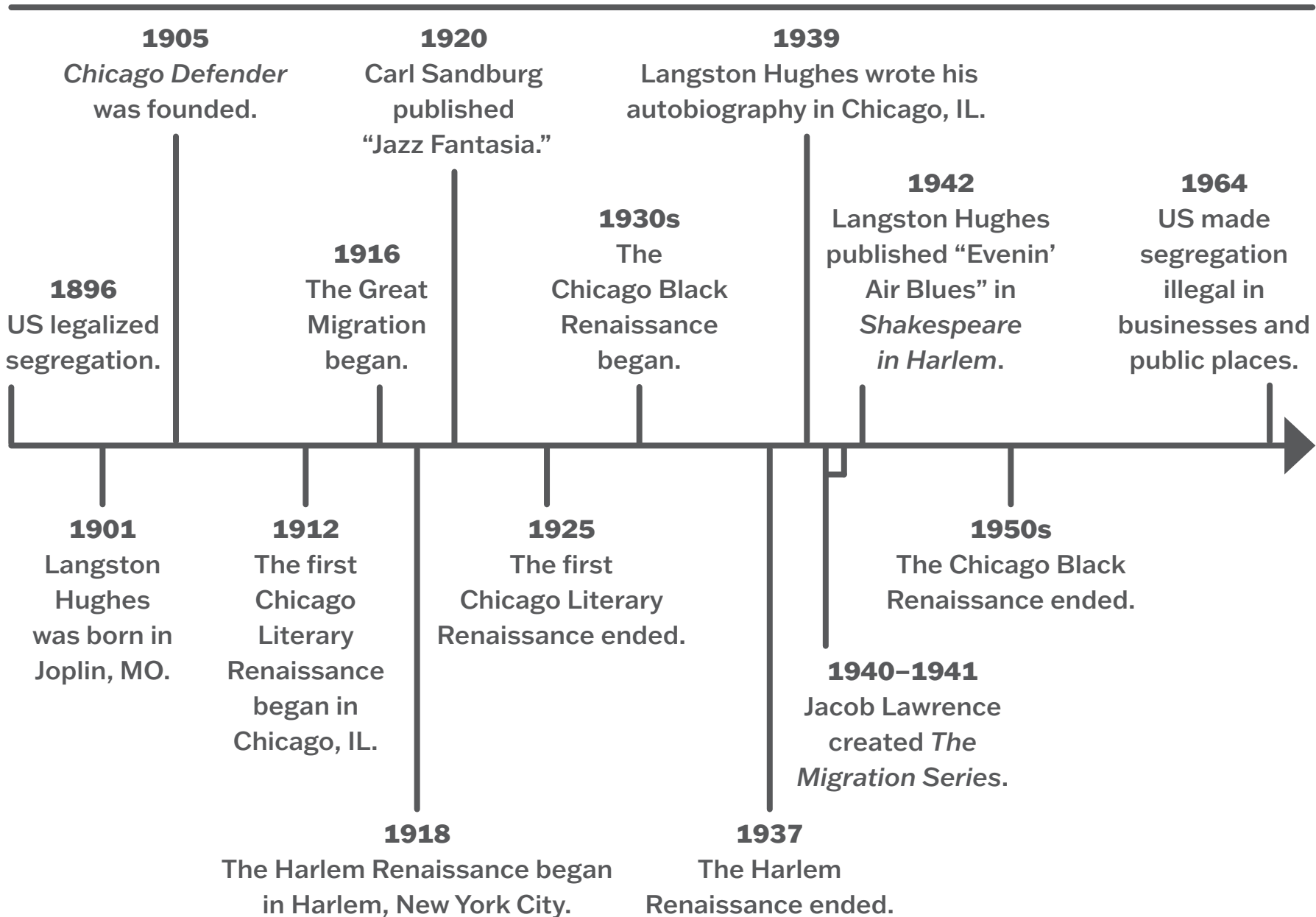
# Elements of Poetry

figurative language	language that expresses meaning in a non-literal way to create an image or effect
form	the shape or structure used in a story or poem to express knowledge or meaning
imagery	language that appeals to the five senses and causes people to imagine pictures in their minds
line	a row of words written across a page
onomatopoeia	the creation of words that imitate natural sounds
repetition	the act of saying or doing something again; the act of repeating something
rhyme	one of two or more words or phrases that end in the same sound
rhythm	a regular, repeated pattern of sounds or movements
speaker	the voice of the poem, who could be the poet or an imagined character
stanza	a group of lines in a poem

# Syllable Types

Syllable Type	Examples	Definition
Closed	<b>be-gin</b> <b>fun-ny</b>	a syllable that ends in one or more consonants and the vowel sound is usually short
Open	<b>bro-ken</b> <b>car-go</b>	a syllable that ends in a vowel and the vowel sound is usually long
Vowel-Consonant-e	<b>rep-tile</b> <b>mis-take</b>	a syllable that has a vowel followed by one consonant then an e; the e is silent and the vowel is long
Vowel Team	<b>pea-nut</b> <b>en-joy</b>	a syllable with two vowels together that make one sound; that sound can be long, short, or sometimes a special sound
Vowel-r Controlled	<b>par-ty</b> <b>fur-ther</b>	a syllable with <i>ar, er, ir, or, or ur</i> ; the vowel sound often changes
Consonant-le	<b>lit-tle</b> <b>ta-ble</b>	an unstressed final syllable that contains a consonant before the letter <i>l</i> , followed by a silent e
Other: Stable Final	<b>fic-tion</b>	a syllable at the end of a multisyllabic word that makes a stable sound (e.g., -tion, -sion, -cian, -ture, -cial, -cious, -tious)

# Timeline for Module 4



# Fluency Reference Chart

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**fluency (n.):** the ability to read with accuracy, phrasing, and expression at an appropriate rate

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accuracy	correctly decode the words
phrasing	group words into phrases, and pause for punctuation
expression	use voice to show feeling
rate	read at an appropriate speed

# Research Process

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Step 1: Determine the focus.

Step 2: Take notes from sources.

Step 3: Refine research.

Step 4: Synthesize knowledge.

Step 5: Share findings.

# mens

## About the Images

Between 1910 and 1970, around six million Black Americans moved from rural areas to urban centers during the Great Migration to seek new economic and educational opportunities. In this module, students explore the craft of poetry and how Chicago poets used this art form to express the love, laughter, and sorrow of life in 20th-century America. The images in this module guide students to answer the Essential Question: What is the value of poetry?



Image 1. Chicago, ca. 1930s

Image 1 is a photograph of the downtown Chicago skyline taken in 1929. The tall building pictured on the left is Lawson House, formerly Lawson House YMCA, which was built in 1931 as a single-room occupancy hotel serving Chicago residents. To the right is Holy Name Cathedral, which was built in 1851 and rebuilt after the Great Chicago Fire of 1871. Both buildings still stand in Chicago today.



Image 2. Duke Ellington (left) and Ray Nance (right), 1946

Image 2 features American jazz musicians Duke Ellington, composer, and Ray Nance, trumpeter. Jazz is a musical genre that has its roots in African American heritage. Ellington made significant contributions to big-band jazz, leading a musical ensemble of jazz musicians

during his 50-year career. Ellington and his jazz orchestra often played at the Civic Opera House in Chicago, and he even recorded a song named after the city.



Image 3. George Cleveland Hall Branch, Chicago, ca. 1932

Image 3 depicts Hall Branch of the Chicago Public Library system, built in 1932. Chicago native George Cleveland Hall—renowned African American surgeon, activist, and civic leader—inspired the branch name. The Chicago Public Library includes an archive of works by Langston Hughes, a prolific poet and cultural leader of the Harlem Renaissance.



Image 4. Students in a poetry study circle, South Side Community Art Center, Chicago, 1942

Image 4 portrays a poetry study circle at the South Side Community Art Center in Chicago in 1942. The community center opened in 1940 as part of the Works Progress Administration's Federal Art Project, and it is the oldest African American art center in the United States. The art center continues to provide a space for poets and artists to share their unique experiences.

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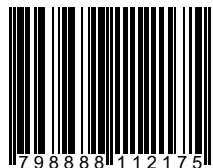
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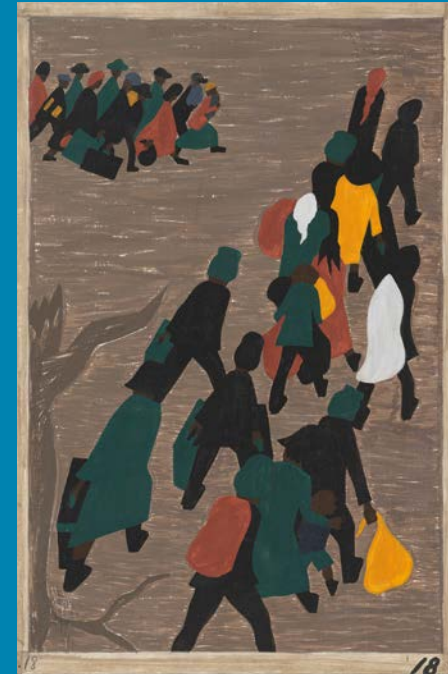
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panel 18 from *The Migration Series*,  
1940–41

Jacob Lawrence (1917–2000)

Tempera on gesso on composition board,  
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