## Fluency Packet Grades 4–5

**Instructions**

The packet below can be used regularly over the course of a school year to help students build fluency. There are enough passages to work on one per week. Teachers can use the protocol outlined below to engage students in short, daily fluency practice. Teachers can also send passages home for additional practice.

This packet is designed to strengthen the components of reading fluency: accuracy, rate, and prosody (expression). Students should understand what they are reading, thus embedded supports, such as student glossaries and ‘right there’ comprehension questions, are included. However, these passages are not intended for close reading or deep comprehension work.

*Note for teachers of English Language Learners (ELLs):* Regular fluency practice is essential for helping ELLs improve their overall literacy skills. Those acquiring a second language benefit especially from additional support with decoding, pronunciation, word identification, and prosody—all of which are the focus of regular fluency practice. Activities found in the Achieve the Core Fluency Packet reflect several best practices for English Language Learner instruction including:

* Having a text read aloud by a fluent reader *prior* to the student engaging with the text.
* Giving students multiple opportunities to hear the text read aloud by a fluent reader so that they can mirror the pronunciation and prosody of well-spoken English.
* Providing repeated opportunities for students to practice decoding skills both on their own and with support via active monitoring.
* Providing opportunities for students to learn new vocabulary through the use of student-friendly definitions, and to reinforce newly learned vocabulary through repeated practice with the same text and opportunities to use that vocabulary to respond to comprehension questions.
* Calling out work with “juicy sentences,” a strategy developed by Dr. Lily Wong Fillmore, that allows students to look deeply at word choice, sentence structure, and other text features that build their understanding of how English is used to convey different meanings.
* Providing numbered lines that allow students to quickly focus-in on specific sections of the text.
* Providing space for students to annotate the text with their own notes.

|  |  |
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| We recommend that students who need practice do so by reading one passage at least 3x daily (no more than 15–20 minutes at a time) for a week.1. First give students the opportunity to listen to a reading by a fluent reader, while “following along in their heads.” It is essential that students hear the words pronounced accurately and the sentences read with proper punctuation!
2. Then have students read the passage aloud while monitored for accuracy in decoding words.
3. When reading aloud, students should focus on reading at an appropriate pace, reading words and punctuation accurately, and reading with appropriate expression.
4. Students need feedback and active monitoring on their fluency progress. One idea is to do a “performance” toward the end of the week where students are expected to read the selection accurately and expressively and be evaluated.
5. Students need to be encouraged. They know they do not read as well as they ought to and want to. It is very good to explain fluency and explain that it is fixable and has nothing at all to do with intelligence!
6. It is good for students to understand what they read. For this reason, comprehension questions and a list of high-value vocabulary words are also included with each passage.
7. Use Juicy Sentences (one juicy sentence will be identified for each passage) to help students dig into sentence structure, word choice, and meaning. Follow the [Juicy Sentence Guidance](https://achievethecore.org/page/3160/juicy-sentences-protocol) students the day the new passage is introduced to the class.
 | **Supporting English Language Learners** |
| Students don’t need to finish an entire passage in one sitting.Variations in reading practice can include:Have students perform a choral read.Have students engage in a buddy/partner read. |
|  |
| Recordings of the text can be used to provide additional opportunities to hear expert reading. |
|  |
| Support students in chunking the text into smaller portions.  |
|  |
| English Language Learners may find additional vocabulary (not included in the student-friendly glossary) unfamiliar and an impediment to comprehension. Provide student-friendly dictionaries so that students can look up words that may be causing comprehension difficulties.  |
| Provide opportunities to practice using newly acquired vocabulary in the context of discussion. |
| Have students refer to the student-friendly glossary included with each passage to identify meanings for new vocabulary necessary for comprehension.  |
|  |
|

Particularly in the upper grades, or if there are many students who are still learning to read English, some of the passages are too long to read in one 15–20 minute session. In these cases, the passage should be broken up to allow for the repeated reading that will improve reading fluency. This can be done by spending more 15–20 minutes sessions with a single passage before moving on to the next passage, having part of the passage read aloud by the teacher, or pairing students and making each responsible for some portion of the passage. Teachers might even consider turning the fluency practice into a small group performance event for the week, where students divide the passage and organize “rehearsal and practice” sessions in order to perform the passage to the class by the end of the week.

After mastery of one passage, students should move on to the next passage and repeat the process, at a pace generally of one passage per week. The packet has been organized by genre, but we recommend teachers re-order the passages to create variety of reading types and best meet student and classroom needs.

Regular practice of this type will help students rapidly build grade-level fluency!

\*Please note: Feel free to alternate between long and short passages, excerpt from longer passages, or break up longer passages into multiple smaller passages.

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***Grandpa's Story: A Comb, Penknife And Handkerchief* (**[**Audio Recording**](https://vimeo.com/257038419)**)**

**By: NPR Staff**

|  |  |
| --- | --- |
| **Vocabulary:*** trustees – people who are trusted to manage money or property
 | **Notes:**  |
| ***Grandpa's Story: A Comb, Penknife And Handkerchief*** |
| 1 | Jack Bruschetti was born in 1999, the same year his  |
| 2 | grandfather, Leonard Carpenter, died from Alzheimer's |
| 3 | disease. |
| 4 | But 13-year-old Jack wanted to know more about his  |
| 5 | grandfather, who worked as a tire builder for BFGoodrich in  |
| 6 | Akron, Ohio, where he also raised his family. |
| 7 | "It was very important for him to be in control at all  |  |
| 8 | times," Jack's mom, Lynne Bruschetti, said to him during a  |  |
| 9 | visit to Story Corps in Atlanta. "We lived in the city, and we  |  |
| 10 | had very tiny yards, and he didn't use a lawnmower. He  |  |
| 11 | used clippers because he wanted every blade of grass to be |  |
| 12 | exactly the same height[[1]](#footnote-1). We could play in the driveway, on  |  |
| 13 | the sidewalk, in the middle of the street, but we were not |  |
| 14 | allowed in that showplace yard of his." |  |
|  |  | **Notes:** |
| 15 | Lynne said her father — who was 86 when he died — |  |
| 16 | always kept a comb, handkerchief and penknife in his |  |
| 17 | pockets. |  |
| 18 | "And the handkerchief was always clean and pressed,  |  |
| 19 | And he would use a handkerchief not to blow his nose but |  |
| 20 | To clean. If there was like a mark on the side of our house,  |  |
| 21 | He would wipe it," she recounted. "And when I was a |  |
| 22 | teenager, I was starting to lose respect for your grandpa  |  |
| 23 | Leonard." |  |
| 24 | Lynne said she resented her father for "always wanting to |  |
| 25 | keep the house perfect and always being in control, and I |  |
| 26 | was starting to realize that he wasn't that educated." |  |
| 27 | Carpenter became president of the board of trustees of |  |
| 28 | Park United Methodist Church and served as president for a  |  |
| 29 | few years. When the trustees met, he would take apples. |  |
| 30 | "First he would pull out his handkerchief and he would  |  |
| 31 | wipe the apples and make them shiny," said Lynne, who is  |  |
| 32 | 51. "And then he would pull out his penknife. And he'd  |  |
| 33 | always cut so that there was just one long apple peel. And  |  |
| 34 | as they're arguing, he would slice the apple, put it on |  |
| 35 | the penknife, and hold it out to each member of the  |  |
| 36 | trustees. And every meeting, they would eat apples  |  |
| 37 | together. |  |
| 38 | "And they started getting trust back. And so he had that |  |
| 39 | ability," she continued. "He didn't have a lot of money. He  |  |
|  |  | **Notes:** |
| 40 | didn't have a lot of education. But he had that  |  |
| 41 | handkerchief, and he had that penknife in the trustee  |  |
| 42 | meetings. "And people did start to get along. He was an  |  |
| 43 | important part of that." |  |

***Grandpa's Story: A Comb, Penknife And Handkerchief***

**By: NPR Staff**

Checking for Understanding

1. Why did Lynne’s dad always keep a comb, penknife and handkerchief in his pocket?
2. What do the following details tell you about Lynne’s dad:
	1. “He used clippers because he wanted every blade of grass to be exactly the same height.”
	2. “If there was like a mark on the side of our house, he would wipe it.”

<http://www.npr.org/2013/07/19/203276942/grandpas-story-a-comb-penknife-and-handkerchief>

***Two Brothers Remember Lives Spent With Liberty* (**[**Audio Recording**](https://vimeo.com/257038423)**)**

**By: NPR Staff**

|  |  |
| --- | --- |
| **Vocabulary:*** childhoods – a time early in a person’s life
* commuted – traveled back and forth
* maintenance – keeping a thing or place in good condition
* liberty – having the right to act or speak freely; the power to choose what you want to do
 | **Notes:**  |
| ***Two Brothers Remember Lives Spent With Liberty*** |
| 1 | Brothers Paul and James Bizzaro, both in their 80s, spent  |
| 2 | their childhoods living in a house right behind the Statue of  |
| 3 | Liberty. Their family moved to the same small island in New |  |
| 4 | York Harbor as Lady Liberty 75 years ago this summer, not |  |
| 5 | long after their father, also James, became a guard at the  |  |
| 6 | statue. |  |
| 8 | When the Bizzaros moved to what's now called Liberty  |  |
| 9 | Island in 1937, Paul was 8 and James was 6. |  |
| 10 | "Half of the island was for the visitors. The half that we  |  |
| 11 | lived in, we had that whole half to us," says James. |  |
| 12 | "But we were allowed to do whatever we wanted, so we  |  |
| 13 | used to go up to the torch," Paul remembers. |  |
|  |  | **Notes:** |
| 14 | "And if you shook enough, the whole arm would shake," |  |
| 15 | James says. |  |
| 16 | The boys shook it once when their mother was walking  |  |
| 17 | up. "She never went up again," Paul says. |  |
| 18 | "We used to go on the ferry to go to school, and I  |  |
| 19 | remember Sister Alphonsus Marie — she was tough, like a  |  |
| 20 | truck driver," James says. "She was mean. But she was  |  |
| 21 | always talking about the island, so I invited her to come to  |  |
| 22 | the statue, and we climbed the head, and she says, 'Oh!'  |  |
| 23 | She says, 'This is the closest I'm going to get to heaven.'  |  |
| 24 | But she never treated me any better or any different." |  |
| 25 | In 1944, the family moved back to Brooklyn, where they  |  |
| 26 | had lived before moving to the island, though their father  |  |
| 27 | still commuted to the statue. |  |
| 28 | "And the way a person knows every corner of his house,  |  |
| 29 | he knew every corner of that Statue of Liberty,"[[2]](#footnote-2) says James.  |  |
| 30 | Their father retired in 1971 after 36 years there. He had  |  |
| 31 | been a guard for about a year, then began working in  |  |
| 32 | maintenance, and eventually became the maintenance  |
| 33 | supervisor. |
| 34 | "When he retired, it took 11 men to replace him. He was  |  |
| 35 | the man that kept the statue lit. The lights, they never went  |  |
| 36 | out when he worked," Paul says. |  |
|  |  |  |
|  |  |  |
|  |  |  |

***Two Brothers Remember Lives Spent With Liberty***

**By: NPR Staff**

Checking for Understanding

1. What is the main idea of this text? Provide evidence from the text to support your answer.
2. How do Paul and James feel about living behind the Statue of Liberty? Provide evidence from the text to support your answer.

<http://www.npr.org/2013/07/05/198049711/two-brothers-remember-lives-spent-with-liberty>

***From Poor Beginnings To A Wealth Of Knowledge* (**[**Audio Recording**](https://vimeo.com/257038432)**)**

**By: NPR Staff**

|  |  |
| --- | --- |
| **Vocabulary:*** unheralded – not recognized for their work
* sociology – ­the study of people or groups of people
* legacy – ­ the record of important things about you that is left after you’re gone
* domestic – connected to home
* emphasis – pay special attention
* outlook – how you see something
* welfare – support from the government for poor people to help pay for things they need
* founding – the start of something
 | **Notes:**  |
| ***From Poor Beginnings To A Wealth Of Knowledge*** |
| 1 | Herman Blake grew up with his mother and six siblings  |
| 2 | just outside New York City. It was the early 1940s and the  |
| 3 | family was poor. This shaped their outlook on life. |  |
| 4 | "When I was growing up the great emphasis was on  |  |
| 5 | being able to get a job because we were on welfare, and it  |  |
| 6 | was so humiliating,"[[3]](#footnote-3) Herman tells his brother Sidney, who  |  |
|  |  | **Notes:** |
| 7 | is an Episcopal deacon, during a visit to StoryCorps in New  |  |
| 8 | York. |  |
| 9 | One of the Blake brothers, Henry, who wanted the family  |  |
| 10 | to stop depending on welfare, decided to drop out of  |  |
| 11 | school so he could help take care of their mother. |  |
| 12 | "So when he got 16, he stopped going to school. And I'll  |  |
| 13 | never forget the day the truant officer came and Henry sat  |  |
| 14 | there and looked at him and said, 'I am not returning to  |  |
| 15 | school.' He was standing up in support of Mama," the 79- |  |
| 16 | year-old Herman says. |  |
| 17 | But, there was a church member, Lillian Tinsley, who did |  |
| 18 | domestic work. She had no family of her own, but she loved  |  |
| 19 | the young people. |  |
| 20 | "She liked to take the kids and feed them. And, as I  |  |
| 21 | remember, she couldn't cook," Herman says to his 73-year- |  |
| 22 | old brother. "And we used to despair about her cooking.  |  |
| 23 | And Mama said, 'You eat what she puts in front of you.' " |  |
| 24 | Ms. Tinsley would get on the bus down on Fifth Avenue  |  |
| 25 | to go clean houses all day, but she knew the value of an  |  |
| 26 | education. |  |
| 27 | "And she came to my mother, and she said, 'You send  |  |
| 28 | that boy back to school. And from my own limited income,  |  |
| 29 | I will give you what he could have made.' " |  |
| 30 | Ms. Tinsley sent Henry to junior college in Alabama. |  |
| 31 | "Henry's experience there excited my next oldest  |  |
|  |  | **Notes:** |
| 32 | brother and myself. And, of my mother's seven children, all  |  |
| 33 | of us completed high school. Six of us completed college  |  |
| 34 | degrees. And two of us got doctorates," Herman says.  |  |
| 35 | "So I consider that the legacy of an unheralded domestic  |  |
| 36 | worker named Lillian Tinsley. |  |
| 37 | "And I can never forget her." |  |

*Herman Blake received his doctorate from the University of California, Berkeley, went on to become a professor of Sociology at UC Santa Cruz in 1966 and founding provost of Oakes College from 1972 to 1984. He'll be honored at UCSC this weekend.*

***From Poor Beginnings To A Wealth Of Knowledge***

**By: NPR Staff**

Checking for Understanding

1. According to Herman, what is the legacy of Lillian Tinsley?
2. How would you describe Lillian Tinsley?

<http://www.npr.org/2013/04/26/179015473/from-poor-beginnings-to-a-wealth-of-knowledge>

***Mother To Daughter: 'That's When I Knew I Was Adopted'* (**[**Audio Recording**](https://vimeo.com/257038436)**)**

**By: NPR Staff**

|  |  |
| --- | --- |
| **Vocabulary:*** albums – books with blank pages that can be used to collect pictures, letters, or memories
* services – supports that help people when they need something
* beginnings ­– where and how you started life
* recent ­– something that happened a short time ago.
 | **Notes:**  |
| ***Mother To Daughter: 'That's When I Knew I Was Adopted'*** |
| 1 | Diane Tells His Name, 61, grew up never knowing she  |
| 2 | was adopted. |
| 3 | "When did you first feel like you were different?" Bonnie  |
| 4 | Buchanan, 23, asks her mother during a recent visit to a  |
| 5 | Story Corps booth. |
| 6 | "Probably elementary school," she replies. "I had a  |
| 7 | younger sister, and I really didn't like doing the same  |  |
| 8 | things that she would do." |  |
| 9 | Instead of tea parties and dolls, Tells His Name spent  |  |
| 10 | her time outdoors, peering at the clouds and stars. |  |
| 11 | "And my sister was blond, tall and thin like my mother,  |  |
| 12 | and I was round and brown," she says with a laugh. |  |
|  |  | **Notes:** |
| 13 | She remembers flipping through family albums,  |  |
| 14 | searching for her face in the old photographs and never  |  |
| 15 | finding it. |  |
| 16 | "Eventually when I was 37-years-old, I happened to see a  |  |
| 17 | picture of my mom in October of 1951, and it shocked me  |  |
| 18 | because I was born in November of 1951, and my mother  |  |
| 19 | was not pregnant," Tells His Name says. "That's when I  |  |
| 20 | knew I was adopted." |  |
| 21 | "How did you feel?" Buchanan asks. |  |
| 22 | "It was very satisfying to know that I wasn't crazy," Tells  |  |
| 23 | His Name says. "I didn't blame them, I wasn't angry with  |  |
| 24 | them. In 1951, you just didn't talk about those things." |  |
| 25 | She discovered her Native American roots on her  |  |
| 26 | original birth certificate, which also pointed to her birth  |  |
| 27 | mother's name and her first home, the Pine Ridge Indian  |  |
| 28 | Reservation. |  |
| 29 | To get in touch with her beginnings, she returned to  |  |
| 30 | South Dakota, received her Indian name and took what she  |  |
| 31 | calls a "crash course on how to be Indian."[[4]](#footnote-4) After that  |  |
| 32 | experience, she and her husband contacted Indian Family  |  |
| 33 | Services to adopt a child from her Lakota tribe. |  |
| 34 | "And, finally, they faxed us a picture of a little Indian  |  |
| 35 | child, and she was drinking chocolate syrup out of a  |  |
| 36 | Hershey's bottle. And our son said, 'That's her! That's the  |  |
|  |  | **Notes:** |
| 37 | one we need to adopt.' And it was you," Tells His Name  |  |
| 38 | says to Buchanan, who chuckles in response. |  |
| 39 | After researching Buchanan's family tree, Tells His Name  |  |
| 40 | discovered they are cousins. |  |
| 41 | "I thought that was just — that was amazing," Tells His  |  |
| 42 | Name says. "I'm glad you're my baby." "I know. I'm glad you  |  |
| 43 | adopted me," Buchanan replies. |  |
| 44 | "I am too," Tells His Name says. "It's like our whole  |  |
| 45 | family was just planned out so that it would be best for all  |  |
| 46 | of us." |  |
|  |  |  |

***Mother To Daughter: 'That's When I Knew I Was Adopted'***

**By: NPR Staff**

Checking for Understanding

1. How would you define the word, “peering,” in the following sentence: “Instead of tea parties and dolls, Tells His Name spent her time outdoors, peering at the clouds and stars.
2. How did Diane Tells His Name know she was adopted?
3. How are Diane Tells His Name and Bonnie Buchanan related?

<http://www.npr.org/2013/01/11/169051364/-that-s-when-i-knew-i-was-adopted-mother-explains-to-daughter>

***At 16, Making A Trek To Make The '63 March On Washington* (**[**Audio Recording**](https://vimeo.com/257038439)**)**

**By: NPR Staff**

|  |  |
| --- | --- |
| **Vocabulary:*** trekked – to go on a long trip by walking
* dissuade – to get someone not to do something
* jurisdiction – an area that someone controls
 | **Notes:**  |
| ***At 16, Making A Trek To Make The '63 March On Washington*** |
| 1 | Lawrence Cumberbatch was only 16 when he trekked, on  |
| 2 | foot, from New York City to Washington, D.C., to join the  |
| 3 | March on Washington for Jobs and Freedom. Lawrence, now  |
| 4 | 66, was the youngest person on the march with the Brooklyn  |
| 5 | branch of the Congress of Racial Equality. |
| 6 | His parents thought two weeks on the open road would  |
| 7 | be too dangerous for a teenager and made their best effort  |  |
| 8 | to dissuade him, Lawrence tells his son, Simeon, 39, at  |  |
| 9 | StoryCorps in New York.[[5]](#footnote-5) |  |
| 10 | "There's always someone in most families that  |  |
| 11 | everybody looks to as the authority. And in my case it was  |  |
| 12 | my mother's brother, Lloyd," Lawrence says. "So they did  |  |
| 13 | the usual, 'Go and see Uncle Lloyd. He wants to talk to you.'  |  |
|  |  | **Notes:** |
| 14 | They were so sure [that] 'Well, he'll fix this,' "he says,  |  |
| 15 | laughing. |  |
| 16 | But the conversation didn't go quite as Lawrence's  |  |
| 17 | parents envisioned. "I discussed it with him, and he says,  |  |
| 18 | 'You know, you've thought this out, this makes sense.' So,  |  |
| 19 | he told my parents ... " 'I think the boy is OK, so he'll be  |  |
| 20 | safe.' And that was it. They followed his advice." |  |
| 21 | Between Aug. 15 and Aug. 27, 1963, Lawrence and the  |  |
| 22 | other members of Brooklyn CORE walked from sunup to  |  |
| 23 | sunset each day, he says. "Our diet was eating out of the  |  |
| 24 | Coke machines in the gas stations — cheese, crackers with  |  |
| 25 | peanut butter — for the whole 13 days, that's all we ate." |  |
| 26 | The authorities wouldn't allow the group onto the  |  |
| 27 | turnpike, Lawrence says, so they walked on U.S. Route 1  |  |
| 28 | instead. And upon reaching Delaware, Lawrence recalls,  |  |
| 29 | "they would not let us stop for any purpose. ... They  |  |
| 30 | literally put a patrol car behind us and one in front, and  |  |
| 31 | they marched us 30 miles until we were out of their  |  |
| 32 | jurisdiction." |  |
| 33 | When they arrived in Washington, the group marched to  |  |
| 34 | the demonstration on the National Mall. They were led to  |  |
| 35 | the platform, Lawrence says, "and we were right behind  |  |
| 36 | King. It was overwhelming. |  |
| 37 | *"*People said, 'Well, what did you think about the  |  |
| 38 | speech?' I says, 'Nobody who was on that podium was  |  |
|  |  | **Notes:** |
| 39 | thinking about the speech,' "Lawrence tells Simeon. "It was  |  |
| 40 | just so mind-blowing to look at this sea of people. You'll  |  |
| 41 | never see this again." |  |
| 42 | "This was definitely a defining moment," Simeon tells his  |  |
| 43 | dad. "I remember when I saw clips of Martin Luther King's  |  |
| 44 | speech at Washington, my mother said, 'Your father's right  |  |
| 45 | behind him.' It's a proud history, and you — you're a hero  |  |
| 46 | of mine." |  |
| 47 | "Thank you, Sim," Lawrence says. "I am very proud of  |  |
| 48 | that." |  |

***At 16, Making A Trek To Make The '63 March On Washington***

**By: NPR Staff**

Checking for Understanding

1. What role did Uncle Lloyd play in his family? How do you know this?
2. What is the relationship between Simeon and Lawrence? How do you know this?
3. What was the theme of this story? Use evidence from the text to support your answer.

<http://www.npr.org/2013/08/23/214520990/at-16-making-a-trek-to-make-the-63-march-on-washington>

***Weird, or Just Different?* (**[**Audio Recording**](https://vimeo.com/257150269)**)**

***By Derek Sivers***

|  |  |
| --- | --- |
| **Vocabulary:*** downbeat – the note in music that is played with the greatest force or accent
* accurate – without any mistakes; correct
 | **Notes:**  |
| ***Weird, or just different?*** |
| 1 | So, imagine you're standing on a street anywhere in  |
| 2 | America and a Japanese man comes up to you and says,  |
| 3 | "Excuse me, what is the name of this block?" And you say,  |
| 4 | "I'm sorry, well, this is Oak Street, that's Elm Street. This is  |
| 5 | 26th, that's 27th." He says, "OK, but what is the name of  |
| 6 | that block?" You say, "Well, blocks don't have names.  |
| 7 | Streets have names; blocks are just the unnamed spaces in |  |
| 8 | between streets." He leaves, a little confused and  |  |
| 9 | disappointed. |  |
| 10 | So, now imagine you're standing on a street, anywhere  |  |
| 11 | in Japan, you turn to a person next to you and say, |  |
| 12 | "Excuse me, what is the name of this street?" They say,  |  |
| 13 | "Oh, well that's Block 17 and this is Block 16." And you say,  |  |
| 14 | "OK, but what is the name of this street?" |  |
| 15 | And they say, "Well, streets don't have names. Blocks  |  |
| 16 | have names. Just look at Google Maps here. There's Block  |  |
|  |  | **Notes:** |
| 17 | 14, 15, 16, 17, 18, 19. All of these blocks have names, and |  |
| 18 | the streets are just the unnamed spaces in between the  |  |
| 19 | blocks. |  |
| 20 | And you say then, "OK, then how do you know your  |  |
| 21 | home address?" |  |
| 22 | He said, "Well, easy, this is District Eight. There's Block  |  |
| 23 | 17, house number one." You say, "OK, but walking around  |  |
| 24 | the neighborhood, I noticed that the house numbers don't  |  |
| 25 | go in order." |  |
| 26 | He says, "Of course they do. They go in the order in  |  |
| 27 | which they were built. The first house ever built on a block  |  |
| 28 | is house number two. Third is house number three. It's |  |
| 29 | easy. It's obvious." |  |
| 30 | So, I love that sometimes we need to go to the opposite  |  |
| 31 | side of the world to realize assumptions we didn't even  |  |
| 32 | know we had, and realize that the opposite of them may  |  |
| 33 | also be true.[[6]](#footnote-6) |  |
| 34 | So, for example, there are doctors in China who believe  |  |
| 35 | that it's their job to keep you healthy. So, any month you  |  |
| 36 | are healthy you pay them, and when you're sick you don't  |  |
| 37 | have to pay them because they failed at their job. They get  |  |
| 38 | rich when you're healthy, not sick.  |  |
| 39 | In most music, we think of the "one" as the downbeat,  |  |
| 40 | the beginning of the musical phrase: one, two, three, four.  |  |
|  |  | **Notes:** |
| 41 | But in West African music, the "one" is thought of as the  |  |
| 42 | end of the phrase, like the period at the end of a sentence.  |  |
| 43 | So, you can hear it not just in the phrasing, but the way  |  |
| 44 | they count off their music: two, three, four, one. |  |
| 45 | And this map is also accurate. |  |
| 46 | There's a saying that whatever true thing you can say  |  |
| 47 | about India, the opposite is also true. So, let's never forget,  |  |
| 48 | whether at TED, or anywhere else, that whatever brilliant  |  |
| 49 | ideas you have or hear, that the opposite may also be true. |  |
| 50 | Domo arigato gozaimashita. |  |
|  |  |  |

***Weird, or Just Different?***

***By Derek Sivers***

Checking for Understanding

1. What did the author mean when he said: “sometimes we need to go to the opposite side of the world to realize assumptions we didn't even know we had, and realize that the opposite of them may also be true”?
2. Identify three details from the story that support Derek Sivers’ main idea.
3. Compare and Contrast the way the Japanese and U.S. identify their addresses.

<http://www.ted.com/talks/derek_sivers_weird_or_just_different.html>

***Try Something New for 30 Days* (**[**Audio Recording**](https://vimeo.com/257150289)**)**

***By Matt Cutts***

|  |  |
| --- | --- |
| **Vocabulary:*** philosopher – a person who studies ideas
* Kilimanjaro – the tallest mountain in Africa
* adventurous – someone who wants new and exciting activities
* dwelling ­– where you live
* memorable – something that is easy to remember
 | **Notes:**  |
| ***Try something new for 30 days*** |
| 1 | A few years ago, I felt like I was stuck in a rut, so I decided  |
| 2 | to follow in the footsteps of the great American  |
| 3 | philosopher, Morgan Spurlock, and try something new for 30  |
| 4 | days. The idea is actually pretty simple. Think about  |
| 5 | something you've always wanted to add to your life and try  |
| 6 | it for the next 30 days. It turns out, 30 days is just about  |
| 7 | the right amount of time to add a new habit or subtract a  |  |
| 8 | habit -- like watching the news -- from your life. |  |
| 9 | There's a few things I learned while doing these 30-day  |  |
| 10 | challenges. The first was, instead of the months flying by,  |  |
| 11 | forgotten, the time was much more memorable. This was  |  |
| 12 | part of a challenge I did to take a picture every day for a  |  |
|  |  | **Notes:** |
| 13 | month. And I remember exactly where I was and what I was  |  |
| 14 | doing that day. I also noticed that as I started to do more |  |
| 15 | and harder 30-day challenges, my self-confidence grew. I  |  |
| 16 | went from desk-dwelling computer nerd to the kind of guy  |  |
| 17 | who bikes to work -- for fun. Even last year, I ended up  |  |
| 18 | hiking up Mt. Kilimanjaro, the highest mountain in Africa. I  |  |
| 19 | would never have been that adventurous before I started  |  |
| 20 | my 30-day challenges. |  |
| 21 | I also figured out that if you really want something badly  |  |
| 22 | enough, you can do anything for 30 days. Have you ever  |  |
| 23 | wanted to write a novel? Every November, tens of  |  |
| 24 | thousands of people try to write their own 50,000-word  |  |
| 25 | novel from scratch in 30 days. It turns out, all you have to  |  |
| 26 | do is write 1,667 words a day for a month. So I did. By the  |  |
| 27 | way, the secret is not to go to sleep until you've written  |  |
| 28 | your words for the day. You might be sleep-deprived, but  |  |
| 29 | you'll finish your novel. Now is my book the next great  |  |
| 30 | American novel? No. I wrote it in a month. It's awful. But for  |  |
| 31 | the rest of my life, if I meet John Hodgman at a TED party, I  |  |
| 32 | don't have to say, "I'm a computer scientist." No, no, if I  |  |
| 33 | want to, I can say, "I'm a novelist." |  |
| 34 | So here's one last thing I'd like to mention. I learned that  |  |
| 35 | when I made small, sustainable changes, things I could  |  |
| 36 | keep doing, they were more likely to stick.[[7]](#footnote-7) There's nothing  |  |
|  |  | **Notes:** |
| 37 | wrong with big, crazy challenges. In fact, they're a ton of  |  |
| 38 | fun. But they're less likely to stick. When I gave up sugar for  |  |
| 39 | 30 days, day 31 looked like this. |  |
| 40 | So here's my question to you: What are you waiting for? I  |  |
| 41 | guarantee you the next 30 days are going to pass whether  |  |
| 42 | you like it or not, so why not think about something you  |  |
| 43 | have always wanted to try and give it a shot for the next 30  |  |
| 44 | days. |  |
| 45 | Thanks. |  |

***Try Something New for 30 Days***

***By Matt Cutts***

Checking for Understanding

1. Why did Matt Cutts suggest we should “try something new for 30 days”?
2. What are two examples of new things that Matt tried for 30 days?
3. What did Matt Cutts mean when he said, “I learned that when I made small, sustainable changes, things I could keep doing, they were more likely to stick.”

<http://www.ted.com/talks/matt_cutts_try_something_new_for_30_days.html>

***Photos From a Storm Chaser* (**[**Audio Recording**](https://vimeo.com/257150288)**)**

**By: Camille Seaman**

|  |  |
| --- | --- |
| **Vocabulary:*** witnessing – to see something happen
* movement – the way storms travel in the wind
* capable – able to do that thing well
* producing – to make something
* exploration – to look at something carefully to learn more about it
* perspire – to sweat
* ominous – a sign something bad is going to happen
* tactile – being able to touch or feel something
 | **Notes:**  |
| **Photos from a storm chaser** |
| 1 | Everything is interconnected. As a Shinnecock Indian, I  |
| 2 | was raised to know this. We are a small fishing tribe  |
| 3 | situated on the southeastern tip of Long Island [near the town](http://www.ted.com/talks/camille_seaman_photos_from_a_storm_chaser.html#12745)  |
| 4 | of Southampton in New York. |
| 5 | When I was a little girl, my grandfather took me to sit  |
| 6 | outside in the sun on a hot summer day. There were no  |
| 7 | clouds in the sky. And after a while I began to perspire.  |  |
| 8 | And he pointed up to the sky, and he said, "Look, do you  |  |
| 9 | see that? That's part of you up there. That's your water that  |  |
|  |  | **Notes:** |
| 10 | helps to make the cloud that becomes the rain that feeds  |  |
| 11 | the plants that feeds the animals." |  |
| 12 | In my continued exploration of subjects in nature that  |  |
| 13 | have the ability to illustrate the interconnection of all life, I  |  |
| 14 | started storm chasing in 2008 after my daughter said,  |  |
| 15 | "Mom, you should do that." |  |
| 16 | And so three days later, driving very fast, I found myself  |  |
| 17 | stalking a single type of giant cloud called the super cell,  |  |
| 18 | capable of producing grapefruit-size hail and spectacular  |  |
| 19 | tornadoes, although only two percent actually do.[[8]](#footnote-8) These  |  |
| 20 | clouds can grow so big, up to 50 miles wide and reach up  |  |
| 21 | to 65,000 feet into the atmosphere. They can grow so big,  |  |
| 22 | blocking all daylight, making it very dark and ominous  |  |
| 23 | standing under them. |  |
| 24 | Storm chasing is a very tactile experience. There's a  |  |
| 25 | warm, moist wind blowing at your back and the smell of  |  |
| 26 | the earth, the wheat, the grass, the charged particles. And  |  |
| 27 | then there are the colors in the clouds of hail forming, the  |  |
| 28 | greens and the turquoise blues. I've learned to respect the  |  |
| 29 | lightning. My hair used to be straight. |  |
| 30 | I'm just kidding. |  |
| 31 | What really excites me about these storms is their  |  |
| 32 | movement, the way they swirl and spin and undulate, with  |  |
| 33 | their lava lamp-like mammatus clouds. They become lovely  |  |
|  |  | **Notes:** |
| 34 | monsters. |  |
| 35 | When I'm photographing them, I cannot help but  |  |
| 36 | remember my grandfather's lesson. As I stand under them,  |  |
| 37 | I see not just a cloud, but understand that what I have the  |  |
| 38 | privilege to witness is the same forces, the same process in  |  |
| 39 | a small-scale version that helped to create our galaxy, our  |  |
| 40 | solar system, our sun and even this very planet. |  |
| 41 | All my relations.  |  |
| 42 | Thank you.  |  |

***Photos From a Storm Chaser***

**By: Camille Seaman**

Checking for Understanding

1. What did you learn about the giant cloud called the Super Cell?
2. According to the author, what are some ways that “everything is interconnected”?
3. How is storm chasing a “tactile experience”?

<http://www.ted.com/talks/camille_seaman_photos_from_a_storm_chaser.html>

***Finding Planets Around Other Stars* (**[**Audio Recording**](https://vimeo.com/257150294)**)**

**By: Lucianne Walkowicz**

|  |  |
| --- | --- |
| **Vocabulary:*** searches – looks for something
* decades ­– ten-year-long periods
* perspective – a way of thinking about something that gives a better understanding
* potential – something that can be true in the future
* suss – to understand; grasp
 | **Notes:**  |
| ***Finding planets around other stars*** |
| 1 | Planetary systems outside our own are like distant cities  |
| 2 | whose lights we can see twinkling, but whose streets we  |
| 3 | can't walk. By studying those twinkling lights though, we can  |
| 4 | learn about how stars and planets interact to form their own  |
| 5 | ecosystem and make habitats that are amenable to life. In  |
| 6 | this image of the Tokyo skyline, I've hidden data from the  |
| 7 | newest planet-hunting space telescope on the block, the  |  |
| 8 | Kepler Mission. Can you see it? There we go. This is just a  |  |
| 9 | tiny part of the sky the Kepler stares at, where it searches  |  |
| 10 | for planets by measuring the light from over 150,000 stars,  |  |
| 11 | all at once, every half hour, and very precisely. And what  |  |
| 12 | we're looking for is the tiny dimming of light that is caused  |  |
|  |  | **Notes:** |
| 13 | by a planet passing in front of one of these stars and  |  |
| 14 | blocking some of that starlight from getting to us. In just  |  |
| 15 | over two years of operations, we've found over 1,200  |  |
| 16 | potential new planetary systems around other stars. To  |  |
| 17 | give you some perspective, in the previous two decades of  |  |
| 18 | searching, we had only known about 400 prior to Kepler. |  |
| 19 | When we see these little dips in the light, we can  |  |
| 20 | determine a number of things. For one thing, we can  |  |
| 21 | determine that there's a planet there, but also how big that  |  |
| 22 | planet is and how far it is away from its parent star. That  |  |
| 23 | distance is really important because it tells us how much  |  |
| 24 | light the planet receives overall. And that distance and  |  |
| 25 | knowing that amount of light is important because it's a  |  |
| 26 | little like you or I sitting around a campfire: You want to be  |  |
| 27 | close enough to the campfire so that you're warm, but not  |  |
| 28 | so close that you're too toasty and you get burned. |  |
| 29 | However, there's more to know about your parent star  |  |
| 30 | than just how much light you receive overall. And I'll tell  |  |
| 31 | you why. This is our star. This is our Sun. It's shown here in  |  |
| 32 | visible light. That’s the light that you can see with your own  |  |
| 33 | human eyes. You'll notice that it looks pretty much like the  |  |
| 34 | iconic yellow ball -- that Sun that we all draw when we're  |  |
| 35 | children. But you'll notice something else, and that's that  |  |
| 36 | the face of the Sun has freckles. These freckles are called  |  |
| 37 | sunspots, and they are just one of the manifestations of the  |  |
|  |  | **Notes:** |
| 38 | Sun's magnetic field. They also cause the light from the star  |  |
| 39 | to vary. And we can measure this very, very precisely with  |  |
| 40 | Kepler and trace their effects. |  |
| 41 | However, these are just the tip of the iceberg. If we had  |  |
| 42 | UV eyes or X-ray eyes, we would really see the dynamic and  |  |
| 43 | dramatic effects of our Sun's magnetic activity -- the kind of  |  |
| 44 | thing that happens on other stars as well. Just think, even  |  |
| 45 | when it's cloudy outside, these kinds of events are  |  |
| 46 | happening in the sky above you all the time. So when we  |  |
| 47 | want to learn whether a planet is habitable, whether it  |  |
| 48 | might be amenable to life, we want to know not only how  |  |
| 49 | much total light it receives and how warm it is, but we want  |  |
| 50 | to know about its space weather -- this high-energy  |  |
| 51 | radiation, the UV and the X-rays that are created by its star  |  |
| 52 | and that bathe it in this bath of high-energy radiation. |  |
| 53 | And so, we can't really look at planets around other  |  |
| 54 | stars in the same kind of detail that we can look at planets  |  |
| 55 | in our own solar system. I'm showing here Venus, Earth and  |  |
| 56 | Mars --three planets in our own solar system that are  |  |
| 57 | roughly the same size, but only one of which is really a  |  |
| 58 | good place to live. But what we can do in the meantime is  |  |
| 59 | measure the light from our stars and learn about this  |  |
| 60 | relationship between the planets and their parent stars to  |  |
| 61 | suss out clues about which planets might be good places to  |  |
| 62 | look for life in the universe. |  |
|  |  | **Notes:** |
| 63 | Kepler won't find a planet around every single star it  |  |
| 64 | looks at. But really, every measurement it makes is  |  |
| 65 | precious, because it's teaching us about the relationship  |  |
| 66 | between stars and planets, and how it's really the starlight  |  |
| 67 | that sets the stage for the formation of life in the universe.[[9]](#footnote-9)  |  |
| 68 | While it's Kepler the telescope, the instrument that stares,  |  |
| 69 | it's we, life, who are searching. |  |
| 70 | Thank you. |  |

***Finding Planets Around Other Stars***

**By: Lucianne Walkowicz**

Checking for Understanding

1. What is the Kepler Mission? How has it impacted astronomy (the study of stars)?
2. What can scientists learn from studying the “tiny dimming of light that is caused by a planet passing in front of one of these stars”?
3. What does the word “suss out” mean in the following sentence:

“But what we can do in the meantime is measure the light from our stars and learn about this relationship between the planets and their parent stars to suss out clues about which planets might be good places to look for life in the universe.”

<http://www.ted.com/talks/lucianne_walkowicz_finding_planets_around_other_stars.html>

***Could a Saturn Moon Harbor Life?* (**[**Audio Recording**](https://vimeo.com/257175861)**)**

**By: Carolyn Porco**

|  |  |
| --- | --- |
| **Vocabulary:*** intervening – the thing in between two other things
* circumstance – how things are
* onset – the beginning of something
* cyanide – a chemical
* sustain – to give what is needed to stay alive
* erupting – bursting through
 | **Notes:**  |
| *Could a Saturn moon harbor life?* |
| 1 | Two years ago here at TED I reported that we had  |
| 2 | discovered at Saturn, with the Cassini Spacecraft, an  |
| 3 | anomalously warm and geologically active region at the  |
| 4 | southern tip of the small Saturnine moon Enceladus, seen  |
| 5 | here. This region seen here for the first time in the Cassini  |
| 6 | image taken in 2005. This is the South Polar Region, with  |
| 7 | the famous tiger-stripe fractures crossing the South Pole.  |  |
| 8 | And seen just recently in late 2008, here is that region  |  |
| 9 | again, now half in darkness because the southern  |  |
| 10 | hemisphere is experiencing the onset of August and  |  |
| 11 | eventually winter. |  |
| 12 | And I also reported that we'd made this mind-blowing  |  |
|  |  | **Notes:** |
| 13 | discovery -- this once-in-a-lifetime discovery of towering  |  |
| 14 | towering jets erupting from those fractures at the south  |  |
| 15 | pole, consisting of tiny water ice crystals accompanied by  |  |
| 16 | water vapor and simple organic compounds like carbon  |  |
| 17 | dioxide and methane. And at that time two years ago I  |  |
| 18 | mentioned that we were speculating that these jets might  |  |
| 19 | in fact be geysers, and erupting from pockets or chambers  |  |
| 20 | of liquid water underneath the surface, but we weren't  |  |
| 21 | really sure. However, the implications of those results -- of  |  |
| 22 | a possible environment within this moon that could  |  |
| 23 | support prebiotic chemistry, and perhaps life itself -- were  |  |
| 24 | so exciting that, in the intervening two years, we have  |  |
| 25 | focused more on Enceladus. |  |
| 26 | We've flown the Cassini Spacecraft by this moon now  |  |
| 27 | several times, flying closer and deeper into these jets, into  |  |
| 28 | the denser regions of these jets, so that now we have come  |  |
| 29 | away with some very precise compositional measurements.  |  |
| 30 | And we have found that the organic compounds coming  |  |
| 31 | from this moon are in fact more complex than we  |  |
| 32 | previously reported. While they're not amino acids, we're  |  |
| 33 | now finding things like propane and benzene, hydrogen  |  |
| 34 | cyanide, and formaldehyde. And the tiny water crystals here  |  |
| 35 | now look for all the world like they are frozen droplets of  |  |
| 36 | salty water, which is a discovery that suggests that not only  |  |
| 37 | do the jets come from pockets of liquid water, but that that  |  |
|  |  | **Notes:** |
| 38 | liquid water is in contact with rock. And that is a  |  |
| 39 | circumstance that could supply the chemical energy and  |  |
| 40 | the chemical compounds needed to sustain life. |  |
| 41 | So we are very encouraged by these results. And we are  |  |
| 42 | much more confident now than we were two years ago that  |  |
| 43 | we might indeed have on this moon, under the south pole,  |  |
| 44 | an environment or a zone that is hospitable to living  |  |
| 45 | organisms.[[10]](#footnote-10) Whether or not there are living organisms  |  |
| 46 | there, of course, is an entirely different matter. And that  |  |
| 47 | will have to await the arrival, back at Enceladus, of the  |  |
| 48 | space crafts, hopefully sometime in the near future,  |  |
| 49 | specifically equipped to address that particular question.  |  |
| 50 | But in the meantime I invite you to imagine the day when  |  |
| 51 | we might journey to the Saturnine system, and visit the  |  |
| 52 | Enceladus interplanetary geyser park, just because we can. |  |
| 53 | Thank you. |  |

***Could a Saturn Moon Harbor Life?***

**By: Carolyn Porco**

Checking for Understanding

1. What “mind-blowing discovery” was made on the Saturnine moon Enceladus?
2. How was this discovery made?
3. What makes this a “mind-blowing discovery”?

[http://www.ted.com/talks/carolyn\_porco\_could\_a\_saturn\_moon\_harbor\_life.html - 185000](http://www.ted.com/talks/carolyn_porco_could_a_saturn_moon_harbor_life.html#185000)

***Winter Dusk* (**[**Audio Recording**](https://vimeo.com/257318335)**)**

**By: R. K. Munkittrick**

|  |  |
| --- | --- |
| **Vocabulary:*** prospect – a view, how things look
* gale – a strong wind
 | **Notes:**  |
| ***Winter Dusk*** |
| 1 | The prospect is bare and white, |
| 2 | And the air is crisp and chill; |
| 3 | While the ebon wings of night |
| 4 | Are spread on the distant hill. |
|  |  |
| 5 | The roar of the stormy sea |
| 6 | Seem the dirges shrill and sharp |  |
| 7 | That winter plays on the tree -  |  |
| 8 | His wild Æolian harp.[[11]](#footnote-11) |  |
|  |  |  |
| 9 | In the pool that darkly creeps |  |
| 10 | In ripples before the gale, |  |
| 11 | A star like a lily sleeps |  |
| 12 | And wiggles its silver tail. |  |

***Winter Dusk***

**By: R. K. Munkittrick**

Checking for Understanding

1. What setting is the author describing?  Support your answer with words or phrases from the poem.
2. Identify an example of personification in this poem. Explain what is being personified and how it is being personified.

<http://www.public-domain-poetry.com/r-k-munkittrick/winter-dusk-38910>

***The Mystic Meaning* (**[**Audio Recording**](https://vimeo.com/257318339)**)**

**By: Clark Ashton Smith**

|  |  |
| --- | --- |
| **Vocabulary:*** amid – in the middle of something
* vain – to try with no success
* tidings – news that make people feel glad
* lurk – hiding nearby in a creepy way
 | **Notes:**  |
| ***The Mystic Meaning*** |
| 1 | Alas! That we are deaf and blind |
| 2 | To meanings all about us hid! |
| 3 | What secrets lurk the woods amid? |
| 4 | What prophecies are on the wind? |
|  |  |
| 5 | What tidings do the billows bring? |
| 6 | And cry in vain upon the strand? |  |
| 7 | If we might only understand |  |
| 8 | The brooklet's cryptic murmuring![[12]](#footnote-12) |  |
|  |  |  |
| 9 | The tongues of earth and air are strange. |  |
| 10 | And yet (who knows?) one little word |  |
| 11 | Learned from the language of the bird |  |
| 12 | Might make us lords of Fate and Change! |  |

***The Mystic Meaning***

**By: Clark Ashton Smith**

Checking for Understanding

1. Where does the author think you should look for “The Mystic Meaning”?
2. What message is the author trying to express in this poem?

<http://www.public-domain-poetry.com/clark-ashton-smith/mystic-meaning-38857>

***Shake, Mulleary And Go-Ethe* (**[**Audio Recording**](https://vimeo.com/257318342)**)**

**By: Henry Cuyler Bunner**

|  |  |
| --- | --- |
| **Vocabulary:*** dramatist – someone who writes plays
* refrain – to stop yourself from doing something
* busts – a statue that begins at the head and stops in the upper chest
* haughty – in a rude way
 | **Notes:**  |
| ***Shake, Mulleary And Go-Ethe*** |
| 1 | I have a bookcase, which is what |
| 2 | Many much better men have not. |
| 3 | There are no books inside, for books, |
| 4 | I am afraid, might spoil its looks. |
| 5 | But I've three busts, all second-hand, |
| 6 | Upon the top. You understand |
| 7 | I could not put them underneath - Shake, Mulleary and  |  |
| 8 | Go-ethe. |  |
|  |  |  |
| 9 | Shake was a dramatist of note; |  |
| 10 | He lived by writing things to quote, |  |
| 11 | He long ago put on his shroud: |  |
| 12 | Some of his works are rather loud. |  |
|  |  | **Notes:** |
| 13 | His bald-spot's dusty, I suppose. |  |
| 14 | I know there's dust upon his nose. |  |
| 15 | I'll have to give each nose a sheath - Shake, Mulleary and  |  |
| 16 | Go-ethe. |  |
|  |  |  |
| 17 | Mulleary's line was quite the same; |  |
| 18 | He has more hair, but far less fame.  |  |
| 19 | I would not from that fame retrench - |  |
| 20 | But he is foreign, being French. |  |
| 21 | Yet high his haughty head he heaves, |  |
| 22 | The only one done up in leaves, |  |
| 23 | They're rather limited on wreath - Shake, Mulleary and  |  |
| 24 | Go-ethe. |  |
|  |  |  |
| 25 | Go-ethe wrote in the German tongue: |  |
| 26 | He must have learned it very young. |  |
| 27 | His nose is quite a butt for scoff, |  |
| 28 | Although an inch of it is off. |  |
| 29 | He did quite nicely for the Dutch; |  |
| 30 | But here he doesn't count for much. |  |
| 31 | They all are off their native heath - Shake, Mulleary and  |  |
| 32 | Go-ethe. |  |
|  |  |  |
| 33 | They sit there, on their chests, as bland |  |
| 34 | As if they were not second-hand. |  |
|  |  | **Notes:** |
| 35 | I do not know of what they think, |  |
| 36 | Nor why they never frown or wink, |  |
|  |  |  |
| 37 | But why from smiling they refrain |  |
| 38 | I think I clearly can explain: |  |
| 39 | They none of them could show much teeth - Shake,  |  |
| 40 | Mulleary and Go-ethe. |  |

***Shake, Mulleary And Go-Ethe***

**By: Henry Cuyler Bunner**

Checking for Understanding

1. How does the author use repetition in this poem?
2. What do you notice about the structure of this poem?
3. What are the similarities and differences of each stanza?

<http://www.public-domain-poetry.com/henry-cuyler-bunner/shake-mulleary-and-go-ethe-38908>

***I Saw A Ship A-Sailing* (**[**Audio Recording**](https://vimeo.com/257318344)**)**

**By: Mother Goose**

|  |  |
| --- | --- |
| **Vocabulary:*** laden – carrying a heavy load
* hold – the hollow lower part of a ship where things are stored
 | **Notes:**  |
| ***I Saw A Ship A-Sailing*** |
| 1 | I saw a ship a-sailing, |
| 2 | A-sailing on the sea; |
| 3 | And, oh! it was all laden |
| 4 | With pretty things for thee! |
|  |  |
| 5 | There were candies in the cabin, |
| 6 | And apples in the hold; |
| 7 | The sails were made of silk, |  |
| 8 | And the masts were made of gold.[[13]](#footnote-13) |  |
|  |  |  |
| 9 | The four-and-twenty sailors |  |
| 10 | That stood between the decks, |  |
| 11 | Were four-and-twenty white mice, |  |
| 12 | With chains about their necks. |  |
|  |  |  |
|  |  | **Notes:** |
| 13 | The captain was a duck, |  |
| 14 | With a packet on his back; |  |
| 15 | And when the ship began to move, |  |
| 16 | The captain cried, “Quack, quack!” |  |

***I Saw A Ship A-Sailing***

**By: Mother Goose**

Checking for Understanding

1. What is the mood of this poem? Please find examples in the text which illustrate the mood.
2. What do you notice about the rhythm of this poem?
3. How does the author use rhyme in this poem?

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#Page_25>

***Time for Everything* (**[**Audio Recording**](https://vimeo.com/257318349)**)**

**By: Alden Arthur Knipe**

|  |  |
| --- | --- |
| **Vocabulary:*** None in this poem
 | **Notes:**  |
| ***Time for Everything*** |
| 1 | There’s a time to run and a time to walk; |
| 2 | There’s a time for silence, a time for talk; |
| 3 | There’s a time for work and a time for play; |
| 4 | There’s a time for sleep at the close of day. |
| 5 | There’s a time for everything you do, |
| 6 | For children and for grown-ups, too. |
| 7 | A time to stand up and a time to sit,— |  |
| 8 | But see that the time and actions fit.[[14]](#footnote-14) |  |

***Time for Everything***

**By: Alden Arthur Knipe**

Checking for Understanding

1. How did the author use rhyme and repetition in this poem?
2. What did the author mean by the phrase, “But see that the time and actions fit”?

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#TIMEFOR>

***Old Ironsides* (**[**Audio Recording**](https://vimeo.com/257318353)**)**

**By: Oliver Wendell Holmes, Sr.**

|  |  |
| --- | --- |
| **Vocabulary:*** ensign – a flag that shows where the ship is from
* meteor – a piece of rock from outer space that can fall to earth
* vanquished – beaten in a battle or war
* victor – the winner in a battle or game
* hulk – something large
 | **Notes:**  |
| ***Old Ironsides*** |
| 1 | Aye tear her tattered ensign down |
| 2 | long has it waved on high, |
| 3 | And many an eye has danced to see |
| 4 | That banner in the sky; |
| 5 | Beneath it rung the battle shout, |
| 6 | And burst the cannon's roar;-- |
| 7 | The meteor of the ocean air |  |
| 8 | Shall sweep the clouds no more.[[15]](#footnote-15) |  |
|  |  |  |
| 9 | Her deck, once red with heroes' blood, |  |
| 10 | Where knelt the vanquished foe, |  |
|  |  | **Notes:** |
| 11 | When winds were hurrying o'er the flood, |  |
| 12 | And waves were white below, |  |
| 13 | No more shall feel the victor's tread, |  |
| 14 | Or know the conquered knee;-- |  |
| 15 | The harpies of the shore shall pluck |  |
| 16 | The eagle of the sea! |  |
|  |  |  |
| 17 | Oh, better that her shattered hulk |  |
| 18 | Should sink beneath the wave; |  |
| 19 | Her thunders shook the mighty deep, |  |
| 20 | And there should be her grave; |  |
| 21 | Nail to the mast her holy flag, |  |
| 22 | Set every threadbare sail, |  |
| 23 | And give her to the god of storms, |  |
| 24 | The lightning and the gale! |  |

***Old Ironsides***

**By: Oliver Wendell Holmes, Sr.**

Checking for Understanding

1. What do you think this poem is describing?
2. How does the author use rhythm and rhyme in this poem?

[http://en.wikipedia.org/wiki/Old\_Ironsides\_(poem)](http://en.wikipedia.org/wiki/Old_Ironsides_%28poem%29)

***The Butterfly* (**[**Audio Recording**](https://vimeo.com/257318355)**)**

**By: Jane and Ann Taylor**

|  |  |
| --- | --- |
| **Vocabulary:*** idle – not being used; not active
* rove – to move from place to place
 | **Notes:**  |
| ***The Butterfly*** |
| 1 | The Butterfly, an idle thing, |
| 2 | Nor honey makes, nor yet can sing,  |
| 3 | As do the bee and bird; |
| 4 | Nor does it, like the prudent ant, |
| 5 | Lay up the grain for times of want, |
| 6 | A wise and cautious hoard. |
|  |  |  |
| 7 | My youth is but a summer's day: |  |
| 8 | Then like the bee and ant I'll lay |  |
| 9 | A store of learning by; |  |
| 10 | And though from flower to flower I rove, |  |
| 11 | My stock of wisdom I'll improve |  |
| 12 | Nor be a butterfly. |  |

***The Butterfly***

**By: Jane and Ann Taylor**

Checking for Understanding

1. How does the author compare the butterfly to the bee, bird and ant?
2. How does the author feel about the butterfly?

<http://www.gutenberg.org/files/42947/42947-h/42947-h.htm#Page_27>

***Jabberwocky* (**[**Audio Recording**](https://vimeo.com/257318357)**)**

**By:** [**Lewis**](http://rpo.library.utoronto.ca/poets/carroll-lewis) **Carroll**

|  |  |
| --- | --- |
| **Vocabulary:*** sought – looked for
 | **Notes:**  |
| ***Jabberwocky*** |
| 1 | Twas brillig, and the slithy toves |
| 2 | Did gyre and gimble in the wabe; |
| 3 | All mimsy were the borogoves, |
| 4 | And the mome raths outgrabe. |
|  |  |
| 5 | "Beware the Jabberwock, my son! |
| 6 | The jaws that bite, the claws that catch! |  |
| 7 | Beware the Jubjub bird, and shun |  |
| 8 | The frumious Bandersnatch!" |  |
|  |  |  |
| 9 | He took his vorpal sword in hand: |  |
| 10 | Long time the manxome foe he sought -- |  |
| 11 | So rested he by the Tumtum tree. |  |
| 12 | And stood awhile in thought. |  |
|  |  |  |
| 13 | And as in uffish thought he stood, |  |
| 14 | The Jabberwock, with eyes of flame, |  |
|  |  | **Notes:** |
| 15 | Came wiffling through the tulgey wood, |  |
| 16 | And burbled as it came! |  |
|  |  |  |
| 17 | One, two! One, two! And through and through |  |
| 18 | The vorpal blade went snicker-snack! |  |
| 19 | He left it dead, and with its head |  |
| 20 | He went galumphing back. |  |
|  |  |  |
| 21 | "And hast thou slain the Jabberwock? |  |
| 22 | Come to my arms, my beamish boy! |  |
| 23 | frabjous day! Callooh! Callay!" |  |
| 24 | He chortled in his joy. |  |
|  |  |  |
| 25 | 'Twas brillig, and the slithy toves |  |
| 26 | Did gyre and gimble in the wabe; |  |
| 27 | All mimsy were the borogoves, |  |
| 28 | And the mome raths outgrabe. |  |

***Jabberwocky***

**By** [**Lewis**](http://rpo.library.utoronto.ca/poets/carroll-lewis) **Carroll**

Checking for Understanding

1. How does the author’s use of nonsense words impact the reader’s understanding of the text?
2. How would you describe the mood of the text? Use evidence from the text to support your answer.

<http://rpo.library.utoronto.ca/poems/jabberwocky>

***The Hares and the Frogs* (**[**Audio Recording**](https://vimeo.com/257404986)**)**

**By: Aesop**

|  |  |
| --- | --- |
| **Vocabulary:*** continual – not stopping or ending
* persecuted – to treat someone in a cruel or mean way
* scuttled – to run away
* state – a way of living
 | **Notes:**  |
| ***The Hares and the Frogs*** |
| 1 | The Hares were so persecuted by the other beasts, they  |
| 2 | did not know where to go. As soon as they saw a single  |
| 3 | animal approach them, off they used to run. One day they  |
| 4 | saw a troop of wild Horses stampeding about, and in quite  |
| 5 | a panic all the Hares scuttled off to a lake hard by,  |
| 6 | determined to drown themselves rather than live in such a  |
| 7 | continual state of fear.[[16]](#footnote-16) But just as they got near the bank  |  |
| 8 | of the lake, a troop of Frogs, frightened in their turn by the  |  |
| 9 | approach of the Hares scuttled off, and jumped into the |  |
| 10 | water. "Truly," said one of the Hares, "things are not so  |  |
| 12 | bad as they seem: |  |
| 13 | "There is always someone worse off than yourself." |  |

***The Hares and the Frogs***

**By Aesop**

Checking for Understanding

1. What does the word, “persecuted”, mean in this passage? Use information from the text to support your answer.
2. How would you describe the hares in this story?
3. What does the moral of the story mean? How else could you word it?

<http://www.aesopfables.com/cgi/aesop1.cgi?2&TheHaresandtheFrogs2&&harefrog2.ram>

***The Hare and the Hound* (**[**Audio Recording**](https://vimeo.com/257436778)**)**

**By: Aesop**

|  |  |
| --- | --- |
| **Vocabulary:*** necessity – something that is needed for survival
 | **Notes:**  |
| ***The Hare and the Hound*** |
| 1 | A hound started a Hare from his lair, but after a long run, |
| 2 | gave up the chase. A goat-herd seeing him stop, mocked  |
| 3 | him, saying "The little one is the best runner of the two." The  |
| 4 | Hound replied, "You do not see the difference between us: I  |
| 5 | was only running for a dinner, but he for his life."[[17]](#footnote-17) |
|  |  |
| 6 | Necessity is our strongest weapon. |

***The Hare and the Hound***

**By: Aesop**

Checking for Understanding

1. What did the Hound mean when he said, "You do not see the difference between us: I was only running for a dinner, but he for his life”?
2. What does the moral of the story mean? How else could you word it?

<http://www.aesopfables.com/cgi/aesop1.cgi?2&TheHareandtheHound&&harehoun2.ram>

***The Fisher and the Little Fish* (**[**Audio Recording**](https://vimeo.com/257436785)**)**

**By: Aesop**

|  |  |
| --- | --- |
| **Vocabulary:*** prospect – something good that might happen in the future
* nay – old fashioned word for no
 | **Notes:**  |
| ***The Fisher and the Little Fish*** |
| 1 | It happened that a Fisher, after fishing all day, caught  |
| 2 | only a little fish. "Pray, let me go, master," said the Fish. "I  |
| 3 | am much too small for your eating just now. If you put me  |
| 4 | back into the river I shall soon grow, then you can make a  |
| 5 | fine meal off me.”[[18]](#footnote-18) |
|  |  |
| 6 | "Nay, nay, my little Fish," said the Fisher, "I have you  |
| 7 | now. I may not catch you hereafter." |  |
|  |  |  |
| 8 | A little thing in hand is worth more than a great thing in  |  |
| 9 | prospect. |  |

***The Fisher and the Little Fish***

**By: Aesop**

Checking for Understanding

1. What was the fish trying to do in this text?
2. What does the moral of the story mean? How else could you word it?

<http://www.aesopfables.com/cgi/aesop1.cgi?2&TheFisherandtheLittleFish&&fishrlit2.ram>

***The Two Crabs* (**[**Audio Recording**](https://vimeo.com/257436788)**)**

**By: Aesop**

|  |  |
| --- | --- |
| **Vocabulary:*** accustom – to get used to doing something a certain way
 | **Notes:**  |
| ***The Two Crabs*** |
| 1 | One fine day two Crabs came out from their home to take  |
| 2 | a stroll on the sand. "Child," said the mother, "you are  |
| 3 | walking very ungracefully. You should accustom yourself, to  |
| 4 | walking straight forward without twisting from side to side." |
|  |  |
| 5 | "Pray, mother," said the young one, "do but set the  |
| 6 | example yourself, and I will follow you."[[19]](#footnote-19) |
|  |  |  |
| 7 | Example is the best teacher. |  |

***The Two Crabs***

**By: Aesop**

Checking for Understanding

1. What does the young crab mean when it says, “set the example yourself, and I will follow you”?
2. What do you think of the moral, “Example is the best teacher”? How else could you word the moral of this story?

<http://www.aesopfables.com/cgi/aesop1.cgi?4&TheTwoCrabs&&twocrabs2.ram>

***The Cat and the Mouse* (**[**Audio Recording**](https://vimeo.com/257436789)**)**

**Edited by William Byron Forbush, et al**

|  |  |
| --- | --- |
| **Vocabulary:*** none for this poem
 | **Notes:**  |
| ***The Cat and the Mouse*** |
| 1 | The cat and the mouse |
| 2 | Played in the malt-house: |
|  |  |
| 3 | The cat bit the mouse’s tail off. “Pray, puss, give me my tail.”  |
| 4 | “No,” says the cat, “I’ll not give you your tail, till you go to  |
| 5 | the cow, and fetch me some milk.” |
|  |  |
| 6 | First she leaped, and then she ran, |
| 7 | Till she came to the cow, and thus began: |  |
|  |  |  |
| 8 | “Pray, Cow, give me milk, that I may give cat milk, that cat  |  |
| 9 | may give me my own tail again.” |  |
| 10 | “No,” said the cow, “I will give you no milk, till you go to the  |  |
| 11 | farmer, and get me some hay.” |  |
|  |  |  |
| 12 | First she leaped, and then she ran, |  |
| 13 | Till she came to the farmer, and thus began: |  |
|  |  | **Notes:** |
| 14 | “Pray, Farmer, give me hay, that I may give cow hay, that  |  |
| 15 | cow may give me milk, that I may give cat milk, that cat  |  |
| 16 | may give me my own tail again.” |  |
| 17 | “No,” said the farmer, “I’ll give you no hay, till you go to the  |  |
| 18 | butcher and fetch me some meat.” |  |
|  |  |  |
| 19 | First she leaped, and then she ran, |  |
| 20 | Till she came to the butcher, and thus began: |  |
|  |  |  |
| 21 | “Pray, Butcher, give me meat, that I may give farmer meat,  |  |
| 22 | that farmer may give me hay, that I may give cow hay, that  |  |
| 23 | cow may give me milk, that I may give cat milk, that cat  |  |
| 24 | may give me my own tail again.” |  |
| 25 | “No,” says the butcher, “I’ll give you no meat, till you go to  |  |
| 26 | the baker and fetch me some bread.” |  |
|  |  |  |
| 27 | First she leaped, and then she ran, |  |
| 28 | Till she came to the baker, and thus began: |  |
|  |  |  |
| 29 | “Pray, Baker, give me bread, that I may give butcher bread,  |  |
| 30 | that butcher may give me meat, that I may give farmer  |  |
| 31 | meat, that farmer may give me hay, that I may give cow  |  |
| 32 | hay, that cow may give me milk, that I may give cat milk,  |  |
| 33 | that cat may give me my own tail again.” |  |
|  |  |  |
|  |  | **Notes:** |
| 34 | “Yes,” says the baker, “I’ll give you some bread, |  |
| 35 | But if you eat my meal, I’ll cut off your head.” |  |
|  |  |  |
| 36 | Then the baker gave mouse bread, and mouse gave  |  |
| 37 | butcher bread, and butcher gave mouse meat, and mouse  |  |
| 38 | gave farmer meat, and farmer gave mouse hay, and mouse  |  |
| 39 | gave cow hay, and cow gave mouse milk, and mouse gave  |  |
| 40 | cat milk, and cat gave mouse her own tail again. |  |
|  |  |  |

***The Cat and the Mouse***

**Edited by: William Byron Forbush, et al.**

Checking for Understanding

1. How does the author use repetition in this story?
2. Please summarize this story.
3. Based on this story, how would you describe the mouse? What details in the story support your description?

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#Page_123>

***Teeny Tiny* (**[**Audio Recording**](https://vimeo.com/257436794)**)**

**Edited by: William Byron Forbush, et al.**

|  |  |
| --- | --- |
| **Vocabulary:*** Meadow – a field
 | **Notes:**  |
| ***Teeny Tiny*** |
| 1 | There was once upon a time a teeny-tiny woman who  |
| 2 | lived in a teeny-tiny house in a teeny-tiny village. Now, one  |
| 3 | day this teeny-tiny woman put on her teeny-tiny bonnet and  |
| 4 | went out of her teeny-tiny house to take a teeny-tiny walk.  |
| 5 | And when this teeny-tiny woman had gone a teeny-tiny way,  |
| 6 | she came to a teeny-tiny gate; so the teeny-tiny woman  |
| 7 | opened the teeny-tiny gate, and went into a teeny-tiny  |  |
| 8 | meadow.[[20]](#footnote-20) And when this teeny-tiny woman had got into the teeny-tiny meadow, she saw a teeny-tiny bone on a  |  |
| 9 | teeny-tiny stone, and the teeny-tiny woman said to her  |  |
| 10 | teeny-tiny self: |  |
|  |  |  |
| 11 | “This teeny-tiny bone will make me some teeny-tiny  |  |
| 12 | soup for my teeny-tiny supper.” So the teeny-tiny woman  |  |
| 13 | put the teeny-tiny bone into her teeny-tiny pocket, and  |  |
| 14 | went home to her teeny-tiny house. Now, when the teeny- |  |  |
|  |  |  |
|  |  | **Notes:** |
| 15 | tiny woman got home to her teeny-tiny house, she was a  |  |
| 16 | teeny-tiny bit tired; so she went up her teeny-tiny stairs to  |  |
| 17 | her teeny-tiny bed, and put the teeny-tiny bone into a  |  |
| 18 | teeny-tiny cupboard. |  |
|  |  |  |
| 19 | And when this teeny-tiny woman had been to sleep a  |  |
| 20 | teeny-tiny time, she was awakened by a teeny-tiny voice  |  |
| 21 | from the teeny-tiny cupboard, which said: |  |
|  |  |  |
| 22 | “GIVE ME MY BONE!” |  |
|  |  |  |
| 23 | And this teeny-tiny woman was a teeny-tiny bit  |  |
| 24 | frightened, so she hid her teeny-tiny head under the teeny- |  |
| 25 | tiny clothes, and went to sleep again. |  |
|  |  |  |
| 26 | “GIVE ME MY BONE!” |  |
|  |  |  |
| 27 | This made the teeny-tiny woman a teeny-tiny more  |  |
| 28 | frightened, so she hid her teeny-tiny head a teeny-tiny  |  |
| 29 | further under the teeny-tiny clothes. And when the teeny- |  |
| 30 | tiny woman had been asleep again a teeny-tiny time, the  |  |
| 31 | teeny-tiny voice from the teeny-tiny cupboard said again a  |  |
| 32 | teeny-tiny louder: |  |
|  |  |  |
|  |  | **Notes:** |
| 33 | “GIVE ME MY BONE!” |  |
|  |  |  |
| 34 | At this the teeny-tiny woman was a teeny-tiny bit more  |  |
| 35 | frightened; but she put her teeny-tiny head out of the  |  |
| 36 | teeny-tiny clothes, and said in her loudest teeny-tiny voice: |  |
|  |  |  |
| 37 | “TAKE IT!” |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

***Teeny Tiny***

**Edited by: William Byron Forbush, et al.**

Checking for Understanding

1. How does the author use repetition in this text?
2. Please summarize this text.

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#Page_129>

***The Small Gray Mouse* (**[**Audio Recording**](https://vimeo.com/257635577)**)**

**By: Nathan Haskell Dole**

|  |  |
| --- | --- |
| **Vocabulary:*** vain – to be proud of your own achievements
* secure ­– a strong hold that does not allow movement
* pursue – to follow or chase
* ere – before
* dainty – delicate
 | **Notes:**  |
| ***The Small Gray Mouse*** |
| 1 | The small gray mouse ran east |
| 2 | And the small gray mouse ran west |
| 3 | And could not tell in the least |
| 4 | Which way was best. |
| 5 | The small gray mouse ran north |
| 6 | And the small gray mouse ran south |
| 7 | And scurried back and forth |  |
| 8 | To escape the kitten’s dreadful teeth-lined mouth! |  |
| 9 | But kitty thought it precious fun |  |
| 10 | To see the panting mousie run, |  |
| 11 | And when it almost got away |  |
| 12 | Her furry paw upon its back would lay. |  |
| 13 | But kitty grew too vain and sure; |  |
|  |  | **Notes:** |
| 14 | She thought she had the mouse secure;[[21]](#footnote-21) |  |
| 15 | She turned her head, she shut her eyes. |  |
| 16 | That was not wise, |  |
| 17 | And ere she knew |  |
| 18 | The gray mouse up the chimney flew, |  |
| 19 | Where dainty cats could not pursue. |  |
| 20 | So she had nothing else to do |  |
| 21 | But miew—oo—oo—!  |  |
|  |  |  |

***The Small Gray Mouse***

**By: Nathan Haskell Dole**

Checking for Understanding

1. How would you describe the mouse in this poem?
2. Why did the cat “miew-oo-oo-“ at the end of the poem?
3. What mistake did the cat make in this poem?

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#Page_198>

***The Conceited Mouse* (**[**Audio Recording**](https://vimeo.com/257635663)**)**

**By: Ella Foster Case**

|  |  |
| --- | --- |
| **Vocabulary:*** dairymaid – a woman who works with milk products
* cunning – clever
* inconvenient ­– makes things harder
 | **Notes:**  |
| ***The Conceited Mouse*** |
| 1 | Once upon a time there was a very small mouse with a  |
| 2 | very, very large opinion of himself. What he didn’t know his  |
| 3 | own grandmother couldn’t tell him. |
|  |  |
| 4 | “You’d better keep a bright eye in your head, these days,”  |
| 5 | said she, one chilly afternoon. “Your gran’ther has smelled  |
| 6 | a trap.” |
|  |  |  |
| 7 | “Scat!” answered the small mouse—“’s if I don’t know a  |  |
| 8 | trap when I see it!” And that was all the thanks she got for  |  |
| 9 | her good advice. |  |
|  |  |  |
| 10 | “Go your own way, for you will go no other,” the wise old  |  |
| 11 | mouse said to herself; and she scratched her nose slowly |  |
|  |  | **Notes:** |
| 12 | and sadly as she watched her grandson scamper up the  |  |
| 13 | cellar stairs.[[22]](#footnote-22) |  |
|  |  |  |
| 14 | Ah!” sniffed he, poking his whiskers into a crack of the  |  |
| 15 | dining-room cupboard, “cheese—as I’m alive!” Scuttle— |  |
| 16 | scuttle. “I’ll be squizzled, if it isn’t in that cunning little  |  |
| 17 | house; I know what that is—a cheese-house, of course.  |  |
| 18 | What a very snug hall! That’s the way with cheese-houses. I  |  |
| 19 | know, ’cause I’ve heard the dairymaid talk about ’em. It  |  |
| 20 | must be rather inconvenient, though, to carry milk up that  |  |
| 21 | step and through an iron door. I know why it’s so open—to  |  |
| 22 | let in fresh air. I tell you, that cheese is good! Kind of a  |  |
| 23 | reception-room in there—guess I know a reception-room  |  |
| 24 | from a hole in the wall. No trouble at all about getting in,  |  |
| 25 | either. Wouldn’t grandmother open her eyes to see me  |  |
| 26 | here! Guess I’ll take another nibble at that cheese, and go  |  |
| 27 | out. What’s that noise? What in squeaks is the matter with  |  |
| 28 | the door? This is a cheese-house, I know it is—but what if it  |  |
| 29 | should turn out to be a—O-o-o-eeee!” And that’s just what  |  |
| 30 | it did turn out to be. |  |

***The Conceited Mouse***

**By: Ella Foster Case**

Checking for Understanding

1. How was the mouse in the story a “conceited mouse”?
2. What happened to the Conceited mouse in this story?
3. What was the problem in this story?

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#Conceited>

***The Fox and the Little Red Hen* (**[**Audio Recording**](https://vimeo.com/257770206)**)**

**Edited by: William Byron Forbush, et al.**

|  |  |
| --- | --- |
| **Vocabulary:*** peeping – looking quickly
* stone – a type of rock
 | **Notes:**  |
| ***The Fox and the Little Red Hen*** |
| 1 | Once upon a time there was a little red hen. She lived in  |
| 2 | a little white house and she had a little green garden. Every  |
| 3 | day she worked in the house and garden. |
|  |  |
| 4 | Near her home lived a family of foxes. One day Mamma  |
| 5 | Fox said to Papa Fox, “I want a fat hen to eat.” There was |
| 6 | nothing in the pantry for the baby foxes, so Papa Fox  |
| 7 | started out to find something for them all. |  |
|  |  |  |
| 8 | He ran down the road until he came to the woods.  |  |
| 9 | “Surely I will find something here,” he said, but he found  |  |
| 10 | nothing to eat in the woods. As he came near the little  |  |
| 11 | green garden he said, “Oh, I smell fresh cake! Oh, I smell a  |  |
| 12 | little red hen!” |  |
|  |  |  |
| 13 | Sure enough, there was the Little Red Hen eating her  |  |
|  |  | **Notes:** |
| 14 | cake. |  |
|  |  |  |
| 15 | Papa Fox stole up softly behind her and grabbed her  |  |
| 16 | and put her into the bag on his back; then he ran quickly  |  |
| 17 | off down the hill toward his home. |  |
|  |  |  |
| 18 | The Little Red Hen was so frightened that she could only  |  |
| 19 | whisper, “Oh, dear! Oh, dear! Oh, dear!” |  |
|  |  |  |
| 20 | Just then she had to sneeze, and when she put her claw  |  |
| 21 | into her pocket for her handkerchief, she felt her little  |  |
| 22 | scissors. Quick as a flash she took them out and cut a little  |  |
| 23 | hole in the bag. Peeping out she saw a great hill just ahead,  |  |
| 24 | all covered with stones. As Papa Fox stopped to rest on his  |  |
| 25 | way up the hill, with his back turned toward her, she cut a  |  |
| 26 | big hole in the bag, jumped out and quickly put a big stone  |  |
| 27 | in the bag in her place.[[23]](#footnote-23) |  |
|  |  |  |
| 28 | As Papa Fox kept on up the hill, he thought the bag was  |  |
| 29 | pretty heavy, but he said, “Never mind, she is a fat little red  |  |
| 30 | hen.” |  |
|  |  |  |
| 31 | Mamma Fox met him at the front door with all the baby  |  |
| 32 | foxes. |  |
|  |  | **Notes:** |
| 33 | “The water is boiling,” said she. “What have you in your  |  |
| 34 | bag?” asked the Baby Foxes. |  |
|  |  |  |
| 35 | “A fat little red hen,” said Papa Fox. |  |
|  |  |  |
| 36 | As he held the bag over the pot, he said to Mamma Fox,  |  |
| 37 | “When I drop her in, you clap on the lid.” So he opened the  |  |
| 38 | bag. Splash! went the boiling water. It spilled all over Papa  |  |
| 39 | Fox and Mamma Fox and the Baby Foxes. Never again did  |  |
| 40 | they try to catch the Little Red Hen. |  |

***The Fox and the Little Red Hen***

**Edited by: William Byron Forbush, et al.**

Checking for Understanding

1. How would you describe the Little Red Hen in the text?
2. How would you describe the Papa Fox?
3. Why did the Fox family never try to catch the Little Red Hen again?

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#Page_294>

***The Frog and the Geese* (**[**Audio Recording**](https://vimeo.com/257635578)**)**

**By: La Fontaine**

|  |  |
| --- | --- |
| **Vocabulary:*** consenting – to agree
* entreated – to ask something with a lot of emotion
* manner – the way something is done
 | **Notes:**  |
| ***The Frog and the Geese*** |
| 1 | Two wild geese, when about to start southwards for the  |
| 2 | winter, were entreated by a frog to take him with them. On  |
| 3 | the geese consenting to do so if a means of carrying him  |
| 4 | could be found, the frog produced a stalk of long grass, got, |
| 5 | the two geese to take it one by each end, while he clung to  |
| 6 | it in the middle by his mouth.[[24]](#footnote-24) In this manner the three  |
| 7 | were making their journey, when they were noticed by  |  |
| 8 | some men, who loudly expressed their admiration of the  |  |
| 9 | plan, and wondered who had been clever enough to  |  |
| 10 | discover it. The proud frog, opening his mouth to say, 'It  |  |
| 11 | was I,' lost his hold, fell to the earth, and was dashed to  |  |
| 12 | pieces. |  |

***The Frog and the Geese***

**By: La Fontaine**

Checking for Understanding

1. What does the word, “entreated,” mean in the following sentence: “Two wild geese, when about to start southwards for the winter, were entreated by a frog to take him with them.”
2. What is the morale of this story?
3. How would you describe the frog in this text?

<http://www.gutenberg.org/files/20117/20117-h/20117-h.htm>

***The Shoemaker and the Elves* (**[**Audio Recording**](https://vimeo.com/257770208)**)**

**By: The Brothers Grimm**

|  |  |
| --- | --- |
| **Vocabulary:*** undertook – to begin or attempt to do something
* liberally – to give in a large amount
* sufficient – to have only what is needed
* behold – to look at something
* commend – to give attention to
* quantity – how much of something is being used
 | **Notes:**  |
| ***The Shoemaker and the Elves*** |
| 1 | There was once a shoemaker, who, from no fault of his  |
| 2 | own, had become so poor that at last he had nothing left,  |
| 3 | but just sufficient leather for one pair of shoes. In the  |
| 4 | evening he cut out the leather, intending to make it up in the  |
| 5 | morning; and, as he had a good conscience, he lay quietly  |
| 6 | down to sleep, first commending himself to God. In the  |
| 7 | morning he said his prayers, and then sat down to work; |  |
| 8 | but, behold, the pair of shoes were already made, and there  |  |
| 9 | they stood upon his board. The poor man was amazed, and  |  |
| 10 | knew not what to think; but he took the shoes into his  |  |
| 11 | hand to look at them more closely, and they were so neatly  |  |
| 12 | worked, that not a stitch was wrong; just as if they had  |  |
|  |  | **Notes:** |
| 13 | been made for a prize. Presently a customer came in; and  |  |
| 14 | as the shoes pleased him very much, he paid down more  |  |
| 15 | than was usual; and so much that the shoemaker was able  |  |
| 16 | to buy with it leather for two pairs. By the evening he had; |  |
| 17 | got his leather shaped out; and when he arose the next  |  |
| 18 | morning, he prepared to work with fresh spirit; but there  |  |
| 19 | was no need—for the shoes stood all perfect on his board.  |  |
| 20 | He did not want either for customers; for two came who  |  |
| 21 | paid him so liberally for the shoes, that he bought with the  |  |
| 22 | money material for four pairs more. These also—when he  |  |
| 23 | awoke—he found all ready-made, and so it continued; what  |  |
| 24 | he cut out overnight was, in the morning, turned into the  |  |
| 25 | neatest shoes possible. This went on until he had regained  |  |
| 26 | his former appearance, and was becoming prosperous. |  |
|  |  |  |
| 27 | One evening—not long before Christmas—as he had cut  |  |
| 28 | out the usual quantity, he said to his wife before going to  |  |
| 29 | bed, “What say you to stopping up this night, to see who it  |  |
| 30 | is that helps us so kindly?” His wife was satisfied, and  |  |
| 31 | fastened up a light; and then they hid themselves in the  |  |
| 32 | corner of the room, where hung some clothes which  |  |
| 33 | concealed them. As soon as it was midnight in came two  |  |
| 34 | little manikins, who squatted down on the board; and,  |  |
| 35 | taking up the prepared work, set to with their little fingers,  |  |
| 36 | stitching and sewing, and hammering so swiftly and lightly,  |  |
|  |  | **Notes:** |
| 37 | that the shoemaker could not take his eyes off them for  |  |
| 38 | astonishment. They did not cease until all was brought to  |  |
| 39 | an end, and the shoes stood ready on the table; and then  |  |
| 40 | they sprang quickly away. |  |
|  |  |  |
| 41 | The following morning the wife said, “The little men  |  |
| 42 | have made us rich, and we must show our gratitude to  |  |
| 43 | them; for although they run about they must be cold, for  |  |
| 44 | they have nothing on their bodies. I will make a little shirt,  |  |
| 45 | coat, waistcoat, trousers, and stockings for each, and do  |  |
| 46 | you make a pair of shoes for each.” |  |
|  |  |  |
| 47 | The husband assented; and one evening, when all was  |  |
| 48 | ready, they laid presents, instead of the usual work, on  |  |
| 49 | the board, and hid themselves to see the result.  |  |
|  |  |  |
| 50 | At midnight in came the Elves, jumping about, and soon  |  |
| 51 | prepared to work, but when they saw no leather, but the  |  |
| 52 | natty little clothes, they at first were astonished, but soon  |  |
| 53 | showed their rapturous glee. They drew on their coats, and  |  |
| 54 | smoothing them down, sang— |  |
|  |  |  |
| 55 | “Smart and natty boys are we; |  |
|  |  |  |
| 56 | Cobblers we’ll no longer be.” |  |
|  |  | **Notes:** |
| 57 | And so they went on hopping and jumping over the  |  |
| 58 | stools and chairs, and at last out at the door. After that  |  |
| 59 | evening they did not come again, but the shoemaker  |  |
| 60 | prospered in all he undertook, and lived happily to the end  |  |
| 61 | of his days.[[25]](#footnote-25) |  |

***The Shoemaker and the Elves***

**By: The Brothers Grimm**

Checking for Understanding

1. Please summarize the story.
2. What did the Elves mean when they said, “Smart and natty boys are we;

Cobblers we’ll no longer be.”

1. How would you describe the Shoemaker and his wife in this story?

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#ELVES>

***What Katie Heard* (**[**Audio Recording**](https://vimeo.com/257971171)**)**

**Edited by: J. Erskine Clark**

|  |  |
| --- | --- |
| **Vocabulary:*** foisted – to force something upon someone else
* foxglove – a tall flower plant
* obliged – to have to do something
* affairs – your business
* midst – to be in the middle
* state – things that affect the way you think or feel
 | **Notes:**  |
| ***What Katie Heard*** |
| 1 | 'How very annoying!' |
|  |  |
| 2 | 'It is really too bad to have this noisy creature foisted on  |
| 3 | us just now.' |
|  |  |
| 4 | Katie stood on the doorstep of her aunt's house in a very |
| 5 | stiff, pink frock. Her cheeks were red and rosy, for it was a  |
| 6 | warm summer day, and her feelings were just those of any  |
| 7 | little girl who is paying her first real visit to an aunt in the  |  |
| 8 | country. |  |
|  |  |  |
| 9 | The speakers were Katie's two cousins, Janet and Clare,  |  |
|  |  | **Notes:** |
| 10 | and the words came very clearly through the curtains and  |  |
| 11 | open windows, as Katie stood there, wondering whether  |  |
| 12 | the bell had really rung, or whether she had better give it  |  |
| 13 | another tug.[[26]](#footnote-26) She saw her own reflection in the shining  |  |
| 14 | bell- handle, and it had gone crimson all at once. |  |
|  |  |  |
| 15 | Poor Katie! Mother had told her she would be expected,  |  |
| 16 | and this was what her cousins thought about her! |  |
|  |  |  |
| 17 | Was it not a dreadful state of affairs for a small girl at  |  |
| 18 | the beginning of her first visit? Katie shut her mouth tight,  |  |
| 19 | and clenched her small, hot hands, in a desperate effort to  |  |
| 20 | look just ordinary. It was very hard to be brave. She would  |  |
| 21 | have liked to run away, but she knew that would be. |  |
| 22 | cowardly. Her cheeks kept growing hotter and hotter. It was  |  |
| 23 | mean, she had always heard, to listen to things that were  |  |
| 24 | not intended for one. Plainly, there was only one course: to  |  |
| 25 | go right on, and not let anybody know that she had  |  |
| 26 | overheard those dreadful, unkind words. |  |
|  |  |  |
| 27 | The waiting and the silence was almost too much. The  |  |
| 28 | girls' voices died away in the room; a bee was buzzing in a  |  |
| 29 | foxglove bell at her elbow, and some cows went quietly up  |  |
| 30 | the lane past the green garden-gate. Then, all at once, the  |  |
|  |  | **Notes:** |
| 31 | door flew open, and tall Janet and fair-haired Clare stood  |  |
| 32 | before her. |  |
|  |  |  |
| 33 | 'You dear child, have you come all alone? How tired she  |  |
| 34 | looks, Clare!' |  |
|  |  |  |
| 35 | 'Katie, Katie, haven't you got a kiss for your own  |  |
| 36 | Clare?' |  |
|  |  |  |
| 37 | There was quite a chorus of greetings as they ushered  |  |
| 38 | puzzled Katie into a bright room where her invalid aunt,  |  |
| 39 | wrapped in a shawl, and rather pale, lay on a couch,  |  |
| 40 | holding out both hands to welcome the visitor. |  |
|  |  |  |
| 41 | 'Oh, dear,' thought Katie, 'I don't know how they can  |  |
| 42 | pretend to be so kind!' |  |
|  |  |  |
| 43 | She stood there in the midst of them all, awkward and  |  |
| 44 | silent, an honest-hearted little girl, obliged to act a most  |  |
| 45 | untruthful part. Try as she might, her kisses were but cold  |  |
| 46 | ones. She would have liked to push them away, and to cry  |  |
| 47 | out: 'You don't love me, really; you said I was a noisy  |  |
| 48 | creature! Let me go home.' |  |
|  |  |  |
| 49 | It was worse when her kind, suffering aunt took her in  |  |
| 50 | her arms, and said she was 'Oh! so glad to have her to  |  |
|  |  | **Notes:** |
| 51 | stay!' Katie felt such a mean, horrid little girl. She did not  |  |
| 52 | know which way to look or where to hide her hot cheeks. |  |
|  |  |  |
| 53 | In the middle of the window, a large green parrot was  |  |
| 54 | clawing at her perch. |  |
|  |  |  |
| 55 | 'This is Polly,' said Janet, passing a hand under the great  |  |
| 56 | creature's wing. 'The people next door are going away, and  |  |
| 57 | they have sent her to us till they come back.' |  |
|  |  |  |
| 58 | Here Polly interrupted with a long, loud screech, so that  |  |
| 59 | everybody had to put their hands to their ears. |  |
|  |  |  |
| 60 | 'We rather like her,' said Clare, when she had finished,  |  |
| 61 | 'but oh! she is so noisy! Come and stroke her, Katie!' |  |
|  |  |  |
| 62 | So that was the 'noisy creature!' Katie's troubles all  |  |
| 63 | vanished at a stroke; and before Clare and Janet could ask  |  |
| 64 | what was the matter, she was sobbing out all about the silly  |  |
| 65 | mistake to her kind aunt. |  |

***What Katie Heard***

**Edited by: J. Erskine Clark**

Checking for Understanding

1. What did the author mean by the following phrase, “her feelings were just those of any little girl who is paying her first real visit to an aunt in the country”?
2. What misunderstanding did Katie make in this text?
3. What was the author’s message in this text?
4. How would this story change if it was told from the viewpoint of Clare or Janet instead of Katie?

<http://www.gutenberg.org/files/20117/20117-h/20117-h.htm>

***Little By Little* (**[**Audio Recording**](https://vimeo.com/257971182)**)**

**Edited by: William Byron Forbush, et al.**

|  |  |
| --- | --- |
| **Vocabulary:*** shovelful – how much fits on a shovel
 | **Notes:**  |
| ***Little By Little*** |
| 1 | When Charley awoke one morning, he looked from the  |
| 2 | window, and saw the ground deeply covered with snow. |
|  |  |
| 3 | On the side of the house nearest the kitchen, the snow  |
| 4 | was piled higher than Charley’s head. |
|  |  |
| 5 | “We must have a path through this snow,” said his  |
| 6 | father. “I would make one if I had time. But I must be at the  |
| 7 | office early this morning. |  |
|  |  |  |
| 8 | “Do you think you could make the path, my son?” he  |  |
| 9 | asked little Charley. |  |
|  |  |  |
| 10 | “Why, the snow is higher than my head! How could I ever  |  |
| 11 | cut a path through that snow?” |  |
|  |  |  |
| 12 | “How? Why, by doing it little by little. Suppose you try,”  |  |
|  |  | **Notes:** |
| 13 | said the father, as he left for his office. |  |
|  |  |  |
| 14 | So Charley got the snow shovel and set to work. He  |  |
| 15 | threw up first one shovelful, and then another; but it was  |  |
| 16 | slow work. |  |
|  |  |  |
| 17 | “Little by little, Charley,” said his mother. “That snow fell  |  |
| 18 | in tiny bits, flake by flake, but you see what a great pile it  |  |
| 19 | has made.”[[27]](#footnote-27) |  |
|  |  |  |
| 20 | “Yes, mother, I see,” said Charley. “If I throw it away little  |  |
| 21 | by little, it will soon be gone.” |  |
|  |  |  |
| 22 | So he worked on. |  |
|  |  |  |
| 23 | When his father came home to dinner, he was pleased to  |  |
| 24 | see the fine path. The next day he gave little Charley a fine  |  |
| 25 | blue sled, and on it was painted in yellow letters, “Little by  |  |
| 26 | Little.” |  |

***Little By Little***

**Edited by: William Byron Forbush, et al.**

Checking for Understanding

1. Please summarize what occurred in this text.
2. How does Charley change from the beginning of the story to the end? Please include examples from the text to illustrate his change.
3. What does the phrase, “Little by Little,” mean?

<http://www.gutenberg.org/files/25359/25359-h/25359-h.htm#Page_110>

***Take Me Out To The Ball Game* (**[**Audio Recording**](https://vimeo.com/257971178)**)**

**Written by: Jack Norworth**

**Music by: Albert Von Tilzer**

|  |  |
| --- | --- |
| **Vocabulary:*** sou – a small amount of money
* umpire – a person who helps keep the rules in a game
 | **Notes:**  |
| ***Take Me Out To The Ball Game*** |
| 1 | Katie Casey was baseball mad, |
| 2 | Had the fever and had it bad; |
| 3 | Just to root for the home town crew, |
| 4 | ev'ry sou -- Katie blew -- |
| 5 | On a Saturday, her young beau called |
| 6 | to see if she if she'd like to go, |
| 7 | To see a show but Miss Kate said "no, |  |
| 8 | I'll tell your what you can do:" – |  |
|  |  |  |
| 9 | Take me out to the ball game, |  |
| 10 | Take me out with the crowd -- |  |
| 11 | Buy me some peanuts and cracker jack, |  |
| 12 | I don't care if I never come back, |  |
| 13 | Let me root, root for the home team, |  |
| 14 | If they don't win it's a shame -- |  |
|  |  | **Notes:** |
| 15 | For it's one, two, three strikes, you're out, |  |
| 16 | at the old ball game. |  |
|  |  |  |
| 17 | Katie Casey saw all the games, |  |
| 18 | Knew the players by their first names; |  |
| 19 | Told the umpire he was wrong, |  |
| 20 | all along -- good and strong -- |  |
| 21 | When the score was just two to two, |  |
| 22 | Katie Casey knew what to do, |  |
| 23 | Just to cheer up the boys she knew, |  |
| 24 | She made the gang sing this song: -- |  |

***Take Me Out To The Ball Game***

**Written by: Jack Norworth**

**Music by: Albert Von Tilzer**

Checking for Understanding

1. How does Katie Casey feel about baseball? How do you know that?
2. What does it mean to “root, root for the home team”?

<http://www.pdmusic.org/1900s/08tmottbg.txt>

***I’m Always Chasing Rainbows* (**[**Audio Recording**](https://vimeo.com/257971588)**)**

**By: Joseph McCarthy**

**Music by: Harry Carroll**

|  |  |
| --- | --- |
| **Vocabulary:*** schemes – a plan to get something done
* vain – unsuccessful
* denied – ­to be told no
* failure – when something does not work as it should
 | **Notes:**  |
| ***I’m Always Chasing Rainbows*** |
| 1 | At the end of the rainbow there's happiness, |
| 2 | And to find it how often I've tried, |
| 3 | But my life is a race, just a wild goose chase, |
| 4 | And my dreams have all been denied. |
| 5 | Why have I always been a failure, |
| 6 | What can the reason be? |
| 7 | I wonder if the world's to blame, |  |
| 8 | I wonder if it could be me? |  |
|  |  |  |
| 9 | I'm always chasing rainbows, |  |
| 10 | Watching clouds drifting by. |  |
| 11 | My schemes are just like all my dreams, |  |
| 12 | Ending in the sky. |  |
|  |  | **Notes:** |
| 13 | Some fellows look and find the sunshine, |  |
| 14 | I always look and find the rain, |  |
| 15 | Some fellows make a winning sometime, |  |
| 16 | I never even make a gain, |  |
| 17 | Believe me, I'm alway's chasing rainbows, |  |
| 18 | Waiting to find a little blue bird in vain.[[28]](#footnote-28) |  |

***I’m Always Chasing Rainbows***

**By: Joseph McCarthy**

**Music by: Harry Carroll**

Checking for Understanding

1. What does the author mean by, “I'm always chasing rainbows”?
2. What does the author mean by, “Some fellows look and find the sunshine,
I always look and find the rain”?

<http://www.pdmusic.org/1900s/18iacr.txt>

***Mr. Jazz, Himself* (**[**Audio Recording**](https://vimeo.com/257971188)**)**

**Composed by: Irving Berlin**

|  |  |
| --- | --- |
| **Vocabulary:*** discord –disagreement between people
* originality – thinking of new and different things
* highbrow – someone who has fancy taste
* blues – a type of music
* remarkable – something that is surprising
* jazz – a type of American music
* winsome – someone that shows happiness
 | **Notes:**  |
| ***Mr. Jazz, Himself*** |
| 1 | I know a certain young fellow,  |
| 2 | Who’s filling people with joy;  |
| 3 | How would you like to say “hello,” |
| 4 | To this remarkable boy?  |
| 5 | Ev’ryone’s talking about him.  |
| 6 | He’s been the topic for days; |
| 7 | He’s just a winsome gent, with an instrument, that plays;  |  |
| 8 | I’d like to have you meet him. |  |
|  |  |  |
| 9 | Shake hands with Mister Jazz, himself! |  |
| 10 | He took the saxophone from off the shelf |  |
|  |  | **Notes:** |
| 11 | And when you hear him play; |  |
| 12 | You’ll say that he’s been taking lessons up in Heaven.  |  |
| 13 | That dreamy moan, is his own ’riginality; |  |
| 14 | He knows a strange sort of change in a minor key,  |  |
| 15 | I don’t know how he does it; |  |
| 16 | But when he starts to play the blues,  |  |
| 17 | He’s like a messenger of happy news; |  |
| 18 | No one else could ever do it as,  |  |
| 19 | My friend, Mister Jazz. |  |
|  |  |  |
| 20 | I never cared about discords,  |  |
| 21 | They never cared about me;  |  |
| 22 | But when I listen to his chords,  |  |
| 23 | We both agree to agree |  |
| 24 | He’s not a Wagner or Verdi.  |  |
| 25 | He’s not a classy highbrow;  |  |
| 26 | He’s just the bow who has, put the joy in jazz, and now;  |  |
| 27 | I’d like to have you meet him. |  |

***Mr. Jazz, Himself***

**Composed by: Irving Berlin**

Checking for Understanding

1. How does the author use rhyme in this poem?
2. How would you describe “Mr. Jazz, himself”?

<http://www.pdmusic.org/1900s/17mjh.txt>

***Grumble, Grumble, Growl!* (**[**Audio Recording**](https://vimeo.com/258095233)**)**

**Composed by: Phillip Phillips**

|  |  |
| --- | --- |
| **Vocabulary:*** content – feeling satisfied
* scarcely – a small amount of something
* famine – when there’s not enough food to eat and people are starving
 | **Notes:**  |
| ***Grumble, Grumble, Growl!*** |
| 1 | We are all grumblers here, |
| 2 | From the largest to the least, |
| 3 | No matter what our cheer, |
| 4 | Be it famine, be it feast, |
| 5 | For this world is very strange, |
| 6 | Let times be fair or foul, |
| 7 | No matter where we range, |  |
| 8 | It is grumble, grumble, growl, |  |
| 9 | We never are content, |  |
| 10 | But we frown and we scowl |  |
| 11 | And our breath is ever spent, |  |
| 12 | In a grumble and a growl! |  |
|  |  |  |
| 13 | Bright smiles are very rare. |  |
|  |  | **Notes:** |
| 14 | Thankful faces scarcely seen. |  |
| 15 | Let our fate be e’er so fair. |  |
| 16 | We do nothing but complain. |  |
| 17 | Sometime a muttered curse, |  |
| 18 | Sometimes almost a howl, |  |
| 19 | Never better, always worse |  |
| 20 | And its grumble, grumble growl. |  |
| 21 | We never are content |  |
| 22 | But we frown and we scowl |  |
| 23 | And our breath is ever spent |  |
| 24 | In a grumble, grumble growl. |  |
|  |  |  |
| 25 | This is wrong, very wrong |  |
| 26 | To slight our blessings here. |  |
| 27 | I tell it now in song |  |
| 28 | To press it on you here. |  |
| 29 | Give thanks for what you have, |  |
| 30 | Always smile and never scowl |  |
| 31 | And speak in tones of love |  |
| 32 | ’Stead of grumble, grumble growl.[[29]](#footnote-29) |  |
| 33 | Thus will we be content, |  |
| 34 | Always smile and never scowl |  |
| 35 | And our breath in love be spent |  |
| 36 | Not in grumble, grumble growl. |  |

***Grumble, Grumble, Growl!***

**Composed by: Phillip Phillips**

Checking for Understanding

1. How does the author use rhythm and rhyme in this poem?
2. What is the mood of this poem? What specific words or phrases in this poem illustrate the mood?

<http://www.pdmusic.org/1800s/67ggg.txt>

***Should Auld Acquaintance Be Forgot* (**[**Audio Recording**](https://vimeo.com/258095231)**)**

**Composed by: Anonymous**

|  |  |
| --- | --- |
| **Vocabulary:*** acquaintance – a person you know
* auld – the good old times
* auld lang syne – times gone by
 | **Notes:**  |
| ***Should Auld Acquaintance Be Forgot*** |
| 1 | Should old acquaintance be forgot, |
| 2 | and never brought to mind? |
| 3 | Should old acquaintance be forgot, |
| 4 | and auld lang syne? |
|  |  |
| 5 | For auld lang syne, my dear, |
| 6 | for auld lang syne, |
| 7 | we’ll take a cup of kindness yet, |  |
| 8 | for auld lang syne. |  |
| 9 | And surely you’ll buy your pint cup |  |
| 10 | and surely I’ll buy mine! |  |
| 11 | And we’ll take a cup o’ kindness yet, |  |
| 12 | for auld lang syne. |  |
|  |  |  |
|  |  | **Notes:** |
| 13 | We two have run about the slopes, |  |
| 14 | and picked the daisies fine; |  |
| 15 | But we’ve wandered many a weary foot, |  |
| 16 | since auld lang syne. |  |
|  |  |  |
| 17 | We two have paddled in the stream, |  |
| 18 | from morning sun till dine; |  |
| 19 | But seas between us broad have roared |  |
| 20 | since auld lang syne. |  |
|  |  |  |
| 21 | And there’s a hand my trusty friend! |  |
| 22 | And give us a hand o’ thine! |  |
| 23 | And we’ll take a right good-will draught, |  |
| 24 | for auld lang syne. |  |

***Should Auld Acquaintance Be Forgot***

**Composed by: Anonymous**

Checking for Understanding

1. How does the author use repetition in this poem?
2. What is the theme of this poem?

<http://www.pdmusic.org/1800s.html>

***The Rich Lady Over the Sea* (**[**Audio Recording**](https://vimeo.com/258095250)**)**

**Composed by: Anonymous**

|  |  |
| --- | --- |
| **Vocabulary:*** conveyed – to carry something to a place
* steeped – to place something in liquid
* contented – to be satisfied
* tax ­– to make someone pay extra money
 | **Notes:**  |
| ***The Rich Lady Over the Sea*** |
| 1 | There was a rich lady lived over the sea, And she was an  |
| 2 | island queen, Her daughter lived off in the new country,  |
| 3 | With an ocean of water between. With an ocean of water  |
| 4 | between. With an ocean of water between. |
|  |  |
| 5 | The old lady's pockets were filled with gold, Yet never  |
| 6 | contented was she.[[30]](#footnote-30) So she ordered her daughter to pay  |
| 7 | her a tax, Of thruppence a pound on the tea. Of thruppence  |  |
| 8 | a pound on the tea. Of thruppence a pound on the tea. |  |
|  |  |  |
| 9 | Oh mother, dear mother, the daughter replied, I'll not do  |  |
| 10 | the thing that you ask, I’m willing to pay fair price on the  |  |
|  |  | **Notes:** |
| 11 | tea, But never the thruppenney tax. But never the  |  |
| 12 | thruppenney tax. But never the thruppenney tax. |  |
|  |  |  |
| 13 | You shall, cried the mother, and reddened with rage, For  |  |
| 14 | you're my own daughter, you see, And it's only proper that  |  |
| 15 | daughter should pay. Her mother's a tax on the tea. Her  |  |
| 16 | mother's a tax on the tea. Her mother's a tax on the tea. |  |
|  |  |  |
| 17 | She ordered her servant to come up to her, And to wrap up  |  |
| 18 | a package of tea. And eager for thruppence a pound she  |  |
| 19 | put in. Enough for a large family. Enough for a large family.  |  |
| 20 | Enough for a large family. |  |
|  |  |  |
| 21 | The tea was conveyed to her daughter's own door, All down  |  |
| 22 | by the oceanside, But the bouncing girl poured out every  |  |
| 23 | pound. On the dark and the boiling tide. On the dark and  |  |
| 24 | the boiling tide. On the dark and the boiling tide. |  |
|  |  |  |
| 25 | And then she called out to the island queen, Oh mother,  |  |
| 26 | dear mother, called she, Your tea you may have when 'tis  |  |
| 27 | steeped enough, But never a tax from me! But never a tax  |  |
| 28 | from me! But never a tax from me! |  |

***The Rich Lady Over the Sea***

**Composed by: Anonymous**

Checking for Understanding

1. How does the author use rhythm in this poem?
2. Summarize what occurred in this poem.

<http://www.pdmusic.org/1800s/1775trlots.txt>

***Washington Crossing the Delaware* (**[**Audio Recording**](https://vimeo.com/258095259)**)**

**Written by: Seba Smith**

**Music by: Charles Zuener**

|  |  |
| --- | --- |
| **Vocabulary:*** retained – to hold on to something or someone
* captive – to hold as a prisoner
* amid – in the middle of something
* foes – an enemy
* weary – tired; worn out
* forlorn – feeling sad and lonely
 | **Notes:**  |
| ***Washington Crossing the Delaware*** |
| 1 | Dark and gloomy was the hour, |
| 2 | And freedom’s fire’s burnt low |
| 3 | For twenty days had Washington |
| 4 | Retreated from the foe; |
| 5 | And his weary soldier’s feet were bare |
| 6 | As he fled across the Delaware. |
|  |  |  |
| 7 | Hearts were fainting thro’ the land, |  |
| 8 | And patriot blood ran cold; |  |
| 9 | The stricken army scarce retain’d |  |
| 10 | Two thousand men, all told, |  |
|  |  | **Notes:** |
| 11 | While British arms gleamed every where |  |
| 12 | From the Hudson to the Delaware. |  |
|  |  |  |
| 13 | Cold and stormy came the night; |  |
| 14 | The great chief rous’d his men; |  |
| 15 | Now, up, brave comrades, |  |
| 16 | Up and strike for freedom once again |  |
| 17 | For the lion sleepeth in its lair, |  |
| 18 | On the left bank of the Delaware. |  |
|  |  |  |
| 19 | By the darkling river’s side |  |
| 20 | Beneath a wintry sky, |  |
| 21 | From that weak band forlorn and few, |  |
| 22 | Went up the patriot cry, |  |
| 23 | O land of freedom, ne’er despair, |  |
| 24 | We’ll die or cross the Delaware.[[31]](#footnote-31) |  |
|  |  |  |
| 25 | How the strong oars dash the ice, |  |
| 26 | Amid the tempest’s roar! |  |
| 27 | And how the trumpet voice of Knox |  |
| 28 | Still cheers them to the shore! |  |
| 29 | Thus in the freezing midnight air |  |
| 30 | Those brave hearts cross’d the Delaware. |  |
|  |  |  |
|  |  | **Notes:** |
| 31 | In the morning gray and dim, |  |
| 32 | The shout of battle rose; |  |
| 33 | The chief led back his valient men |  |
| 34 |  With a thousand captive foes, |  |
| 35 | While Trenton shook with the cannon’s blare, |  |
| 36 | That told the news o’er the Delaware. |  |

***Washington Crossing the Delaware***

**Written by: Seba Smith**

**Music by: Charles Zuener**

Checking for Understanding

1. Please summarize the poem in your own words.
2. How did Washington’s soldiers (the patriots) compare to the British soldiers? Make sure to include evidence from the text.

<http://www.pdmusic.org/1800s/47wctd.txt>

***I’ll Never Be a Slave Again* (**[**Audio Recording**](https://vimeo.com/258095265)**)**

**Written by: W. Dexter Smith, Jr.**

**Music by: Frederick Clemence**

|  |  |
| --- | --- |
| **Vocabulary:*** toil – hard work that lasts a long time
* yield – to give up
* slave – someone who is owned by another person and is forced to work without pay
* ban – rules that limit what people can do
* splendor – great beauty
* nought - nothing
 | **Notes:**  |
| ***I’ll Never Be a Slave Again*** |
| 1 | I’ll never be a slave again,  |
| 2 | Nor bend the knee to man,  |
| 3 | No more I’ll wear the clanking chain, |
| 4 | Nor live beneath the ban;  |
| 5 | I’ve hoped, through years of toil and care,  |
| 6 | To see this golden hour. |
| 7 | And now I breathe sweet Freedom’s air,  |  |
| 8 | And feel its holy pow’r. |  |
|  |  |  |
| 9 | I fought beneath the dear old flag  |  |
| 10 | For freedom, peace and right,  |  |
| 11 | And saw the dark clouds roll away |  |
|  |  | **Notes:** |
| 12 | Before our country’s might;  |  |
| 13 | And now that I am truly free  |  |
| 14 | Upon Columbia’s shore,  |  |
| 15 | A slave I never more will be |  |
| 16 | As in dark days of yore. |  |
|  |  |  |
| 17 | I’ll never be a slave again  |  |
| 18 | To wine and all its wiles  |  |
| 19 | I see the demon ’neath the mask |  |
| 20 | And do not feed its smiles;  |  |
| 21 | I’ll have no master on the earth  |  |
| 22 | I’ll yield to nought but love, |  |
| 23 | That I may live and die to please  |  |
| 24 | The One who rules above.[[32]](#footnote-32) |  |
| 25 | I’ll live and die for our old flag, |  |
| 26 | Yes! ever shall it reign  |  |
| 27 | I’ll never see its splendor fade,  |  |
| 28 | Nor be a slave again. |  |

***I’ll Never Be a Slave Again***

**Written by: W. Dexter Smith, Jr.**

**Music by: Frederick Clemence**

Checking for Understanding

1. Describe the narrator of this poem.
2. How does the author use repetition and rhyme in this poem?

<http://www.pdmusic.org/1800s/66inbasa.txt>

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16. Underlined text = juicy sentence [↑](#footnote-ref-16)
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18. Underlined text = juicy sentence [↑](#footnote-ref-18)
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30. Underlined text = juicy sentence [↑](#footnote-ref-30)
31. Underlined text = juicy sentence [↑](#footnote-ref-31)
32. Underlined text = juicy sentence [↑](#footnote-ref-32)