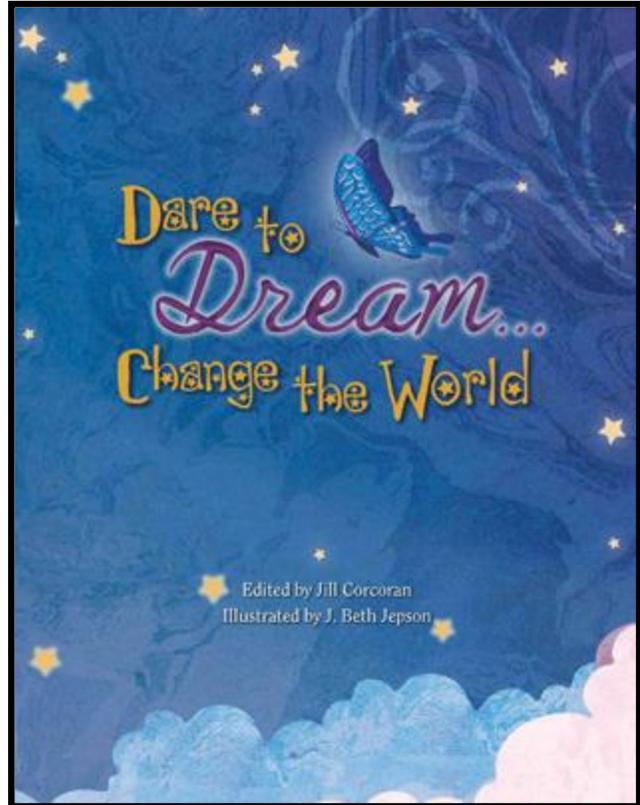


Dare to
Dream . . .
Change the
World

Edited by Jill Corcoran



Curriculum Guide
for 6th, 7th, and 8th Grades

Table of Contents

Notes to the Teacherpage 3

Pre-Reading Activities pages 4-7

- Poetry is Everywhere
- Poetry Terms
- Dare to Dream

The Poemspages 9-23

Post-Reading Activitiespages 24-25

- Ripples

Common Core Standard Correlations for Language Arts

- 6th grade
- 7th grade
- 8th grade

Notes to the Teacher

These activities and handouts are meant to supplement your students' reading of *Dare to Dream . . . Change the World*, edited by Jill Corcoran. You are free to use them as you'd like and, of course, copy them for your students. You are also welcome to share them with colleagues.

The following essay by Jill Corcoran provides additional insight into the motivation behind this book.

Why Dare to Dream?

The inspiration for *Dare to Dream . . . Change the World* came during a car ride, listening to NPR cover the uprising of the Egyptian people against their oppressive government. I have been to Egypt twice and remember the extreme riches, and poverty, as well as needing to be escorted by gunman with assault rifles to keep safe. I was overcome by the courage of the Egyptian people and amazed by the role of social networking to bring their dreams and actions instantly to the rest of the world. To me, the tweets were like poetry, capturing the essence of the people's hopes, fears, strength and determination. The title of this collection sprung into being during that car ride as well as the dream of a collection of poems by the best children's poets living today to share the spirit of dreaming + action = change and that each one of us can make the world just a little better.

Dare to Dream ... Change the World pairs biographical and inspirational poems focusing on people who invented something, stood for something, said something, who defied the naysayers and not only changed their own lives, but the lives of people all over the world.

The poets included were chosen not only for their talent, but because they too have informed, inspired and engaged young people throughout their careers with both their actions and their words.

In addition, I have created the *Dare to Dream . . . Change the World* Foundation to promote literacy, innovation and altruism. The foundation will create an annual writing contest for 3rd through 8th graders where students will write a poem and a paragraph about someone who dared to dream, and changed the world. The winner of the contest will receive a generous donation of Usborne and Kane Miller books for either their school library or a school library of their choice. We also hope to create a free ebook annually of the top 30 entries, as well as have a blog with stories about people who are daring to dream and changing the world, updated by students from around the country.

My hope is that the *Dare to Dream...Change the World* book and foundation can spark a paradigm shift from resigned to inspired.

Pre-Reading Activities

Activities to activate students' prior knowledge and prepare them to read

Poetry is Everywhere

Poetry Terms

Dare to Dream

Poetry is Everywhere

For the Teacher

1. Select a few songs with which students are familiar. In addition, find a popular nursery rhyme, a portion of a speech, a commercial jingle, and a greeting card.
2. Introduce poetry by asking students what they think of when they hear the word “poem.” Write their thoughts on the board or overhead. Then provide the definition of a poem: *a group of words that may use rhythm, rhyme, or imagery to convey an idea or feeling.*
3. Have students listen to and examine the things you’ve brought in. Encourage students to debate whether each item qualifies as a poem. For items that qualify as poems, ask students to identify the emotion or idea that is being portrayed.

Poetry Terms

Directions: Read each term and the example given below. Then, with a partner, turn to the poem given from *Dare to Dream . . . Change the World*. Find an example within that poem and write it in the space designated.

1. **Rhyme:** repetition of similar sounds in two or more words
*Ex. Outside, there are loud chirps of birds and the buzzing of a bee
But inside, it's only the soft snores of grandpa as he sits next to me*

Example of rhyme from *Temple Grandin* by Lisa Wheeler:

2. **Rhythm:** the pattern or flow of sound created by emphasizing certain syllables or by repeating words or phrases
Ex. The Song of Hiawatha by Henry Wadsworth Longfellow
By the shore of Gitchie Gumee,
By the shining Big-Sea-Water,
At the doorway of his wigwam,
In the pleasant Summer morning,
Hiawatha stood and waited.

Example of rhythm from *Just Like That* by Laura Purdie Salas:

3. **Verse:** a single line of poetry

Example of a verse from *Cussing at Cows* by Hope Vestergaard:

4. **Stanza:** an arrangement of a certain number of lines, usually four or more, forming a division of a poem

Ex. *Cross*, by Langston Hughes

Big Boy came
Carrying a mermaid
On his shoulders
And the mermaid
Had her tail

Curved
Beneath his arm.

Example of a stanza from *Alien* by Rosie Horowitz:

5. **Imagery:** use of vivid or figurative language to describe objects, actions, or ideas

Ex. *The sea was a monster that day, roaring, gnashing, hungry and demanding.*

Example of imagery from *Gold* by Joyce Lee Wong:

6. **Alliteration:** repetition of a particular sound

Ex. *Raindrops pitter-pattered on the roof; their rhythmic plinks lulling the boys to sleep.*

Example of alliteration from *Painter* by Lee Bennett Hopkins:

Dare to Dream

Read the poem *Dare to Dream* by Jill Corcoran on the opening page of the book, *Dare to Dream . . . Change the World*.

1. What is the poet describing? What kind of image does it create in your mind?
2. List five words in the poem that you find particularly powerful. What makes these words so effective?
3. What dream is “pounding, kicking, wrestling” inside of you? Think of something that you dream to *do* - it might be something you hope to invent, create, become, say, or change. Then, *release your dream* by writing the words in the image below. You can write them as a poem or in sentences. The words you choose, like those in the poem *Dare to Dream* should be strong, powerful words that convey your dream.



The Poems

Sylvia Mendez

Biography Read the biography of Sylvia Mendez.

1. Who is Sylvia Mendez?
2. How did she change the world?

Interpreting Figurative Language Poetry often contains *figurative language*, language that attempts to create vivid images and ideas in the mind of reader and is not meant to be literal. Read *The Child* by J. Patrick Lewis and note the figurative language.

1. On your own sheet of paper, describe or draw the image that the words “Septembering the trees” creates in your mind? Do you like this expression? Why or why not?
2. Poets often use metaphors and similes to compare two unlike things. Notice the **simile** (a comparison using the words “like” or “as”) in the following verse:

*Eyes sharp as icepicks pierced
the windowpanes as if seeing
a Mexican for the first time.*

- a. What two things are being compared in this verse?
- b. Do you think this an effective comparison? Why or why not?

3. After reading the following verse, describe or draw the image that comes to mind.

*Every door was locked with a
secret combination of frowns.*

4. Do you think that the poet’s use of figurative language effectively portrayed how Sylvia was treated at her school? Why or why not?

Read *The Archaeologist’s Dream* by Alice Schertle.

5. Describe or draw the image that the words “forty spinning centuries” creates in your mind? Do you like this expression? Why or why not?
6. Create your own word. Like the word, “Septembering,” it can be an existing word with a new twist. Or it can be a brand new word, like “zibblerish” or “kerflunkt.” Then, answer these questions about your word:
 - a. What part of speech is it (i.e. noun, verb, adjective, etc.)?
 - b. What does it mean?
 - c. How would you use it in a sentence or a line of poetry?

Nicholas Cobb

For the Teacher

1. Have students complete the biography section below. Then, as a class, read aloud the poems *Nicholas Cobb* and *Under the Bridge*.
2. Instruct students to get a notebook and pen, and to go sit under their desks. Project an image of a homeless family sleeping under a bridge. If possible, play a soundtrack of moving vehicles (http://www.youtube.com/watch?v=cX-1TfLP_y0).
3. Tell students to imagine that they are one of the family members in the image. Have them write a descriptive poem from the perspective of that person. Instruct students to describe their surroundings including the sounds, smells, temperature, and feel under that bridge. Generate a list of strong, vivid adjectives on the board and encourage them to include these or their own descriptive words in their poems.
4. Give students adequate time to complete their poems. Then, while students are still under their desks, have students share their poems aloud.

Biography Read the biography of Nicholas Cobb.

- a. Who is Nicholas Cobb?
- b. How did he change the world?

Writing a Descriptive Poem Read David L. Harrison's poem *Nicholas Cobb* and Jane Yolen's poem *Under the Bridge*. Then, sit under a desk or table and imagine that you are sleeping under a bridge. Write a descriptive poem describing your surroundings. Include details about the sounds, smells, temperature, and feel under that bridge. Focus on using strong and vivid adjectives.

Father Gregory Boyle

Biography Read the biography of Father Gregory Boyle and Joan Bransfield Graham’s poem, *G-Dog*.

1. Who is Father Boyle? Who did he work with?
2. Why was the Homeboy Bakery considered a “United Nations” of gangs?
3. How did Father Boyle change the world?

Decoding Context Clues Read *By Some Stroke of Heaven* by Ellen Hopkins.

Long ago, when hominids roamed wild in packs, like the wolves whose voices made them tremble, instinct fueled the need to gather summer sustenance toward winter famine, and the weak were culled, left to the elements and predators.

1. Based on the context clues, what might the word *sustenance* mean?
2. What might the word *culled* mean?

Analyzing the Poet’s Point of View Reread each of the following passages from *By Some Stroke of Heaven*.

1. *Once, people existed in darkness and when evil came howling, they surrendered to its claim.*

Why does the poet believe that hominids surrendered to evil?

2. *Humans, however, had capable brains. They learned to capture fire, harness its power, warm the hearths inside their shelters. They knotted nets, fabricated weapons, filled their larders. But spears and arrows were double-edged and survival belonged to the fittest.*

According to the poet, once humans developed more capable brains, what could they do? What couldn’t they do?

3. *By some stroke of heaven, mankind grew compassionate hearts, rich with courage, and stashed within them they found the will to scale impossible peaks, sail impassable seas . . .*

According to the poet, what human development allowed people to face and ward off evil?

4. What is the poet’s point of view about the power of humans?

Anne Frank

Biography Read the biography of Anne Frank and Georgia Heard's poem, *This Moment*.

1. Who was Anne Frank?
2. Describe the significance of Monday, July 6th 1942?
3. What did Georgia Heard mean when she wrote that Anne's "words thread through her dreams; and later ours – thread through every moment – ever after"?
4. How did Anne Frank change the world?

Analyzing Primary Source Passages Read the following passages from *The Diary of Anne Frank* taken from the Anne Frank Center.

On the Deportations "Our many Jewish friends and acquaintances are being taken away in droves. The Gestapo is treating them very roughly and transporting them in cattle cars to Westerbork, the big camp in Drenthe to which they're sending all the Jews.... If it's that bad in Holland, what must it be like in those faraway and uncivilized places where the Germans are sending them? We assume that most of them are being murdered. The English radio says they're being gassed." - *October 9, 1942*

Describing her Despair "I've reached the point where I hardly care whether I live or die. The world will keep on turning without me, and I can't do anything to change events anyway. I'll just let matters take their course and concentrate on studying and hope that everything will be all right in the end." - *February 3, 1944*

On Still Believing "It's a wonder I haven't abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because in spite of everything, I still believe that people are basically good at heart. It's utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more" - *July 15, 1944*

1. What do you learn from Anne Frank's diary entries about the situation in Denmark from 1942-1944?
2. How do you think Anne Frank was able to maintain hope despite her situation?

Writing an Acrostic Poem Read Hope Anita Smith's poem, *Faith of Mustard Seed*. Then, write the letters ANNE FRANK vertically on the page, one letter per line. Write your own acrostic poem about any aspect of the life of Anne Frank that inspires you. Make sure each line starts with the corresponding letter.

Jonas Salk

For the Teacher

1. Prepare 8-10 index cards. On each card, write one of the following statements: *When it is time to walk around, limp on one leg. When it is time to walk around, put your head on your desk and don't move. When it is time to walk around, tell others that your legs are paralyzed and that they need to come to you.*
2. Prior to introducing this spread on Jonas Salk, instruct the class to draw something (i.e. a school or family scene). As they are working, distribute the cards to random students.
3. Tell students that should now walk around and share their respective pictures with each other. Expect a little confusion. After 1-2 minutes, tell all students to return to their seats.
4. Explain that they just experienced the effects of a polio epidemic. Explain that polio was a prevalent childhood disease in the 19th and 20th century that led to paralysis and death. The most deadly polio epidemic occurred in the United States in 1951 and affected 59,000 people, mostly children. Ask: *In the activity, what was the significance of the limping students? What was the significance of the students who put their heads on the desk? What have you heard about polio? Do you know anyone that had the disease? Why don't kids get polio anymore?*

Biography Read the biography of Jonas Salk.

1. Who was Jonas Salk?
2. How did he change the world?

Analyzing the Poet's Point of View Read Elaine Magliaro's *Jonas Salk Poem*.

1. From whose point of view is the poem written? Why do you think the poet wrote it this way?
2. How does the poet feel about Jonas Salk? How can you tell?
3. What is the point of view of the poet about the impact of the polio vaccine?

Read Janet Wong's *My Polio Shot*.

4. From whose point of view is the poem written? Why do you think the poet wrote it this way?
5. What is the poet's point of view about the importance of the polio vaccine? How can you tell?

Writing a Mask Poem Choose an invention that you believe changed the world. Conduct some research on the invention. Then, write a *mask poem* where you write from the point of view of the actual invention and use the invention's "voice" to describe your impact on the world. Include at least two stanzas.

Jean-Michel Basquiat

For the Teacher

1. Have students complete the *Biography* and *Comparing Poetry* sections.
2. Briefly discuss the connections among art, music and poetry and emphasize how they all evoke and express emotion. Then give each student a piece of white paper and some crayons. Play a song (consider a hip hop song) and instruct students to draw whatever they feel as they listen to the song.
3. Give each student 5-9 sticky notes and have them place the blank notes around their picture. Then, have students tape their pictures (with the attached sticky notes) on a nearby wall.
4. Tell students that they will participate in a "Gallery Walk" where they will walk around and view each other's work. At each picture, they should write the first word that comes to mind on a sticky note. Encourage students to use descriptive language – creative nouns, vivid verbs, and strong adjectives.
5. Conduct the Gallery Walk. Then have students retrieve their pictures and return to their seats. Tell students to write a poem incorporating the words on the sticky notes. Play the original song again while students write their poems. When they are finished, have them read their poems aloud.

Biography Read the biography of Jean-Michel Basquiat.

1. Who was Jean-Michel Basquiat?
2. How did he change the world?

Comparing Poetry Read Curtis Crisler's poem, *Jean-Michel Basquiat's boyhood song*. Then respond to these prompts:

1. In what ways is this poem written like a song?
2. The *rhythm* of a poem refers to its beat and is similar to the beat of a song or a dance. Describe the rhythm of this poem.
3. How would the poem read differently if there were no stanzas?

Read Denise Patrick's *word from the wise*.

4. How is this poem structured differently than the prior poem? Point out two things.
5. This poem is considered a *free form poem* because it doesn't have a specific structure or rhythm, but rather follows the rhythm of natural speech. Why do you think the poet chose to write the poem this way?
6. The poet lays out the poem vertically, with uneven lines, almost as if the poem falling down the page. How does this structure match the feel or message of the poem?

Michelle Kwan

Biography Read the biography of Michelle Kwan.

1. Who was Michelle Kwan?
2. How did she change the world?

Understanding Similes Read Joyce Lee Wong's *Gold* and Jacqui Robbins's *The Other Truth*. Recall that similes compare two unlike things using the words "like" or "as."

*I'm gliding,
sailing
smooth as a stone
skipped across water*

1. What are the two things being compared in these lines?
2. Do you think that this is an effective comparison? Explain.

*your dream elusive
as the last rays of afternoon sun*

3. What are the two things being compared in these lines?
4. Do you think that this is an effective comparison? Explain.

I'm slow like cement

5. What are the two things being compared in this line?
6. Do you think that this is an effective comparison? Explain.

*And look who's here next to me: Jessica Z
Who has grown since second grade,
And is built like a linebacker
So tall I could walk under her armpits.*

7. What are the two things being compared in these lines?
8. Do you think that this is an effective comparison? Explain.

9. Find another simile from one of the poems and write it below. Then, identify the two things being compared and explain whether you think it is an effective comparison.

10. Choose an athlete that you admire. Write a simile about that athlete.

Ashley Bryan

For the Teacher

1. Bring in 8 or more children's books written by Ashley Bryan (duplicates are fine).
2. Have students complete the Biography section below. Then add that Bryan did not publish his first book until he was 40 years old and that he went on to publish over 30 books! Consider showing the following 2 ½ minute video clip by Simon and Schuster where Bryan talks about the influences of art and music on his writing: <http://www.youtube.com/watch?v=b359TH4-61g>
3. Divide students into 8 groups and give each group a book. Instruct groups to read the book aloud and to look carefully at the illustrations. Then have groups choose their favorite page from the book to share with the class.
4. Call on groups to share their favorite page (depending on the length, you may have them read the page aloud). When all groups have presented, ask: *How does Bryan pull from art and music to tell his stories? How do you think Bryan would explain the connection between art, music, and writing?*

Biography Read the biography of Ashley Bryan.

1. Who was Ashley Bryan?
2. How did he change the world?

Identifying Common Themes Read Julia Durango's *The Greater Sum of Parts* and Tracie Vaughn Zimmer's *Grace*.

1. A common theme in both poems is the notion of grace. Reread the last stanza of *The Greater Sum of Parts*. According to the poet, how does Ashley Bryan embody grace?
2. How is grace described in the second poem? Give three examples.
3. Think about what the word *grace* means to you. Then write an additional stanza for the second poem.

Temple Grandin

For the Teacher

1. Consider introducing students to Temple Grandin by showing this short YouTube interview, <https://www.youtube.com/watch?v=nwnlWX4iyj4> where she talks about autism and how she got interested in design and animals.
2. Ask students to name three facts about Temple Grandin that they learned from this interview.
3. Discuss with students what challenges a person with autism, like Temple Grandin, faces.

Biography Read the biography of Temple Grandin.

1. Who was Temple Grandin?
2. How did she change the world?

Finding Meaning in a Poem's Structure The structure of a poem can convey as much meaning as its words. Read Lisa Wheeler's *Temple Grandin*.

1. How does the poet structure this poem? What is unique about the structure?
2. How do the quotes add to the poem? In other words, without the quotes, what would the poem lose?
3. The poet uses a rhyme scheme for parts of her poem. Describe this rhyme scheme. (In other words, which verses rhyme?)
4. The rhyme scheme in this poem is melodic and calming. In what way is the rhythmic nature of this poem reflective of Temple Grandin's squeeze machine?

Deciphering Tone Read *Cussing at Cows* by Hope Vestergaard.

5. Who is the narrator of this poem? Why is this narrator upset? What calms him?
6. The *tone* of a poem refers to the poet's attitude toward the subject. The tone can be anything from angry to sad to optimistic to remorseful. How would you describe the tone in the beginning of the poem? Middle? End?
7. Re-read the lines where the following words are used. Then, explain how the tone would change if the word in parentheses had been used instead.
 - a. spring (stagger)
 - b. slam (peace)
 - c. cozy (familiar)

Martha Graham

For the Teacher

1. Share the following definition of dance from the San Francisco Ballet Company: *Bending, stretching, jumping, and turning are all activities dancers do. They work hard to transform these everyday movements in the language of dance, using each step as a word to compose first a phrase, then a sentence, a paragraph, and finally a story.*
2. Write the name of eight well-known children's stories on index cards (Three Little Pigs, Cinderella, Sleeping Beauty, Hansel and Gretel, etc). Put students in groups of four and give each group an index card and a scarf (or piece of fabric). Instruct groups to choreograph a dance (without words) to tell their story and to not share the name of their story with other groups. Tell groups to incorporate the scarf into their presentations.
3. When groups are ready, have them perform their dances. Have other groups guess the names of the stories. After all groups have performed, ask: *What creates the "rhythm of a dance"? What can you express in dance that you cannot in poetry? What can you express in poetry that you cannot in dance?*

Biography Read the biography of Martha Graham.

1. Who was Martha Graham?
2. How did she change the world?

Exploring Rhythm The *rhythm* of a poem is like the beat of a song or a dance. Poets create rhythm in various ways: they emphasize certain syllables, they repeat words or phrases, they rhyme words, or they space words so that they "pop" out on the page. Read Carol M. Tanzman's *Martha Graham Charts a Path*.

1. Reread the first stanza (6 lines) aloud. What words/phrases are repeated? What phrases are set apart?
2. How does the poet create the rhythm in the second stanza?
3. How does the poet create the rhythm in the third stanza?

Read Stephanie Hemphill's poem, *Dance*.

4. What techniques does the poet use to create rhythm in her poem?
5. How does the rhythm of the poem mirror the rhythm of the dance it describes?

Georgia O'Keefe

For the Teacher

1. Post colored copies of 8-10 Georgia O'Keefe paintings around the room. Make sure to include a painting of a lily, a desert landscape, an animal skull, and a cloudscape.
2. Have students complete the Biography section below. Then have them read *Painter* and *Cloudscape*.
3. Tell students that they will now "visit" a Georgia O'Keefe museum exhibit. Instruct them to find examples of the O'Keefe paintings that they read about in the poems. Have students share their findings. Then ask: *What was your favorite O'Keefe piece? Least favorite? How are all of her paintings similar?*
4. Review the *Writing a Diamante Poem* prompt below. Have students choose one of the paintings on the wall to write about. When students are done, have them stand in front of the painting and read their poem aloud.

Biography Read the biography of Georgia O' Keefe.

1. Who was Georgia O' Keefe?
2. How did she change the world?

Writing a Diamante Poem Read Lee Bennett Hopkins' *Painter* and Rebecca Kai Dotlich's *Cloudscape* and note the use of adjectives, verbs, and nouns. Now write a diamante poem describing a Georgia O'Keefe painting. A diamante poem is in the shape of a diamond and has seven lines that follow the pattern below. Make sure to use descriptive adjectives, strong verbs, and memorable nouns.

Noun
Adjective, Adjective
Action Verb, Action Verb, Action Verb
Noun, Noun, Noun, Noun
Action Verb, Action Verb, Action Verb
Adjective, Adjective
Noun

Christa McAuliffe

Biography Read the biography of Christa McAuliffe.

1. Who was Christa McAuliffe?
2. How did she change the world?

Interpreting Mood Poets convey emotion by creating a *mood*, or an overall feeling. The mood of a poem may be happy, sad, suspenseful, romantic, fearful, optimistic, remorseful, peaceful, excited, dark, or light.

Read Joyce Sidman's poem, *Journal of 73 Seconds*.

1. Use two words to describe the mood of this poem.
2. How does the poet create this poem's mood?
3. How does the mood of the poem contrast to the mood of the biography?

Read Marilyn Singer's poem, *And Then There's Air*.

4. Use two words to describe this poem's mood.
5. How does the poet create the mood in this poem?

Steven Spielberg

For the Teacher

1. Have students complete the *Biography* and *Discovering Rhyme* sections below.
2. Facilitate a discussion about the purpose and power of movies. Ask: *What is your favorite movie? How did that movie make you feel? How can a movie influence people? Does society place too much value on movies and the movie industry? Why or why not?*
3. Have students complete the *Writing a Movie Poem* section.

Biography Read the biography of Steven Spielberg and Rosie Horowitz's poem, *Alien*.

1. Who was Steven Spielberg?
2. How old was he when he started making movies? What were his first films about?
3. How was *Schindler's List* different from his earlier films?
4. How did Spielberg change the world?

Discovering Rhyme Reread *Alien* aloud and note the rhyming structure.

1. How would you describe the rhyme scheme of this poem?
2. How is the rhyme scheme in this poem different from the poem *Temple Grandin*?
3. Why do you think that there is no rhyme in middle stanza?
4. Do you think the use of rhyme in this poem is effective? Why or why not?

Writing a Movie Poem Read the poem, *Projecting Greatness*, and think about a movie that you think is great. What about the movie made it great? What impact did the movie have on you? Now write a poem about the movie. Include the following in your poem: the title of the movie, its genre, and the feeling the movie left you with. For an extra challenge, make your poem rhyme.

Chad Hurley, Steve Chen and Jawed Karim

Biography Read the biography of Chad Hurley, Steve Chen and Jawed Karim.

1. Who were Chad Hurley, Steve Chen and Jawed Karim?
2. How did these three individuals change the world?

Identifying Repetition in Poems

Read Laura Purdie Salas's poem *Just Like That* and Kelly Ramsdell Fineman's poem *A Place to Share*.

1. What phrases are repeated in the first poem?
2. What phrases are repeated in the second poem?
3. How does repetition affect the reading of each poem?
4. Why do you think poets use repetition in their poems?

Creating a YouTube Video Pick a poem that has left an impression on you (from this book or from another source). Prepare a YouTube presentation to share your poem with the class. You can either film your video or present it to the class live. Include the following: a narration of the poem (either verbally or visually), special sound or visual effects to enhance the presentation, a brief explanation of why you chose the poem and how it impacted you.

Post-Reading Activities

Activities to help students process the main ideas of the book

Ripples

Ripples

Read the poem, *Ripples*, by Bruce Coville on the final page of the book, *Dare to Dream . . . Change the World*.

1. What is the poet describing? What kind of image does it create in your mind?

2. What are the “ripples” that the author discusses in this poem? How can you create one?

3. Turn back to the very first poem of the book, *Dare to Dream*. What dream did you write about? Is that still your dream after reading all of the poems in this book?

4. Think about how you can create a ripple, like this poem suggests. What kind of ripple would it be? How would you do it? Who would it affect?

5. You are now going to write a poem in which you describe your “Ripple.” Your poem:
 - a. must be entitled, “My Ripple.”
 - b. must be at least ten lines long.
 - c. can rhyme or does not have to.
 - d. should use figurative language, i.e. imagery, similes, metaphors, etc.
 - e. be told from a FIRST person point of view. (In other words, you will use the pronouns “I” and “me” and YOU will be the narrator of the poem.)
 - f. should give examples of how an action of yours might “ripple” and affect the world.

Language Arts Common Core Standards

GRADE 6

READING

- **RL.6.2** Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- **RL.6.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone
- **RL.6.5** Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- **RL.6.6** Explain how an author develops the point of view of the narrator or speaker in a text.
- **RL.6.9** Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

WRITING

- **W.6.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 - a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
 - b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
 - c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
 - d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
 - e. Provide a conclusion that follows from the narrated experiences or events.
- **W.6.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

SPEAKING AND LISTENING

- **S.L. 6.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
 - a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

- b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
- c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
- d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

LANGUAGE CONVENTIONS

- **L.6.5.** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g., personification) in context.
 - b. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *stingy*, *scrimping*, *economical*, *unwasteful*, *thrifty*).

GRADE 7

READING

- **RL.7.2** Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- **RL.7.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
- **RL.7.5** Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
- **RL.7.6** Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

WRITING

- **W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 - a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
 - b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
 - c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
 - d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
 - e. Provide a conclusion that follows from and reflects on the narrated experiences or events.
- **W.7.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

SPEAKING AND LISTENING

- **S.L.7.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on *grade 7 topics, texts, and issues*, building on others’ ideas and expressing their own clearly.
 - a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 - b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
 - c. Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

d. Acknowledge new information expressed by others and, when warranted, modify their own views.

LANGUAGE CONVENTIONS

- **L.7.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
 - b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.
 - c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *refined, respectful, polite, diplomatic, condescending*).

GRADE 8

READING

- **RL.8.2** Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- **RL.8.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
- **RL.8.5** Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
- **RL.8.6** Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

WRITING

- **W.8.3.** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 - a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
 - b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
 - c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
 - d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
 - e. Provide a conclusion that follows from and reflects on the narrated experiences or events.
- **W.8.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

SPEAKING AND LISTENING

- **W.8.1.** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on *grade 8 topics, texts, and issues*, building on others' ideas and expressing their own clearly.
 - a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 - b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

- c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
- d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

LANGUAGE CONVENTIONS

- **L.8.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g. verbal irony, puns) in context.
 - b. Use the relationship between particular words to better understand each of the words.
 - c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded*, *willful*, *firm*, *persistent*, *resolute*).