

GREAT MINDS® WIT & WISDOM™

Grades 6–8 Module 0:

Introduction to *Wit & Wisdom*

Teacher Edition

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Teacher Edition

GRADES 6–8, MODULE 0

Introduction to Wit & Wisdom

Module Summary

*But she nonetheless brought the books
Back and I held them to my chest
Close to my heart*

– Nikki Giovanni

Module 0 is a brief module that introduces students and teachers to *Wit & Wisdom*'s key components and features. This introductory module also serves to cultivate a community of readers and writers. The *Wit & Wisdom* design fosters a classroom culture that instills a love of reading, builds the stamina for close and careful analysis of texts, encourages attention to language and its power, and cultivates academic discourse that values inquiry, open-mindedness, and reasoning.

In Module 0 for Grades 6–8, students explore the act of reading and the imaginative and social power of books. In “A Poem for My Librarian, Mrs. Long,” by Nikki Giovanni, students read a woman’s tribute to her childhood librarian. Mrs. Long opens new worlds to the speaker by nurturing her love of reading and protecting the speaker from some of the challenging social dynamics of segregation in the Jim Crow South. Books give the speaker of the poem knowledge, safety, and comfort, as well as open and rich possibilities. Additionally, students begin their yearlong exploration of visual art as they analyze *The Sleeping Gypsy*, a dreamlike painting by Henri Rousseau. This provides an opportunity to examine artistic elements such as color, line, and shape, and to consider what they reveal about the essential meaning of a painting, adding to students’ understanding of how close reading and observation build knowledge.

Focusing on suggested texts for the specific grade band, the six lessons in Module 0 guide students through the Content Stages for reading and the types of questions, practices, instructional routines, and strategies they will encounter in Modules 1–4. Instructional routines, like Think-Pair-Share or Gallery Walk, are multistep practices designed to build independence by instilling the habits of mind that expert readers use. Module 0 introduces students to instructional routines that are regularly employed in *Wit & Wisdom*. Module 0 creates a foundation for these instructional routines, and it gives students space to practice and reflect on how the routines support their development of understanding. Instructional strategies, like annotation and sentence frames, provide students with tools and scaffolds to engage with the text. The main purpose of Module 0 is to build classroom culture and introduce *Wit & Wisdom* practices and routines, so the lessons in this module spend less time on content knowledge than most *Wit & Wisdom* lessons.

Module 0 builds students’ joy of reading as it sets them up for successful encounters with texts and offers opportunities to practice new routines and strategies they will later use to achieve curricular goals. Although Module 0 includes informal assessments designed to help you get to know your students, it has no formal assessment tasks. Above all, students should leave Module 0 eager to begin Module 1 and equipped with the tools to approach a great text and discover the rewards of reading.

Module 0 is designed to fit the needs of your classroom. Prior to starting Module 0 with students, read through this Overview and each of the six lessons. Review the length and scope of the lessons to plan for the beginning of the year at your school. Consider the following questions:

- Are the lessons longer or shorter than the time allotted for English Language Arts or literature classes? If so, consider whether to trim or extend the lessons. Suggestions for these modifications can be found throughout the lessons.
- Would you prefer to use an alternate text at the beginning of the year? In most lessons, each of the Content Stages and instructional routines can be introduced with any grade-level-appropriate, high-quality text. The best texts for this purpose are accessible to students, highly engaging, and rich with opportunities for close reading. See Appendix A: Alternate Texts for grade-level suggestions, or choose another high-quality text. Appendix A of the Common Core State Standards includes more guidelines on choosing complex texts.
- Are students unfamiliar with some of the instructional routines introduced and practiced in the lessons? If so, consider which instructional routines students need to practice. (See the Instructional Routines section in the “Resources” chapter of the *Wit & Wisdom Implementation Guide* for more information.)
- Are students unfamiliar with some of the vocabulary introduced and explored in the lessons? For the purpose of Module 0, Appendix B: Vocabulary is included as a resource and reference for the vocabulary introduced and explored in these lessons. Note that in Modules 1–4, Appendices A–E are included in the Teacher Edition.

Essential Question

How do we build knowledge through reading?

Suggested Student Understandings

- Reading can build knowledge of the world and engage the imagination.
- Reading can build community, developing relationships between children and librarians, teachers and students, or even among neighbors.

Texts

CORE TEXTS

Poetry

- “A Poem for My Librarian, Mrs. Long (You never know what troubled little girl needs a book),” Nikki Giovanni

Painting

- *The Sleeping Gypsy*, Henri Rousseau

ALTERNATIVE TEXT

Any accessible, short narrative poem or literary text that engages your students and connects to the content of the module, such as

- “Notes on the Art of Poetry,” Dylan Thomas

Any favorite, accessible, short informational text that engages your students and connects to the content of the module, such as

- “The Forbidden Dots,” Kristin O’Donnell Tubb

Module Learning Goals

- Read, enjoy, and analyze literary texts and visual art.
- Experience *Wit & Wisdom*’s lesson structure.
- Engage with Focusing Questions, Content Framing Questions, and Craft Questions.
- Practice and reflect on instructional routines and strategies.
- Develop classroom culture and construct systems for a knowledge-building, text-focused community.

Knowledge Goals

- Summarize the narrative of a poem.
- Identify a theme about the importance of reading through analyzing a poem.
- Explain the role that reading plays in building knowledge.

Module in Context

Knowledge: In Module 0, students begin their yearlong engagement with reading rich texts. Students consider how reading can shape a person’s imagination and sense of the world. Students primarily develop this knowledge through the examination of a narrative poem and oil painting. Students consider how reading is both a solitary and community-based activity, something that has the potential to positively affect your whole life. Students engage in this exploration of reading as they practice and reflect on key instructional routines and build a classroom culture of reading, writing, and discussion for Modules 1–4.

Reading: In Module 0, students begin to explore their critical- and close-reading skills by working with a narrative poem as well as a painting. Students engage in all five of the Content Stages of *Wit & Wisdom*, developing habits of mind that will frame their subsequent reading and analysis. While reading Nikki Giovanni’s “A Poem for My Librarian, Mrs. Long,” students examine how reading shaped the speaker’s sense of imagination and her understanding of the world. While examining Henri Rousseau’s *The Sleeping Gypsy*, students consider how a close reading of line, color, and shape can build their knowledge of imagination. Reading in Module 0 pairs rich content with key instructional routines to prepare students for the work of Modules 1–4.

Writing: Throughout Module 0, students engage in informal writing tasks. Students are introduced to the four stages of craft instruction in *Wit & Wisdom*, primarily discussing writing as a way to express knowledge about the texts that they read. This exploration provides students with a deep understanding of the craft progression in Modules 1–4.

Speaking and Listening: Throughout Module 0, students engage in whole-class, small-group, and paired discussion. Students consider how sharing and debating ideas helps build skills and knowledge. Students’ work with the core literary text culminates in a Socratic Seminar, an instructional routine featured multiple times in each of the Modules 1–4.

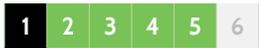
Module Map

Focusing Question 1: What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?				
	TEXT(S)	CONTENT FRAMING QUESTION	CRAFT QUESTION(S)	LEARNING GOALS
1	“A Poem for My Librarian, Mrs. Long”	<u>Wonder</u> What do I notice and wonder about the poem?		<ul style="list-style-type: none"> Generate observations and questions about “A Poem for My Librarian, Mrs. Long.”
2	“A Poem for My Librarian, Mrs. Long”	<u>Organize</u> What’s happening in the poem?	<u>Examine</u> Why is it important to write about what I read?	<ul style="list-style-type: none"> Summarize the narrative in “A Poem for My Librarian, Mrs. Long.”
3	“A Poem for My Librarian, Mrs. Long”	<u>Reveal</u> What does a deeper exploration of the speaker’s relationship to reading reveal?	<u>Experiment</u> How does writing about what I read work?	<ul style="list-style-type: none"> Examine the speaker’s relationship to reading in “A Poem for My Librarian, Mrs. Long.”
4	“A Poem for My Librarian, Mrs. Long”	<u>Distill</u> What are the themes of the poem?	<u>Execute</u> How do I write about “A Poem for my Librarian, Mrs. Long”?	<ul style="list-style-type: none"> Identify a theme in “A Poem for My Librarian, Mrs. Long” using text evidence. Write about a theme of the poem using text evidence.
5 ✓SS	“A Poem for My Librarian, Mrs. Long”	<u>Know</u> How does this poem build my knowledge?	<u>Excel</u> How do I improve my writing?	<ul style="list-style-type: none"> Discuss how “A Poem for My Librarian, Mrs. Long” builds knowledge of reading. Improve writing through peer review.

Focusing Question 2: What can we learn from studying visual art?				
	TEXT(S)	CONTENT FRAMING QUESTION	CRAFT QUESTION(S)	LEARNING GOALS
6	<i>The Sleeping Gypsy</i> “A Poem for My Librarian, Mrs. Long”	<u>Know</u> How does this painting build my knowledge?		<ul style="list-style-type: none"> Make an observation about <i>The Sleeping Gypsy</i> using evidence to support ideas.

■ FOCUSING QUESTION: LESSONS 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?



Lesson 1

TEXT

- “A Poem for My Librarian, Mrs. Long,” Nikki Giovanni

Lesson 1: At a Glance

AGENDA

Welcome (3 min.)

Discuss Reading

Launch (10 min.)

Learn (32 min.)

Examine the Title (5 min.)

Experience the Text (10 min.)

*Practice Noticing and Wondering
(12 min.)*

*Discuss Observations and
Questions (5 min.)*

Land (4 min.)

*Answer the Content Framing
Question*

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINES

- Notice and Wonder Chart
- Think-Pair-Share

MATERIALS

- Chart paper
- Markers

Learning Goals

Generate observations and questions about “A Poem for My Librarian, Mrs. Long.”

- ✓ Participate in a Think-Pair-Share to develop observations and questions about “A Poem for My Librarian, Mrs. Long.”

Prepare

ESSENTIAL QUESTION

How do we build knowledge through reading?

FOCUSING QUESTION: Lessons 1–5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?

CONTENT FRAMING QUESTION: Lesson 1

Wonder: What do I notice and wonder about the poem?

The core text of this module is Nikki Giovanni’s “A Poem for My Librarian, Mrs. Long,” which chronicles childhood memories of reading and the development of a deep love of learning, against the backdrop of the Jim Crow South and racial segregation. The poem’s speaker is both nurtured and protected by the adults in her life. This stunning narrative poem is a tribute to those relationships, as well as a love song to reading and learning in general.

In this lesson, students encounter the first Content Stage of *Wit & Wisdom*—Wonder. This stage allows time for students to have a first encounter with a text, and gives space for initial reactions, responses, and questions. (For more information about the Content Stages, see the Content–Craft–Create section in the “Getting Started” chapter of the Implementation Guide.) Prior to engaging with the poem, students make observations about the title of the poem. Then, during an initial Read Aloud of “A Poem for My Librarian, Mrs. Long” students identify what they notice and wonder. After the Read Aloud, they learn and practice a frequently used instructional routine, Think–Pair–Share, and complete a portion of the Notice and Wonder Chart, a graphic organizer they will encounter often. These tasks enable students to organize their observations and questions and frame an initial encounter with a text.

TEACHER NOTE

Module 0 is made up of two focusing questions, the first focusing on “A Poem for My Librarian, Mrs. Long” as the core literary text and the second focusing on Henri Rousseau’s painting *The Sleeping Gypsy*. To kick off the year and practice lesson structures and routines, you might substitute another literary or informational text that you prefer. Alternative options are listed in the Module Overview. Adapt the lessons in this module to fit the new text while retaining the steps of each lesson.

Welcome

3 MIN.

DISCUSS READING

Students consider the following question, and record their thinking: “What is a book that has meant something important to you?”

Launch

10 MIN.

Have students share their response with a partner.

Ask: “What are some of the reasons books become important to us as individuals?”

- Books can become important because of a meaningful relationship, like a book you read with your family, or a book that reminds you of a friend.
- Books can become important because they teach interesting and valuable lessons, like a book that informs the way you see the world.
- Books can become important because they remind you of a particular time in your life, like a book you remember reading as a child.

Post the Essential Question.

Explain that the question displayed is the Essential Question for this entire module. Point out that each module, or unit of study, in *Wit & Wisdom* begins with an Essential Question.

Explain that each text students read and each piece of visual art they view during a module will illuminate aspects of the module’s Essential Question. Students will reflect on these questions periodically throughout the module.

Ask: “Why might it be important to consider how reading helps us build knowledge?”

- Considering how reading helps us build knowledge can help us become better readers.
- Considering how reading helps us build knowledge can help us learn more from the texts that we read.
- Reading serves many functions, such as providing entertainment, but it is important to consider how reading helps us better understand the world.

Post the Focusing Question, and read it aloud.

Share that students will begin the year by reading a poem titled “A Poem for My Librarian, Mrs. Long” by Nikki Giovanni.

Explain that throughout the module, students will be presented with additional questions called Focusing Questions, which are specific to some aspect of the Essential Question and will frame their study over a series of lessons.

Ask: “How does the Focusing Question relate to the Essential Question?”

- *The Focusing Question mentions a speaker and suggests that reading means something meaningful to them. This relates to the Essential Question, which is about how reading builds our knowledge.*
- *The Focusing Question is like asking the Essential Question, but about a single text.*

Post the Content Framing Question, and read it aloud.

Explain that a new Content Framing Question will be presented at the beginning of each lesson, asking students to look for or consider something specific during that day’s reading. The Content Framing Question frames the goal of each lesson and sets the purpose of students’ daily work.

Ask: “How do the words *notice* and *wonder* help you understand what you might do in this lesson?”

- *Notice makes me think we will make observations about the texts that we read.*
- *Wonder makes me think we will ask questions about the texts that we read.*

TEACHER NOTE

When posting the above questions, consider using font size or style to support students in understanding the relationship between the *Wit & Wisdom* structuring questions. For example, as the overarching question, the Essential Question would be in the largest font, followed by the Focusing Question, and finally the Content Framing Questions.

Learn 32 MIN.

EXAMINE THE TITLE 5 MIN.

Whole Group

Display and read aloud the title and subtitle of the poem: “A Poem for My Librarian, Mrs. Long (You never know what troubled little girl needs a book).”

Ask: “Based on the title, what do you think this poem might be about?”

- *The title makes it seem like the poem might be about the librarian, Mrs. Long, or about the library where she worked.*
- *The title makes the poem seem like it might be a gift to the author’s librarian or a thank-you note.*

Ask: “How does the subtitle ‘you never know what troubled little girl needs a book’ relate to the title?”

- *The subtitle makes it seem like the speaker of this poem might be a “troubled little girl,” which would be the little girl who had Mrs. Long as her librarian.*
- *The subtitle suggests that books helped the little girl, and the librarian from the title probably helps the little girl get books.*

Instruct students to keep these predictions and observations in mind as they listen to the text and read it for the first time.

EXPERIENCE THE TEXT 10 MIN.

Whole Group

Explain to students that you will now read the poem aloud as they follow along. Tell students that the purpose of reading a text aloud, especially a poem, is to get an idea of the sound and rhythm of the language; it is an introduction to the text that later allows the reader to explore its deeper meaning.

Students listen, following along silently on individual copies or a displayed copy of the poem.

PRACTICE NOTICING AND WONDERING 12 MIN.

Whole Group

Tell students they will now practice an instructional routine called the Notice and Wonder Chart. Students will use this chart to organize their observations and questions when they first read a text.

Use the blank chart paper to create and display a Notice and Wonder Chart:

Notice and Wonder Chart for “A Poem for My Librarian, Mrs. Long”	
Notice	Wonder
I notice...	I wonder...

Ask: “Why might it be important to record your first observations and questions about a text?”

- *It’s important because it gives us something to focus on during our first reading of a text. Then, after we study the text, we can go back to our observations and see what has changed or stayed the same.*
- *It is important to record first questions because it helps focus what we are reading for, and when we gain deeper understanding, we can return to these questions and see which ones we have been able to answer.*

Ask: “What kinds of observations and questions might you make at this point in your reading?”

- We can make observations about how the text looks or the structure of the text.
- We can make observations about the general topic of the text—what the text seems to be about from a first reading.
- We can make observations about the language in the text—the general tone, style, and difficulty of the language in the text.

Reread aloud “A Poem for My Librarian, Mrs. Long.” Then, allow time for students to formulate at least one observation and one question. Encourage students to think of as many observations and questions as they can.

TEACHER NOTE

If necessary, briefly provide students with some poetry-specific vocabulary to use during their discussion. For example, it may be helpful to review the definitions of *stanza* and *line break*.

Have students share their observations and questions, and record them on the displayed chart.

Notice	Wonder
<p>I notice...</p> <ul style="list-style-type: none"> ▪ The speaker is female. (The title of the poem makes reference to this.) ▪ The poem takes place near Nashville, Tennessee, so it has a real setting. ▪ Some words that usually would be capitalized are not. ▪ The language is informal, like the speaker is talking to you. ▪ The words are easy to understand. ▪ The poem is split into seven stanzas. ▪ Some of the stanzas are long, and others are only a couple of lines. ▪ There is not much punctuation in the poem. ▪ The author runs ideas together. ▪ The structure makes it sound like the speaker is talking to you. 	<p>I wonder...</p> <ul style="list-style-type: none"> ▪ When does this poem take place? ▪ How old is the speaker in the poem? ▪ Why isn't “jfg” capitalized? ▪ Why is Mrs. Long's name capitalized, but the other names aren't? ▪ Why does Mrs. Long mean so much to the author that she wrote a poem about her? ▪ Why are the stanzas such different lengths? ▪ Why are the lines such different lengths? ▪ Why is Mrs. Long treated so poorly at the other library? ▪ What is the “trouble” that the subtitle refers to?

Scaffold

To support English learners, reread or play an audio version of the poem, two stanzas at a time, while students follow along in their copies of the text. Allow students quiet thinking time before they discuss what they noticed with a partner. Chunking the poem in this way reduces the amount of text students are considering at once and provides students more opportunities to talk through their thinking with peers.

Tell students that as they continue to read and study this poem they will answer many of these questions, ask new questions, build on these observations, and make new observations.

DISCUSS OBSERVATIONS AND QUESTIONS 5 MIN.

Pairs

Explain to students that they will frequently work or share with partners.

Ask: “Why is it helpful to work with a partner?”

- *We get more ideas.*
- *It helps us when we listen to one another.*
- *Listening to others helps us learn more.*

Ask: “What are some ways we can make sure we are listening to and working well with our partner?”

- *We can listen to them.*
- *We can look at them when they are talking.*
- *We can make eye contact and stay focused on our partner.*
- *We can build on our partner’s ideas.*

Tell students that one way they will work with partners is to participate in an instructional routine called Think-Pair-Share. Explain that when students participate in the Think-Pair-Share they will always have time first to think about their responses; then they will pair and share with their partners.

Instruct students to Think-Pair-Share, and ask: “Which observation from this lesson is most interesting to you? Which question is most intriguing?”

✓ Students Think-Pair-Share and identify their most interesting observation and most pressing question.

Land

4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Wonder: *What do I notice and wonder about the poem?*

Poll pairs on their choices shared in their Think–Pair–Share. Mark chosen questions with a star on the class Notice and Wonder Chart.

Wrap

1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they examined a text for the first time, noticing and wondering with the Notice and Wonder Chart, as well as worked collaboratively with a peer through the Think–Pair–Share. Instruct students to consider the following questions, and ask: “Which routine are you most excited to try again? Why?”

Analyze

Context and Alignment

The purpose of this lesson is to introduce students to the first Content Stage, Wonder, as they have an initial encounter with Giovanni's poem. Since this is the first lesson of the year, students practice noticing and wondering as a whole group, but in future modules, they complete this work in groups, pairs, and independently. Circulate as pairs share to informally assess students' observations and questions. Each student should

- make an observation and ask a question about "A Poem for My Librarian, Mrs. Long";
- in observations, acknowledge the form and structure of the poem, and demonstrate an initial understanding of what the poem might be about; and
- in questions, reflect thinking that goes beyond simple clarification, and ask questions that are relevant. For example, some questions focus on the writer's craft and choices, while others focus on form and structure.

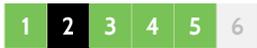
Next Steps

For students struggling to make deeper observations and ask questions, consider conducting several readings of the poem, pausing for students to notice and wonder more frequently. Additionally, have students record their observations and questions silently, or discuss them with a partner, before asking them to share with the whole group. It may also be helpful to ask prompting questions to help them notice things they have overlooked. For example, you might ask the following:

- When you listen, what first grabs your attention in the poem?
- Close your eyes, and recall the poem: What is the first thing you remember?
- Consider what is most interesting to you about the poem: What do you want to know more about?

■ FOCUSING QUESTION: LESSONS 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?



Lesson 2

TEXT

- “A Poem for My Librarian, Mrs. Long,” Nikki Giovanni

Lesson 2: At a Glance

AGENDA

Welcome (2 min.)

Brainstorm a Word

Launch (5 min.)

Learn (38 min.)

Explore Key Vocabulary (13 min.)

Read to Understand the Narrative (10 min.)

Draft a Summary (10 min.)

Examine Writing about Reading (5 min.)

Land (4 min.)

Answer the Content Framing Question

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINE

- Exit Ticket

MATERIALS

- Notebooks
- Handout 2A: Frayer Model

Learning Goals

Summarize the narrative in “A Poem for My Librarian, Mrs. Long.”

- ✓ Draft a summary using sentence frames.

Prepare

FOCUSING QUESTION: Lessons 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?

CONTENT FRAMING QUESTION: Lesson 2

Organize: *What’s happening in the poem?*

CRAFT QUESTION: Lesson 2

Examine: *Why is it important to write about what I read?*

In this lesson, students examine the narrative “A Poem for My Librarian, Mrs. Long,” discussing the journey Giovanni’s speaker makes from her grandparents’ home to the library and back again. This work supports student engagement in the second *Wit & Wisdom* Content Stage—Organize—in which they identify basic elements of a text and summarize events and ideas. Effective summarization is one of the key purposes of the Organize stage, and this lesson emphasizes that summarization is dependent on the text at hand. Giovanni’s poem contains narrative, which allows students to discern the story that the speaker relates. Allowing the text to guide and shape analysis exemplifies *Wit & Wisdom*’s text-first approach.

Additionally, students establish their Vocabulary Journals using Frayer Models to examine key vocabulary from the poem. In *Wit & Wisdom*, students use three key journals—the Vocabulary Journal, Response Journal, and Knowledge Journal—to record their vocabulary, observations, and growing body of knowledge. These journals can either be spread across three separate notebooks, with each student having three, or within a single notebook for each student, divided into three parts. (For more information about these journals, see the Setting Up a *Wit & Wisdom* Classroom section in the “Getting Started” chapter of the Implementation Guide.) Students then work to discern the narrative of the poem, annotating for key details before completing written summaries with sentence frames. Finally, students begin the first stage of craft instruction in *Wit & Wisdom*—Examine—and discuss why it is important to write about what they read. (For more information about the Craft Stages, see the Content-Craft-Create section in the “Getting Started” chapter of the Implementation Guide.)

**TEACHER
NOTE**

If you chose to use an informational text for Module 0, it is appropriate to use an instructional routine that is focused on main idea and details rather than literary elements. For example, in Wit & Wisdom lessons, the routine Bullets and Boxes is often used in Grades 6–8. Students first gather evidence from the text, then use that evidence to determine one or more central ideas of the text. This evidence later supports student analysis of how central ideas develop over the course of an informational text. See the Instructional Routines section in the “Resources” chapter of the Implementation Guide for more details.

Welcome 2 MIN.

BRAINSTORM A WORD

Pairs brainstorm an adjective that describes the experience of reading.

Launch 5 MIN.

Have several pairs share their words with the class.

- *exciting*
- *entertaining*
- *informative*
- *thought-provoking*
- *engaging*

Encourage students to reflect positively on reading they have enjoyed. Rather than a response like “hard,” students might be encouraged to rephrase to “challenging.”

Post the Focusing Question and Content Framing Question.

Have a volunteer read aloud the Content Framing Question: “What’s happening in the poem?”

Explain to students that figuring out what is happening in a text is the next step after noticing and wondering. Tell students that the phrase what is happening is a way to understand what a text is about.

Emphasize that this work is dependent on the type of text with which you are working. When working with a novel this might mean summarizing the plot or major events in the story to understand what is happening to the characters. When working with a poem, such as Nikki Giovanni's, this might mean summarizing ideas and patterns found in the poem's language and images to understand what is happening in the poem.

Learn 38 MIN.

EXPLORE KEY VOCABULARY 13 MIN.

Small Groups

Tell students that as they annotated for evidence about the speaker and events in the poem, they may have encountered unfamiliar words or phrases. Tell students that readers need to study unknown vocabulary words in order to answer or describe what is happening in a text. Before students summarize what is happening in "A Poem for My Librarian, Mrs. Long," they need to define unknown vocabulary.

Distribute notebooks to students. Tell students that they will now create a Vocabulary Journal that they will use throughout the year to capture unfamiliar vocabulary, definitions, and synonyms.

TEACHER NOTE

There are multiple ways students might set up their Vocabulary Journal. Consider modeling an example Vocabulary Journal layout for students to copy.

Display the following words, along with the definitions. Depending on your grade level, modify this list as necessary.

Word	Meaning
situation (n.)	All of the circumstances of a specific time in a specific place.
inhale (v.)	To draw in breath.
resort (n.)	The last option when other options have failed or are not possible.
corridor (n.)	A pathway, usually narrow, often referring to a place defined by a common purpose.
humiliate (v.)	To make another person feel shame or publicly injure their self-respect and position in the community.
nonetheless (adv.)	To do something anyway even though something contrary has happened.

**TEACHER
NOTE**

Some of the place- and time period-specific references in the poem may be unfamiliar to students. Refer to Words to Know in Appendix B for references that may be challenging for students and require further definition.

Assign each group one of the words, then have students copy their assigned meaning into their Vocabulary Journals.

Distribute Handout 2A.

Tell students that they will work in their groups to identify the characteristics, examples, and non-examples of their assigned word. As needed, quickly review the structure of a Frayer Model before students begin working.

Working in groups, students complete Handout 2A for their assigned word.

Differentiation

Complete a whole-group Frayer Model for one of the above words, before small groups complete a Frayer Model for their assigned word. English learners might complete a Frayer Model for the word that was modeled with the whole group, coming up with additional examples, non-examples, and characteristics for the defined word.

Handout 2A: Frayer Model

Directions: Complete the Frayer Model for your assigned word.

Definition	Characteristics
Examples	Non-Examples

Word

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Students paste or copy Handout 2A into their Vocabulary Journals.

Ask: “How does studying a specific word with more detail help you understand what’s happening in the poem?”

- Studying a specific word helps me understand the events in more detail.
- Studying a specific word helps me understand the specifics of the events in the poem.
- Studying a specific word helps me resolve confusion about events in the poem.

READ TO UNDERSTAND THE NARRATIVE 10 MIN.**Whole Group**

Explain that understanding what is happening in the poem requires identifying and explaining important elements of the text.

Instruct students to Think-Pair-Share, and ask: “What kinds of elements might be important to understand what is happening in a poem?”

- *the poem's speaker*
- *the setting of the poem*
- *the story or narrative in the poem*
- *the specific language in the poem*
- *the images created by the poem's language*
- *the mood or tone of the poem*
- *any patterns, like rhyme*

Scaffold

Consider first working with students to generate a list of basic poetry elements.

Tell students that you will now read aloud the poem. As they listen, have them identify details in the poem that provide information about:

- the speaker of the poem – using the code “S”
- important events in the poem – using the code “E”

Extension

Depending on time and strengths in your classroom, consider having students annotate for the following elements in addition to those above:

- the setting of the poem – using the code “St”
- other characters in the poem – using the code “C”

Tell students that when they mark a text for particular elements, like in this task, it is called annotation. Annotation helps us track ideas and evidence in a text, and provides a record of our thinking, so we can return to when we reread the text. In *Wit & Wisdom* students will annotate for many different text elements using different symbols. In this case, the different letters help students distinguish between the different kinds of details for which they are reading.

Read aloud “A Poem for My Librarian, Mrs. Long.” Students follow along, annotating their copies of the text for details about the speaker and important events.

- *Speaker:*
 - *“troubled little girl”*
 - *“I heard nat king cole”*
 - *“black coffee / which I now drink”*
 - *“I wanted Leaves of Grass”*
 - *“I held them to my chest”*
 - *“I would sit on the front porch ... and dream”*
 - *“no lions or witches scared me”*
- *Events:*
 - *“We sat on the front porches watching / The jfg sign go on and off”*

- “Late at night ... I heard Nat King Cole and Matt Dennis”
- “I visited [the bookstore] and inhaled that wonderful odor”
- “I wanted *Leaves of Grass*”
- “[Mrs. Long] would go to the big library uptown”
- “Probably they said something humiliating”
- “she nonetheless brought the books”
- “[I] happily skipped back to grandmother’s house”
- “sit on the front porch in a gray glider and dream of a world”
- “I went through / knowing there would be / spring”

Tell students that *synthesize* is a verb that means “combining many things into one thing.” Have students review their annotations, then Think-Pair-Share in response to the following question: “In your own words, how would you synthesize your annotations into one or two sentences that describe the speaker?”

- The speaker is a little girl who loves to read and imagine.
- The setting is somewhere in the South, a long time ago.
- The other characters are the speaker’s neighbors, grandparents, her librarian, and the white people who work at the big library.

Then, ask: “In your own words, how would you synthesize your annotations about the events in the poem?”

- The speaker goes to the library and takes out a book, then goes home and reads it.
- The speaker talks to her neighbors, listens to the radio, goes to a bookstore and to the library, then goes home to read her book.
- The speaker remembers all the places she liked to go as a little girl, especially when she would go to the library and take books home to read.

DRAFT A SUMMARY 10 MIN.

Individuals

Tell students they will now draft a summary of “A Poem for My Librarian, Mrs. Long,” to express their understanding of what’s happening in the poem.

Have students record the following sentence frames:

The speaker of the poem is _____ .

The three most important events in the poem are _____ , _____ ,
and _____ .

Overall, the poem is about _____ .

Tell students that they will often use sentence frames to help guide their understanding throughout *Wit & Wisdom*.

✓ Pairs draft a summary using the sentence frames above.

Either collect or have students keep their summaries.

TEACHER NOTE

In the following lesson, students will set up their Response Journals and can either paste or recopy their summary in the Response Journal.

EXAMINE WRITING ABOUT READING 5 MIN.

Whole Group

Tell students that like the Content Framing Questions that guide their reading, their writing will be guided by a series of Craft Stages and corresponding questions: Examine, Experiment, Execute, and Excel.

Display the Craft Question:

Examine: *Why is it important to write about what I read?*

In this lesson students will discuss why it is important to write about what they read and how writing might help them move closer toward the goal of answering the Essential Question.

Have students reread the summary they just completed, and ask: “Why might it be important to write about what you read?”

- *Writing about what I read can show I understand a text.*
- *Writing about what I read helps me think more deeply about texts and communicate my thoughts to others.*
- *Writing about what I read can help me explore connections between other texts, ideas, and knowledge.*
- *Writing about what I read can also help me uncover new knowledge.*

Tell students that in *Wit & Wisdom* they will use the Examine stage to examine different writing skills and why they are important to study and practice.

Land

4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Organize: *What's happening in the poem?*

Tell students they will now complete an Exit Ticket. An Exit Ticket is a written response that allows students to informally express their learning at the close of a lesson. When students write an Exit Ticket they do not need to worry about grammar or spelling, but they should respond to the entire question or prompt. After they have completed their Exit Ticket, students submit it to the teacher before leaving the classroom.

Students complete an Exit Ticket in response to the following question: “Which word in the poem most helps you understand what’s happening in ‘A Poem for My Librarian, Mrs. Long’? Why?”

Wrap

1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson, they read the poem for a second time, annotating for key details and vocabulary. Then, they set up their Vocabulary Journals. Students also drafted summaries of the poem with sentence frames. Finally, students informally expressed some of their learning by writing an Exit Ticket. Ask students to consider the following questions: “What went well? What was challenging?”

Analyze

Context and Alignment

Analyzing how students summarize a text during the Organize Content Stage allows you to determine whether they understand what happens in the text.

Annotation allows students to practice identifying and recording important elements in a poem.

The sentence frames instructional strategy, which is used at the end of the lesson, is an additional way for you to assess whether students have understood what is happening in the poem. Each student should

- understand that the speaker is a woman reminiscing about her childhood,
- understand that books and reading are important to the speaker, and
- understand that the librarian influences the way the speaker feels about reading, the world, and herself.

Next Steps

This lesson presents several opportunities to informally assess students' understanding of the text. During the whole-group discussion after the annotation activity, you can check students' understanding of summarizing and of the text. Then, again, during the summary writing activity, you can determine which students need scaffolding based on their ability to complete the sentence frames.

■ FOCUSING QUESTION: LESSONS 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?



Lesson 3

TEXT

- “A Poem for My Librarian, Mrs. Long,” Nikki Giovanni

Lesson 3: At a Glance

AGENDA

Welcome (2 min.)

Discuss the Experience of Reading

Launch (5 min.)

Learn (38 min.)

*Explore Reading in the Poem
(21 min.)*

*Discuss and Record Responses
(10 min.)*

*Experiment with Writing about
Reading (7 min.)*

Land (4 min.)

*Answer the Content Framing
Question*

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINES

- Jigsaw
- 3-2-1 Response

MATERIALS

- Highlighters
- Notebooks
- Index cards

Learning Goals

Examine the speaker's relationship to reading in "A Poem for My Librarian, Mrs. Long."

- ✓ Complete a 3-2-1 Response about reading.

Prepare

FOCUSING QUESTION: Lessons 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?

CONTENT FRAMING QUESTION: Lesson 3

Reveal: What does a deeper exploration of the speaker’s relationship to reading reveal?

CRAFT QUESTION: Lesson 3

Experiment: How does writing about what I read work?

In this lesson, students examine Nikki Giovanni’s references to reading, libraries, and books in order to more closely examine how the speaker’s relationship to reading not only illuminates how reading builds knowledge, but also suggests something of the social conditions of her childhood and the lengths to which her librarian goes to feed her imagination with books. This exploration supports student work with the third Content Stage of *Wit & Wisdom*—Reveal. In this stage, students look closely at a specific textual element to understand the deeper meaning of a text. First, small groups engage in a Jigsaw to read more closely, examine references to reading in individual stanzas, and then share their analysis with their peers. Students then set up their Response Journals, establishing a system for recording responses and observations as they read and analyze texts. Finally, students express their understanding from this lesson as they complete a 3-2-1 Response.

Welcome 2 MIN.

DISCUSS THE EXPERIENCE OF READING

Pairs discuss the following question: “Which of your senses is most important to the experience of reading?”

Launch 5 MIN.

Students share out responses.

- *Your sense of sight is most important to the experience of reading because you have to look at the words to understand what they mean.*
- *Your sense of hearing is most important to the experience of reading because you ‘listen’ to the way the words work together.*

Post the Focusing Question and Content Framing Question.

Explain that the Content Framing Question for today asks students to explore certain aspects of the text to discover important ideas and messages the poet conveys.

Ask: “What do you think of when you hear the word *exploration*?”

- *the discovery of something new*
- *a search for treasure*
- *looking for something*

Redirect students’ attention to the Focusing Question, and ask: “How does the Content Framing Question relate, or connect, to the Focusing Question?”

- *The Focusing Question is about the speaker’s relationship to reading, and this Content Framing Question focuses specifically on reading in the poem.*
- *This Content Framing Question focuses on a specific piece of the Focusing Question.*

Learn 38 MIN.

EXPLORE READING IN THE POEM 21 MIN.

Small Groups

Organize students into small groups, and ask each student to take out a highlighter.

Explain that a Jigsaw is an instructional routine in which a task or text is divided into multiple pieces. Students work collaboratively in small groups and then meet with members of other groups to share what they have worked on or learned. Point out that the value of the Jigsaw activity is that it divides up the work of analyzing a text, especially a long portion of text. This allows readers to focus their thinking.

Assign groups one of the stanzas from the poem. Groups read their stanza aloud, then highlight any references to books or reading. Finally, groups review their highlighting, and discuss the following question: “What does evidence from the text reveal about the speaker’s relationship to reading?”

**TEACHER
NOTE**

The first and fifth stanzas are the most challenging of the poem: the first because of its length and because it does not mention reading explicitly, yet establishes a context and a framework for the speaker's love of art while the fifth stanza includes a reference to racial discrimination in the Jim Crow South, which may be challenging for some students to discern. To differentiate, consider assigning these stanzas to strong readers or working through these stanzas as a whole group.

After groups have had time to discuss, students form new groups with students who studied the other stanzas.

Point out that each person in each new group has analyzed a different stanza of the poem. Thus, together, each group has analyzed the entire poem—much like the pieces of a jigsaw puzzle add up to the whole picture. Explain that groups will now meet to share their insights with one another, putting together the puzzle of the poem.

Groups share their responses.

- Stanza 1
 - *The first stanza does not mention reading, but it sets up the speaker's love of images, words, music, and art. She "listened / late at night" to the radio, and we can infer that she loves music because she is "proud" of her radio.*
- Stanza 2
 - *The speaker loves everything about books, even the way they smell. She says when she would go to the bookstore, "she inhaled that wonderful odor /of new books."*
- Stanza 3
 - *The speaker associates the library with faraway places and dreams.*
 - *Mrs. Long is the speaker's librarian and makes the library a pleasant place to be by being so kind and "always glad" to see the speaker.*
- Stanza 4
 - *Mrs. Long was willing to "go to the big library uptown" to get the speaker the books she asked for, and went through possibly "humiliating" situations to bring back the books the speaker wanted.*
- Stanza 5
 - *The speaker holds books "close to her heart" because she thinks they are special, and they put her in a good mood, and allow her to "dream of a world / far away."*
- Stanza 6
 - *The speaker associates reading with happy memories, they are from a world that she "love[s]." Books are "safe and warm," and remind the speaker of her grandmother.*
- Stanza 7
 - *Mrs. Long influenced the speaker because she opened up the speaker to the world of books, but kept the speaker from being frightened by "lions or witches."*

DISCUSS AND RECORD RESPONSES 10 MIN.

Whole Group

Distribute notebooks to students. Tell students that they will now create a Response Journal that they will use throughout the year to capture their analysis and responses.

TEACHER NOTE

There are multiple ways students might set up their Response Journal. Consider creating a model Response Journal layout for students to consult.

After students have set up their Response Journals, pose the following question for whole-group discussion: “How does the speaker’s relationship to reading shape her understanding of the world?”

Facilitate a whole-group discussion of students’ understanding of reading in “A Poem for My Librarian, Mrs. Long,” based on their shared observations from the Jigsaw activity.

Tell students that now they have closely read all seven stanzas of the poem with reading as their focus, they are reading to express some of their understanding in writing. Explain that they will complete a 3-2-1 Response, which is a kind of informal writing task that helps students quickly organize their observations and evidence into categories.

Tell students to write

- three things the speaker associates with reading,
- two ways Mrs. Long helps the speaker with her reading, and
- one reason reading is important to the speaker.

✓ Students complete a 3-2-1 Response and record it in their Response Journals.

EXPERIMENT WITH WRITING ABOUT READING 7 MIN.

Small Groups

Display the Craft Question:

Experiment: *How does writing about what I read work?*

Tell students that just like there are many ways to approach a text, there are many ways to approach a writing assignment. Throughout Modules 1–4 in this stage of craft, students experiment with different skills and approaches to writing.

Distribute index cards, and instruct students to write their 3-2-1 Responses on separate cards. Each student should have six cards total.

Tell students they will now experiment with other ways to organize their 3-2-1 Response.

Students reorganize their note cards, experimenting with different configurations of their 3-2-1 Response.

Land 4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Reveal: *What does a deeper exploration of the speaker's relationship to reading reveal?*

Students return to their response to the Welcome activity and either revise or add to their response.

Wrap 1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they read the poem for a third time, working in groups to closely examine a single stanza before sharing their knowledge with the whole group in a Jigsaw activity. Then, students discussed a text-dependent question and set up their Response Journals to record their observations. Finally, students expressed their understanding by writing a 3-2-1 Response. Ask students to consider the following question: "What routines can you see being most helpful in future work?"

Analyze

Context and Alignment

The Jigsaw activity is an instructional routine for fostering group work and cooperative learning. Because students are working with a poem, the portions of text they examine during the Jigsaw are relatively short but allow for students to take time to examine the content of the poem with depth. Students can become experts on a single stanza and then benefit from their peers' expertise. Each student should

- make an observation about reading in the poem,
- draw evidence from the text to support their observations, and
- record notes about the poem using bullet points.

Next Steps

If students struggle to analyze their assigned stanza, consider modeling an analysis of the first stanza for the whole class before asking students to begin their Jigsaws. In addition to the narrative, encourage students to consider word choice, line breaks, and other poetic elements of Giovanni's text.

■ FOCUSING QUESTION: LESSONS 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?



Lesson 4

TEXT

- “A Poem for My Librarian, Mrs. Long,” Nikki Giovanni

Lesson 4: At a Glance

AGENDA

Welcome (5 min.)

Identify Text Evidence in the Poem

Launch (5 min.)

Learn (35 min.)

Explore Themes in the Poem
(15 min.)

Participate in a Gallery Walk
(10 min.)

Write about a Central Idea
(10 min.)

Land (4 min.)

Answer the Content Framing Question

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINES

- Gallery Walk
- Quick Write

MATERIALS

- Chart paper
- Markers

Learning Goals

Identify a theme in “A Poem for My Librarian, Mrs. Long” using text evidence.

- ✓ Collect evidence using an evidence organizer.

Write about a theme of the poem using text evidence.

- ✓ Complete a three-to-four-sentence Quick Write.

Prepare

FOCUSING QUESTION: Lessons 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?

CONTENT FRAMING QUESTION: Lesson 4

Distill: What are the themes of the poem?

CRAFT QUESTION: Lesson 4

Execute: How do I write about “A Poem for My Librarian, Mrs. Long”?

In this lesson, students think about the themes of Giovanni’s poem, considering how the speaker’s love of reading shapes her understanding of the world, as well as the implications of her librarian’s actions on her ability to have these formative experiences. This work supports student engagement with the fourth Content Stage of *Wit & Wisdom*—Distill—in which they analyze the essential meaning of a text. Depending on the text, students may describe the essential meaning using the literary terms *central message*, *theme*, or *central idea*. In the Common Core State Standards for Grades 6–8, *theme* and *central idea* are used as synonyms. In *Wit & Wisdom* lessons, both terms are used in the study of literature.

First, students explore the concept of theme to analyze the poem’s central messages and ideas through a universal lens. Then, students work in groups to collect evidence on an evidence organizer as an initial step in determining a theme in the poem. This work roots students’ understanding in text-based analysis, an essential feature of the *Wit & Wisdom* design. Students participate in a Gallery Walk to share their thinking, and observe other students’ thinking. Finally, students individually complete a Quick Write about themes related to reading using evidence to support the theme they identify.

Welcome 5 MIN.

IDENTIFY TEXT EVIDENCE IN THE POEM

Students identify a line from “A Poem for My Librarian, Mrs. Long” that best exemplifies the speaker’s relationship to reading.

Launch

5 MIN.

Read the poem aloud, instructing students to join in for their chosen line.

Post the Focusing Question and Content Framing Question.

Ask students whether they are familiar with the word *theme* and what they think it means.

Build off student responses to explain that the *topic* of a literary work is what the work is about, while the *theme* is the message or main idea that the text conveys about the topic.

Often, the theme of a literary text presents a big idea about life, the world, and human nature; for example, “love is more powerful than hate,” “war is never justified,” “too much pride will lead to a downfall,” etc.

Emphasize that texts can, and often do, have many themes. Explain that, in this lesson, students will work to discern and analyze themes in Nikki Giovanni’s poem.

Learn

35 MIN.

EXPLORE THEMES IN THE POEM

15 MIN.

Small Groups

Remind students, or ask a student volunteer to remind their classmate that, in previous lessons, they explored and summarized the topic of reading in the poem, examining the events related to reading and the speaker’s relationship to reading.

Post the following sentence frame for students to complete:

- **Reading is important to the speaker because** _____ .

Give students time to write their sentences. Ask a few volunteers to share their sentences, and record their responses on the board.

Post the following sentence frame:

- **Reading is important because** _____ .

Ask: “What is the difference between the first sentence you wrote and the second sentence frame?”

- *The first sentence says why reading is important to the speaker in particular; the second sentence frame says that same idea as a general fact.*
- *The first sentence is specific to the poem “A Poem for My Librarian, Mrs. Long.” The second sentence frame suggests an idea about reading that is generally or universally true.*

Tell students that to determine themes in “A Poem for My Librarian, Mrs. Long,” they need to gather and analyze evidence from the text.

Organize students into small groups. Explain that in their groups, they will collect evidence from the text, then use that evidence to analyze important ideas that the poem conveys about reading.

Distribute chart paper to each group, and have students record the following evidence organizer on their chart paper. Depending on time, you may want to prepare these organizers before the start of the lesson.

What does the poem say about reading? Record text evidence below.	How does this evidence develop a theme of the poem?
What is the most important idea about reading that the poem conveys? Write your answer in a complete sentence.	
This idea is important to understanding how reading builds knowledge because...	

Tell students that often in *Wit & Wisdom* lessons they will use evidence organizers to capture evidence, connect their thinking, and organize their observations before crafting a response or assessment.

✔ Small groups respond to the questions and prompts on their table, using their chart to record their evidence and ideas.

Students should also record this chart and their responses in their Response Journals for future reference.

After students complete their charts, ask: “How did using an evidence organizer help build your understanding of themes in the poem?”

- *Using an evidence organizer helped me identify the information from the text that is most important to understanding the themes.*
- *Using an evidence organizer guided me in choosing the evidence that is most important to building my understanding of themes.*
- *Using an evidence organizer helped the class think about lots of ideas, because we’re all working with the same organizer but may have different ideas about evidence.*

PARTICIPATE IN A GALLERY WALK 10 MIN.

Whole Group

After groups complete their charts, instruct them to hang their charts around the classroom.

Tell the class that they will now engage in a Gallery Walk. Explain that in a Gallery Walk, students walk around the room, examining writing or images, and making observations to help deepen their understanding of a topic. Explain that in today’s Gallery Walk, they have the opportunity to discover the themes that other groups distilled from the poem.

Ask: “How might observing your peers’ responses help build your understanding?”

- *Observing my peers’ responses gives me more evidence to draw on for my own thinking.*
- *Observing my peers’ responses gives me a chance to check what I think.*
- *Observing my peers’ responses gives me different perspectives on the questions.*

Groups circulate around the room, silently observing their peers’ thinking and responses.

Lead a brief, whole-group discussion in response to the following question: “What themes or messages about reading do you think readers can take away from the poem?”

- *Reading can open you up to new ideas and new worlds.*
- *Learning can take place in so many different settings and is not limited to school, e.g., on the stoop, with family, through music, in a library.*
- *Feeling safe, loved, and happy can protect a child from the harsher realities of life, like racism.*
- *Books are to be treasured and valued as physical objects.*
- *Adults can open children’s eyes to the world by providing them with opportunities.*

Build on students’ responses to reinforce that the poem conveys many themes about reading. Tell students that in most literature they read, there will be multiple important themes that add to the richness and complexity of these texts.

WRITE ABOUT A CENTRAL IDEA 10 MIN.

Individuals

Remind students that they have worked to examine why writing about what they read is important, and experimented with different ways to organize their writing. Now, students will execute a piece of informal writing to express their understanding of “A Poem for My Librarian, Mrs. Long.”

Display the Craft Question:

Execute: *How do I write about “A Poem for My Librarian, Mrs. Long”?*

Tell students they will now complete a Quick Write about “A Poem for My Librarian, Mrs. Long.” Explain that a Quick Write is an informal piece of writing in which students focus on expressing their ideas and observations using evidence, but are not assessed on grammar or spelling.

Post the following questions to guide students’ writing:

- What is one of the poem’s themes?
- What evidence from the poem conveys this message or develops this idea?
- Why is this theme important in general?

Remind students that in a Quick Write, they do not need to worry about spelling or grammar, but they should write in full sentences.

✓ Students complete a three-to-four-sentence Quick Write about themes in “A Poem for My Librarian, Mrs. Long” in their Response Journals.

Differentiation

Provide the following sentence frames for English learners or striving students:

The poem’s main message about reading is _____.

The evidence _____ and _____ helps readers understand _____ about reading.

Land 4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Distill: *What are the themes of the poem?*

Students share their Quick Write with a partner.

Wrap 1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they read the poem for a fourth time, working in groups to gather and organize evidence, before sharing their evidence organizer with the whole group during the Gallery Walk. Then, students applied their understanding and executed informal writing during the Quick Write activity. Ask students to consider the following question: “Which routine was most helpful as you prepared to write?”

Analyze

Context and Alignment

Analyzing how students engage with theme during the Distill Content Stage allows you to gauge whether they are deepening their analysis of the text and whether students are ready to move into a more sophisticated stage of reading. The Gallery Walk gives students an opportunity to generate ideas with their peers, as well as encounter other students’ thinking about theme. Since this is the fourth lesson in which students engage with Giovanni’s poem, the final Quick Write activity provides an opportunity for gradual release, as students work without sentence frames to capture their ideas. Each student should

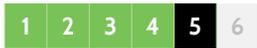
- accurately identify a theme that the poem conveys,
- support that theme with evidence from the poem, and
- demonstrate an understanding that themes are universal ideas, not just specific to one text.

Next Steps

If students struggle to identify themes in the poem, consider generating one theme statement as an entire class. Students can work with that theme in order to understand the concept in a more scaffolded way. However, ensure students understand that multiple responses are possible when considering theme.

■ FOCUSING QUESTION: LESSONS 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?



Lesson 5

TEXT

- “A Poem for My Librarian, Mrs. Long,” Nikki Giovanni

Lesson 5: At a Glance

AGENDA

Welcome (5 min.)

Sketch a Scene

Launch (5 min.)

Learn (35 min.)

Write to Learn for a Socratic Seminar (5 min.)

Participate in a Socratic Seminar (13 min.)

Express Knowledge (10 min.)

Participate in a Peer Review (7 min.)

Land (4 min.)

Answer the Content Framing Question

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINE

- Socratic Seminar

MATERIALS

- Notebooks

Learning Goals

Discuss how “A Poem for My Librarian, Mrs. Long” builds knowledge of reading.

- ✓ Participate in a Socratic Seminar.

Improve writing through peer review.

- ✓ Add a detail to a Quick Write after exchanging work with a peer.

Prepare

FOCUSING QUESTION: Lessons 1-5

What does reading mean to the speaker in “A Poem for My Librarian, Mrs. Long”?

CONTENT FRAMING QUESTION: Lesson 5

Know: How does this poem build my knowledge?

CRAFT QUESTION: Lesson 5

Excel: How do I improve my writing?

Students complete their initial exploration of Wit & Wisdom’s Content Stages by engaging in the fifth and final stage—Know. In the Know stage, students synthesize the skills and knowledge they have developed through reading. During the Know stage, students consider a text in the context of knowledge from multiple texts and experiences. They examine the impact of the text on what they know, and figure out why the text is worth reading. In this lesson, students consider how studying Giovanni’s poem has helped them answer the Essential Question of this module and shaped their understanding of how reading can build knowledge. First, students participate in a Socratic Seminar, a routine that they will participate in several times in each *Wit & Wisdom* Module. (For more information see the Socratic Seminar Guidance section in the “Resources” chapter of the Implementation Guide.) Then, students establish their Knowledge Journal, which provides a dedicated space for them to process learning and capture their developing knowledge throughout the year. Finally, students share their writing from the previous lesson with a peer and consider how they can improve writing through peer review and by adding additional text evidence.

Welcome 5 MIN.

SKETCH A SCENE

Students choose a scene from the poem, and create a drawing to represent that scene.

Launch

5 MIN.

Have students share their sketches with a peer.

Post the Focusing Question and Content Framing Question.

Ask: “What do you think it means to build knowledge?”

- *It means to add to what you already know.*
- *It means to learn more about something.*
- *It means increasing your knowledge about a topic.*

Emphasize that building knowledge takes into account what someone already knows and furthers their understanding.

Ask: “What do you already know about how reading builds knowledge?”

- *Reading helps us learn.*
- *Reading is a skill we all need in order to learn.*
- *Reading is a way to find out about new things.*

Explain that in this lesson, students add to their understanding of the importance of reading by reflecting on Giovanni’s poem and on how her ideas connect to larger ideas about how reading builds knowledge.

Learn

35 MIN.

WRITE TO LEARN FOR A SOCRATIC SEMINAR

5 MIN.

Individuals

Explain that throughout *Wit & Wisdom*, students engage many times in a form of discussion called the Socratic Seminar. During the seminar, students share their ideas and practice listening and responding to others’ ideas in response to a debatable question.

Explain that in a Socratic Seminar, small groups or the whole class discuss questions the teacher provides. However, the teacher is not involved in the discussion. Instead, the Socratic Seminar is a time for students to be in charge and talk about the text on their own.

Instruct students to take out their Response Journals. Explain that before they begin the Socratic Seminar, students will consider the Socratic Seminar question and write to collect their thoughts, express ideas, and generate material to inform their participation in the discussion.

Have students generate responses to the following Socratic Seminar question in preparation for their discussion. Explain that the goal of this pre-writing is for students to organize their thinking around the topic they will discuss; therefore, they may use phrases, bullet points, or full sentences to write their responses.

The seminar revolves around the following question:

- Why is reading important to the speaker in “A Poem for My Librarian, Mrs. Long”?

TEACHER NOTE

If students need more specificity to further their thinking now, or during the seminar, consider posing one or more of the following questions:

- What means more to the speaker: her librarian Mrs. Long, or the books Mrs. Long shares with her?
- What is more important to building knowledge through reading: the books you choose or the experience you have while reading them?

Students prepare for discussion by responding to the question in their Response Journals.

PARTICIPATE IN A SOCRATIC SEMINAR 13 MIN.

Whole Group

Review the following expectations for the Socratic Seminar.

- Students sit in a circle, facing one another.
- Students speak one at a time. When not speaking, students practice careful listening.
- Students take turns responding to one another’s comments and work toward a shared understanding in response to the Socratic Seminar question.

Differentiation

For this Module O Socratic Seminar, smaller groups may be less intimidating for students than the standard whole group together in one circle. Consider dividing students into two groups. The two groups discuss the same question simultaneously.

Ask, “What should our group goals be for working together during the Socratic Seminar?”

- *We will each participate.*
- *We will talk to one another, not to the teacher.*
- *We will ask questions of one another when we are confused.*
- *We will listen to others and build on their comments.*
- *We will support our ideas with details and evidence from the text or our notes.*

✓ Students participate in a Socratic Seminar.

Differentiation

To support English learners or students who are reluctant to speak in a whole-group setting, provide multiple pause points during the Socratic Seminar in which students turn to a peer and discuss their ideas. This gives students opportunities to rehearse their thinking aloud before speaking in front of the whole class and to build off of their peers’ ideas in a slower-paced situation. Consider calling on students who haven’t yet spoken to restart the whole-class discussion.

Distribute an index card to each student. Students write agree on one side and disagree on the other. During the discussion, students hold up their cards to indicate their reactions to the speaker’s ideas. This activity makes participation in the Socratic Seminar accessible for students who struggle with tracking conversations or jumping into the discussion.

EXPRESS KNOWLEDGE 10 MIN.

Individuals

Explain that students will now set up their third journal, the Knowledge Journal. Explain that the Knowledge Journal will be a place for students to record their growing body of knowledge, as well as reflect on what they learned and how they have learned it.

Have students divide their Knowledge Journal into four sections: World of Knowledge, World of Ideas, World of Skills, and Reflections.

TEACHER NOTE

There are multiple ways students might set up their Knowledge Journal. Consider modeling an example Knowledge Journal layout for students to copy.

Remind students that they have been building knowledge through reading a poem that is also about reading!

**TEACHER
NOTE**

It may be helpful to explain the term *meta* to students, as meaning something that is self-referential. The Reflection question below is *meta*, in that it asks students to reflect on their own knowledge building through reading, while they read about the speaker’s knowledge building through reading.

Have students turn to the Reflections section of their Knowledge Journals, and write a response to the following question: “How has reading about reading built your knowledge?”

Explain to students that they will add to their Knowledge Journals throughout this module so that they can track the knowledge and skills they learn with each text.

PARTICIPATE IN A PEER REVIEW 7 MIN.**Whole Group**

Display the Craft Question:

Excel: *How do I improve my writing?*

Tell students that one way to improve their writing is through participating in a peer review. In peer review, students exchange their writing with a peer in order to give and receive feedback.

In this peer review, students will read each other’s Quick Writes from the previous lesson, and make at least one suggestion about where their peer might add a detail from the text to strengthen or develop their ideas.

✓ Students exchange their Quick Writes from the previous lesson, and make at least one suggestion about where their peer might add a detail from the text to support their response.

Land 4 MIN.**ANSWER THE CONTENT FRAMING QUESTION**

Know: *How does this poem build my knowledge?*

Students share their Knowledge Journal entry with a peer.

Wrap 1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they discussed their understanding of “A Poem for My Librarian, Mrs. Long,” through participation in a Socratic Seminar. Then, they expressed their understanding and reflected on their learning by writing in their Knowledge Journal. Finally, students improved their Quick Write from the previous lesson by sharing it with a peer and adding a piece of text evidence. Ask students to consider the following questions: “What went well? What would you do differently in the future?”

Analyze

Context and Alignment

Students participate in their first Socratic Seminar. While the content of the discussion is important, the purpose of this first Socratic Seminar is to establish a culture of inquiry and collaborative discussion about texts to which all students contribute. As the Socratic Seminar winds down, notice which students speak freely sharing their ideas multiple times and which students struggle to speak or need to be encouraged to share their ideas. Each student should

- take a turn speaking during the Socratic Seminar,
- direct the conversation to peers and not to the teacher, and
- use evidence in his or her discussion.

Next Steps

Establish a system for tracking student contributions to the Socratic Seminar, and note students who have difficulty contributing to discussion. If necessary, establish a routine to keep students accountable for participating in the discussion at least once, or encourage students who participate with ease to ask questions of their peers to encourage collaborative discussion.

■ FOCUSING QUESTION: LESSON 6

What can we learn from studying visual art?



Lesson 6

TEXTS

- *The Sleeping Gypsy*, Henri Rousseau (<http://witeng.link/0131>)
- “A Poem for My Librarian, Mrs. Long,” Nikki Giovanni

Lesson 6: At a Glance

AGENDA

Welcome (5 min.)

View the Painting

Launch (5 min.)

Learn (35 min.)

Determine What Is Happening in the Painting (5 min.)

Explore Color, Line, and Shape in the Painting (12 min.)

Distill Meaning from the Painting (8 min.)

Express Knowledge (10 min.)

Land (4 min.)

Answer the Content Framing Question

Wrap (1 min.)

Reflect on Module 0

INSTRUCTIONAL ROUTINES

- Stop and Jot
- Whip Around

Learning Goals

Make an observation about *The Sleeping Gypsy* using evidence to support ideas.

- ✓ Share an observation about the painting during a Whip Around.

Prepare

FOCUSING QUESTION: Lesson 6

What can we learn from studying visual art?

CONTENT FRAMING QUESTION: Lesson 6

Know: How does this painting build my knowledge?

Students examine their first piece of visual art for the year: Henri Rousseau’s dreamlike painting *The Sleeping Gypsy*. Students consider how this painting can add to their developing knowledge around the power of reading, and help answer the Essential Question of this module. In Modules 1–4, art investigations are often woven throughout the module, allowing for multiple exposures to the selected works, and offering numerous opportunities to deepen student understanding. In this lesson, students apply the thinking behind the five Content Stages to their analysis of artwork. As students apply habits of mind from each Content Stage to the piece, they use the routine of Stop and Jot to process information while building their understanding of the artwork’s meaning. Students then use the routine Whip Around to share their observations. Finally, students connect understandings and knowledge from their work with the painting to Giovanni’s poem before ending with a reflection on their work in Module 0 as a whole.

Welcome 5 MIN.

VIEW THE PAINTING

Students silently view *The Sleeping Gypsy* (<http://witeng.link/0131>)

**TEACHER
NOTE**

Like reading, viewing visual art requires time and concentration. Analyzing visual art requires the use of many of the same analytical skills and habits of mind. Throughout the curriculum, students observe art to enrich their appreciation of the arts, strengthen their analytical skills, and develop writing, speaking, and listening skills. Give students ample silent viewing time to observe the entire work of art, noticing both the details and the big picture. Allow students time to grapple with the confusion that sometimes arises from seeing a new image for the first time.

Do not provide the artist's name or the title of the painting at this stage in the lesson. Give students time to notice and infer from the work itself. The link to the painting displays the title and painter's name. Click on the image of the painting to view it without the title and painter's name. Consider having this image ready for viewing prior to class so that students do not see the title or painter's name.

Gently suggest that students look from the top to the bottom, and from left to right, noticing details, lines, and colors.

Launch 5 MIN.

Post the Focusing Question and Content Framing Question.

Tell students that like texts, paintings can build knowledge and develop understanding. In *Wit & Wisdom* students spend time examining and analyzing visual art, using the same Content Framing Questions that they use to examine and analyze literary and informational texts. In this lesson, students briefly work through each of the stages, arriving at Know in order to express how the painting has built their knowledge.

Have a student reread the Essential Question.

Ask: "How might studying this painting help you answer the Essential Question?"

- *Studying this painting might give me another approach to answer the Essential Question and offer a second way to understand how we build knowledge through reading.*
- *Studying this painting might allow me to engage a different set of senses to examine the Essential Question and consider how visual art can relate to this question.*
- *Studying this painting might help me see connections between art and literature and deepen my understanding of how we build knowledge through examining visual art.*

Learn 35 MIN.

DETERMINE WHAT IS HAPPENING IN THE PAINTING 5 MIN.

Whole Group

Have students create a Notice and Wonder Chart in their Response Journals, and ask: “What do you notice and wonder about this painting?”

As needed, ask follow-up questions, such as, “What is the first thing that catches your eye? Then what do you see? Do you find anything unusual about this painting? Is there anything else you would like to know about this painting?”

Notice	Wonder
<ul style="list-style-type: none"> ▪ I see a woman wearing a striped dress sleeping in the sand. ▪ Mountains are visible in the distance, and a full moon shines down on the scene. ▪ A lion stands next to her. He seems to be standing still. His fur is brushed forward. ▪ The woman has a walking stick, a jug, and a stringed instrument with her. ▪ The artist has used many dark or neutral colors to create this image. 	<ul style="list-style-type: none"> ▪ I wonder what the setting of this painting is. ▪ I wonder who the woman is and where she’s going. She has a walking stick and has laid out her water jug and her instrument, but she doesn’t appear to have any food, and there doesn’t seem to be anything to eat nearby. ▪ Is that supposed to be a real lion? Why is the woman larger than the lion? Will he hurt the woman? ▪ Is the woman a musician? What kind of music does she play, and is she on her way to a performance?

TEACHER NOTE

At this point in their art exploration, students should not interpret the imagery, but simply describe what they see. Try to steer students away from interpretations of what is going on, e.g., “I see a gentle lion sniffing a contented woman as she sleeps peacefully in the moonlight,” and instead guide them to use their observation skills to describe what they see without adding commentary, e.g., “I see a woman sleeping.”

Explain that just as students need to organize, or figure out what is happening, in new texts, they can learn a lot about a work of art by asking the same question. If possible, zoom in on different areas of the painting for closer examination.

While they examine the painting, students practice the instructional routine Stop and Jot. In this routine, students write a brief response to a question or prompt to help them process their learning.

Instruct students to Stop and Jot in response to the following questions: “How would you describe the surroundings or setting in this image? What is the time and place? How can you tell? Use evidence to support your ideas.”

- *It looks like a desert because the color of the ground looks like sand, and there are no plants.*
- *It looks like there is a body of water in the background, because of the gray/blue area between the foreground and the background. It could be a lake or a river, but probably not the ocean.*
- *I can see mountains in the background.*
- *It is nighttime. I can see the moon shining down on the scene and a few stars in the sky.*
- *It might be Africa, because it looks like a desert and there is a lion.*

Students Stop and Jot again. Ask: “What do you think is happening in this painting?”

- *A woman sleeps. She holds a walking stick and seems to be far away from any kind of city or town. Perhaps she has walked a long way.*
- *I think she is a musician because her instrument is lying in the sand, next to what looks like a bottle of water.*
- *A lion prowls near her. It does not look menacing or dangerous, just curious.*
- *The moon has a face. It almost looks as if it is looking down on her and smiling.*
- *The woman looks happy and peaceful, like she is having a good dream. She is smiling, and her arm is behind her head, making her look very comfortable.*
- *Maybe the lion is part of her dream.*

Students record observations in their Response Journals.

EXPLORE COLOR, LINE, AND SHAPE IN THE PAINTING 12 MIN.

Pairs

Explain that just as readers examine elements of a text closely to gain a deeper understanding, students examine a painting by looking at it closely.

TEACHER NOTE

If students have experience viewing and analyzing works of art, they may be able to discuss the elements of color, line, and shape with confidence. If this is your students’ first time examining visual art in depth, emphasize that looking at art should be a joyful experience. The following questions are examples of the types of questions that can guide students to understand a work of visual art more deeply. Use these questions or others as time and interest allow. During students’ early experiences with visual art, keep the tone of discussion light, and encourage students to continue wondering and finding their own answers within the work of art.

Explain that artists, like authors, use specific tools to practice their craft and to draw viewers' attention to particular parts of their work. Today, students focus on how the artist uses color, line, and shape to tell a story.

First, students discuss the artist's use of color in this painting.

Have students silently view the painting for a moment, and then conduct a Whip Around. Tell students that a Whip Around is a way for each student in the class to quickly share a brief observation. Each student shares an idea, one after the other, with no pause. When students are not sharing they should be actively listening.

✓ Students conduct a Whip Around to share one color they notice in the painting.

Then, pose the following questions.

1 What do you notice about the colors in this painting?

- *The artist uses a lot of neutral colors, such as different shades of brown and gray in the land, the woman's skin, and the lion.*
- *The dark, dull colors of the mountains and the earth seem to blend into each other. The mountains in the background seem to glow in the moonlight. They look calm and peaceful.*
- *The only areas with a lot of colors are the woman's dress and the blanket beneath her.*
- *Even though the dress is striped with many colors, they are soft, not bright, perhaps because that is how they would look in the moonlight.*
- *These soft colors make the painting seem calm and quiet.*

2 How does the color capture your attention in this painting?

- *The striped dress and blanket are colorful, so they capture my attention.*
- *My attention is drawn to the moon, because it is the lightest part.*
- *The lion's body and the woman's skin are much darker than everything else in the painting, so my attention is drawn to them.*
- *The moonlight on the lion's tail draws my attention to that part of the painting.*
- *The artist uses bright colors and contrasts between light and dark areas to draw attention around the painting.*

Display the following definitions for students to record in the New Words section of their Vocabulary Journals:

Word	Meaning
line (n.)	A single long, unbroken mark that a point makes as it moves through space.
shape (n.)	When a line creates a closed, two-dimensional space.
organic shape (n.)	A shape with irregular, inconsistent edges, often referred to as free form. An organic shape often resembles objects in nature, such as a leaf or a cloud.
geometric shape (n.)	A set of points connected by a line that creates a closed, two-dimensional object with well-defined, consistent edges (e.g., circles, squares, triangles).

Provide the following questions for pairs to discuss. As students discuss each question, encourage them to sketch the corresponding lines and shapes that inform their observations.

3 What kinds of lines do you see in this painting?

- Most of the lines in the painting are curved or uneven.
- The only straight lines in the painting are the strings and the neck on the mandolin.
- The artist uses gentle, curved lines in the mountains, the lion's outline, and the woman's body.
- The lion's mane is depicted with long, wavy, light-colored lines.

4 Describe and point out any repeated lines in the painting.

- I see gentle, wavy lines in the woman's dress and parallel lines in the blanket underneath her.
- I see scraggly lines repeated in the lion's mane.
- I see thin white lines showing the gentle waves on the surface of the water.
- The straight white lines of the mandolin strings run in the same direction as the lines on the woman's dress, and the line of her walking stick.

5 What kinds of shapes do you see in this painting? Remember to use the words *organic* or *geometric* in your response.

- Most of the shapes are organic because they do not have regular sides and they represent things from nature, like the lion, the mountains, and the woman's body.
- Even the water bottle has an organic shape: it is curvy, uneven, and looks handmade.
- The only geometric shapes we see are the moon, a perfect circle, and the mandolin, an oval with long straight lines.

6 What shapes are repeated in the painting? Where?

- The white circle of the moon is repeated in the eye of the lion and the face of the musical instrument.
- The organic shapes in the woman's hair seem to be repeated in the mountains in the background.
- The stripes on the blanket are repeated in the woman's dress.

7 How do the shapes, colors, and lines help to tell a story or create a mood in this painting?

- The many organic lines seem to mimic one another, like the shape of the lion's back, the mountains in the distance, the woman's hair, and her clothing.
- Almost nothing in the painting has a sharp or hard edge to it.
- The flow and repetition of the shapes and lines gives the painting a calm feeling.
- The moon casts a cool glow over the scene, making the colors appear dim and peaceful.
- The colors are subtle, conveying a sense of a calm evening lit by a bright moon.
- Nothing stops my eye from traveling around the scene. I can start at the tail of the lion and move in a natural circle across his back, to his face, to the woman's face, and then back down the lines of her dress again.

Scaffold

For English learners, consider providing a copy of *The Sleeping Gypsy* and the list of vocabulary words, and asking students to annotate the artistic decisions that the artist made, explaining how these decisions help them to understand the story the artist tells.

DISTILL MEANING FROM THE PAINTING 8 MIN.

Whole Group

Explain that visual artists, like authors, convey essential meanings or ideas through their work.

Share with students the title of the painting, *The Sleeping Gypsy*, and the author's name, Henri Rousseau.

Explain that Henri Rousseau painted this work of art in 1897. Share that Rousseau had been a tax collector in Paris, France, and began painting as an adult without ever taking art lessons. Rousseau was devoted to his art and entered many exhibitions where art critics mercilessly ridiculed his works. Considered too childlike and unrealistic, his paintings did not sell, although younger artists, including Picasso, appreciated Rousseau's work. Living in poverty, Rousseau never left Paris. He painted scenes of mountains, deserts, and jungles from what he saw during visits to the zoos, greenhouses, and conservatories of Paris parks, and from his own imagination.

Extension

The short picture-book biography *The Fantastic Jungles of Henri Rousseau*, by Michelle Markel, treats these aspects of Rousseau's life with sensitivity and depth, and may interest some students who want to know more about Rousseau.

Instruct students to Think-Pair-Share, and ask: "What does the title help you understand about this painting?"

- The title confirms that the painting is of a woman sleeping, which makes me think it could be a dream scene.
- Since the title doesn't mention the lion, it makes it seem pleasant and not scary, and makes me think the lion is just curious instead of fierce. The woman does not seem to be in danger.

- The title helps me understand that the painting is dreamlike and imaginative, which helps explain why the woman is alone in the desert with no shoes, no food, and no equipment, but seems unafraid.
- The imaginative qualities of the painting are heightened because the woman and the lion are alone in a space without any trees, roads, or other animals. They almost float on the bare earth, and the moon smiles.

Instruct students to Think-Pair-Share, and ask: “What message does this painting convey? Cite evidence from the painting.”

- In this dreamlike scene, a woman sleeps peacefully, even as a lion peers into her face. I think the essential message is that we can travel anywhere safely in our dreams or imaginations.
- The limited use of colors and gentle curved lines convey a feeling of calm despite the potential danger of a ferocious beast. The essential message is that it is possible to face challenges calmly.
- The woman is another kind of artist, a musician. She travels lightly, without shoes or equipment. She appears carefree and happy to be traveling alone with her mandolin, despite the dangers in the world. The essential message is that it is best to travel unburdened through the world.
- The essential message is that we can use our imaginations to travel through art or dreams.

Scaffold

Provide sentence frames for students to complete in their Response Journals:

- The colors in the painting tell us _____.
- The lines in the painting convey a feeling of _____.
- The shapes in the painting communicate _____.
- These colors, lines, and shapes in the painting give a feeling of _____.
- An idea I get from this painting is _____.

EXPRESS KNOWLEDGE 10 MIN.

Individuals

Have students take out their Knowledge Journals.

Tell students they will now consider how the ideas expressed in Giovanni’s poem compare to those in Rousseau’s painting, and how both works contribute to our own ideas about literature, art, dreams, and the world of imagination.

Post the following excerpts from Nikki Giovanni’s “A Poem for My Librarian, Mrs. Long.”

Excerpt A	(You never know what troubled little girl needs a book)
Excerpt B	Where I would sit on the front porch In a gray glider and dream of a world Far away
Excerpt C	But there was a world Somewhere Out there And Mrs. Long opened that wardrobe But no lions or witches scared me I went through Knowing there would be Spring

Instruct students to choose one or more of the excerpts from Giovanni, and using that excerpt and the painting, respond to the following question in the Knowledge of Ideas section of their Knowledge Journal: “Sometimes authors and visual artists treat related ideas in different ways. How do Henri Rousseau and Nikki Giovanni build your knowledge of ideas about imagination and reading?”

- *Giovanni suggests that she is a “troubled little girl” who needs a book to help her dream about happier places, to escape from her troubles. Rousseau was poor and was never able to see the places he dreamed about, but he could explore them in his imagination and in his paintings.*
- *In her poem, Giovanni says that the lions and witches in the wardrobe won’t hurt her. Rousseau’s lion doesn’t seem interested in hurting the woman. In the places that we imagine, we can experience things that might be dangerous, while staying safe.*
- *Both Giovanni and Rousseau “dream of a world far away” that they couldn’t visit in real life. Through poetry and art, we can use our imaginations to travel wherever we want.*

Land 4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Know: *How does this painting build my knowledge?*

Pairs discuss one way that studying *The Sleeping Gypsy* builds their knowledge of how an artist tells a story.

Wrap 1 MIN.

REFLECT ON MODULE 0

Encourage students to reflect on the work they have just completed in this module. Ask students to consider the following questions and to record their thoughts in the Reflections section of their Knowledge Journals: “Which routine was most challenging? Which was the most helpful in building your understanding?”

Analyze

Context and Alignment

Throughout the *Wit & Wisdom* curriculum, students observe and analyze multiple and varied works of visual art. This lesson establishes the routine of close viewing and discussion. Students engage in thoughtful analysis of a work of art, using domain-specific vocabulary and referring directly to the artwork to support claims. As students respond verbally and in writing, notice the following:

- Do students use the art vocabulary appropriately (e.g., *color*, *line*, *shape*, etc.) to discuss the painting?
- Do students identify evidence from the artwork to support their ideas?
- Can students speak with confidence about the work?

Next Steps

For students struggling to express their ideas about the artwork in writing, or to use art vocabulary appropriately, consider the following suggestions:

- Create a classroom display of additional posters or images. Use sentence strips to write captions explaining how each artist has used a specific element of art, such as color, line, or shape. Encourage students to write captions.
- Work in a small group with students who need additional practice as they chart responses using the Response Journal sentence frames. Post the charts in the classroom for reference.

Appendix A: Alternate Texts

In Modules 1–4, Appendix A: Text Complexity provides qualitative and quantitative information about the module’s core texts. Note that in Module 0, Appendix A: Alternate Texts offers alternate texts for grade-level adaptation of Module 0.

GRADE 6

Title and Author	“Notes on the Art of Poetry,” Dylan Thomas Video: http://witeng.link/O778
Description of Text	<p>“Notes on the Art of Poetry” celebrates the power of language to communicate meaning and contain awe-inspiring beauty. Poetry, in Thomas’s poem, is a living thing, ready to show untold wonders at the opening of a book. Not only poetry, but the units of words themselves contain rich meaning. Thomas’s poem prompts discussion of how language can be alive and what is possible within the pages of a book. Written in free verse and using rich vocabulary, alliteration, and repetition, Thomas’s poem enacts the beauty it seeks to describe.</p> <p>In the link provided, Thomas’s poem is read by actor Sean Bean while the camera pans over what turns out to be an observatory. The video then transitions to images of celestial bodies, which correspond with Thomas’s descriptions of poetry. The video itself scaffolds students’ understanding of the figurative language in the poem and reinforces the idea that poetry contains untold multitudes of meaning.</p>
Rationale for Grade-Level Alignment	“Notes on the Art of Poetry” has accessible vocabulary and grammar for Grade 6 students, and the central idea is relevant to their study of poetry in the module that follows. In Grade 6 Module 1, <i>Resilience in the Great Depression</i> , students read Karen Hesse’s <i>Out of the Dust</i> , a novel-in-verse about a young girl living during this difficult time in history. Thomas’s poem, while not directly related in content, introduces students to the power of poetry and language to contain joys and sorrows, to communicate the beauty of literature.

GRADE 7

Title and Author	<p>“There is no Frigate like a Book,” Emily Dickinson Text: http://witeng.link/0779</p>
Description of Text	<p>Dickinson’s concise, lyrical poem praises the power of books and poetry to ignite the imagination, build knowledge, and illuminate the very core of human identity. Books are likened to warships, able to take the reader on an exciting journey; and poetry to swift horses, dancing with elegant speed down the page. Dickinson’s own poem dances down the page in her characteristic ballad stanza, using iambic tetrameter couplets and an <i>abcb defe</i> rhyme scheme. The straight rhymes in the poem will be most obvious to students, but the slant rhymes provide an interesting opportunity to discuss the nature of rhyme and the structure of poetry.</p> <p>Central to the poem’s argument is the democratic nature of books—that they are available to even the most impoverished among us. The journey promised in the pages of a book does not require money or other resources; you only need to possess a book and a human soul to engage in this journey.</p>
Rationale for Grade-Level Alignment	<p>Dickinson’s diction positions students for moving into Grade 7 Module 1, <i>Identity in the Middle Ages</i>. While obviously not a medieval text, Dickinson’s unique use of capitalization and grammar gives students a scaffold to the challenging task of reading Chaucer’s <i>The Canterbury Tales</i>.</p> <p>Dickinson’s reference to the poor who still have access to the power of language suggests a class-based argument in this poem. This hints at some of the social and economic angles explored in Module 1, including the idea that literacy itself can create social access and mobility.</p>

GRADE 8

Title and Author	<p>“The Secret,” Denise Levertov Text: http://witeng.link/0780</p>
Description of Text	<p>“The Secret” shows the power of poetry to illuminate, even briefly, some of the secrets of life and the enduring power of language to reveal secrets again and again in different ways. The poem also complicates the author’s relationship to the text, as Levertov’s speaker does not take credit for the secret but attributes it to the poem itself. The text, and the secret the two girls discover, has a power all its own. “The Secret” praises a lifetime of reading and learning, joyfully engaging with both reader and writer. Above all, the poem celebrates the joy of seeking knowledge.</p> <p>Levertov’s clearly wrought, modernist poetry is deeply interested in questions of agency and identity within community. In addition to being clearly written, Levertov’s poetry is distinctly American in its plainspoken diction and straightforward grammatical structure. Thus, this text is highly accessible to students.</p>
Rationale for Grade-Level Alignment	<p>Levertov’s attention to knowledge seeking and the power of language perfectly positions students to move into Grade 8 Module 1, <i>The Poetics and Power of Storytelling</i>. This module invites students to ponder questions around narrative, agency, and the power of language to shape meaning and understanding. In Module 1, students are both joyful readers and creative writers, engaging with powerful stories and writing their own. In this way, Levertov’s poem prompts critical thinking and introduces ideas that will serve the multi-layered learning that takes place in Module 1.</p> <p>Additionally, while Levertov’s language is simple and straightforward, the ideas she presents are relatively complex and well-suited to Grade 8.</p>

Appendix B: Vocabulary

Wit & Wisdom focuses on teaching and learning words from texts. Students develop an awareness of how words are built, how they function within sentences, and how word choice affects meaning and reveals an author’s purpose.

The purpose of vocabulary study in *Wit & Wisdom* is to achieve the following three key student outcomes:

- Improve comprehension of complex texts
- Increase students’ knowledge of words and word parts (including affixes, Latin or Greek roots, etc.)
- Increase students’ ability to solve for unknown words on their own

In order to achieve these outcomes, vocabulary study in *Wit & Wisdom* emphasizes the three categories of vocabulary words.

- **Content-Specific Vocabulary:** Necessary for understanding a central idea of the domain-specific text and/or module topic
- **Academic Vocabulary:** “High-priority” words that can be used across disciplines and are likely to be encountered in other texts. Often abstract and with multiple meanings, these words are unlikely to be known by students with limited vocabularies
- **Text-Critical Vocabulary:** Words and phrases that are essential to students’ understanding of a particular text or excerpt

In *Wit & Wisdom* modules, students conduct deeper explorations of vocabulary in Deep Dives, and are assessed on their vocabulary knowledge during direct and indirect assessments. Note that students are not assessed on vocabulary in Module 0.

MODULE WORD LIST

The following is a complete list of all words taught and practiced in Module 0.

“A Poem for My Librarian, Mrs. Long,” Nikki Giovanni

Lesson Number	Word	Content-Specific	Academic	Text-Critical	Teaching Strategy
2	situation		✓		Teacher provided, apply understanding

2	inhale			✓	Teacher provided, apply understanding
2	resort			✓	Teacher provided, apply understanding
2	corridor	✓			Teacher provided, apply understanding
2	humiliate		✓	✓	Teacher provided, apply understanding
2	nonetheless		✓	✓	Teacher provided, apply understanding

General Words

Lesson Number	Word	Content-Specific	Academic	Text-Critical	Teaching Strategy
2	synthesize		✓		Teacher provided
4	theme		✓		Teacher provided
4	topic		✓		Teacher provided
5	meta		✓		Teacher provided
6	line	✓			Teacher provided, apply understanding
6	shape	✓			Teacher provided, apply understanding
6	organic shape	✓			Teacher provided, apply understanding
6	geometric shape	✓			Teacher provided, apply understanding

WORDS TO KNOW

Understanding vocabulary and building background knowledge are essential for students' comprehension of complex text. *Wit & Wisdom* students study topics for an extended period of time, building background knowledge. However, students may need additional support with unfamiliar vocabulary as they access complex text.

The words listed here may pose a challenge to student comprehension. Provide definitions or a glossary for these challenging words so that students will comprehend complex text. Use a free online resource to generate glossaries for students.

“A Poem for My Librarian, Mrs. Long,” Nikki Giovanni

- JFG sign
- WLAC
- Nashville
- portable
- Nat King Cole
- Matt Dennis
- June Christy
- Ella Fitzgerald
- Sarah Vaughan
- Alfred North Whitehead
- stereoscope
- glider
- wardrobe

Name _____

Date _____

Class _____

Handout 2A: Frayer Model

Directions: Complete the Frayer Model for your assigned word.

Definition:	Characteristics:
Examples:	Non-Examples:

Word:

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