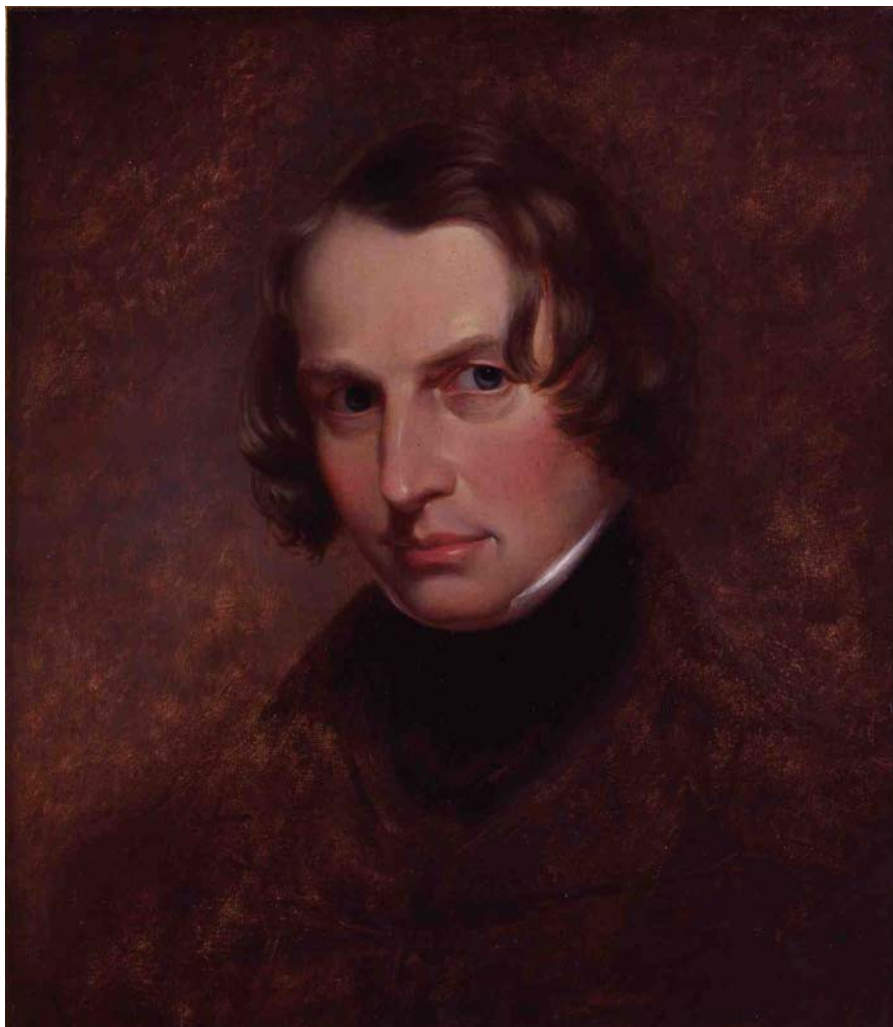


Poetry and the Imagination:

The Legacy of Henry Wadsworth
Longfellow



A POETRY UNIT FOR GRADES 3 – 6

Acknowledgments

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UNIT OVERVIEW

...poetry is the flower and perfume of thought, and a perpetual delight, clothing the common- place of life with 'golden exhalations of the dawn.'

Henry Wadsworth Longfellow, 1875

Unit Description

Poetry and the Imagination: The Legacy of Henry Wadsworth Longfellow introduces students to the poetry and life of one of the world's most celebrated and beloved poets, and cultivates skills essential for reading, writing, analyzing, and appreciating poetry and the creative process.

The unit includes a series of teacher-directed activities and a rubric for assessing student achievement of intended learning outcomes.

Sequenced Learning Activities

Activities are carefully sequenced to bring students through a learning cycle. A brief description of each activity is listed below. We encourage you to adapt the activities to meet your pedagogical goals and the needs of your students.

Learning about Longfellow introduces students to Longfellow's life and work. Activities set the stage for studying Longfellow poetry.

The Poet's Toolbox familiarizes students with the basic compositional elements of poetry.

Drafting and Editing Poetry engages students in comparing draft and finished versions of a Longfellow poem to learn about the creative writing process.

Compiling a Writer's Magazine inspires students to create a magazine of their own using poems, stories, drawings, and puzzles created by classmates.

Using the Teacher's Guide

The structure of this Teacher's Guide is straightforward. Teaching plans and support materials are listed sequentially in the Table of Contents. Each teaching plan follows a similar format designed to help facilitate student learning:

Introduction: Summarizes what your students will do and how the activity ties to the overall program.

Intended Learning Outcomes (Understandings & Skills): Concepts and skills students should understand and/or be able to demonstrate after completing the activity.

Lesson Length: The minimum amount of time needed to complete the activity.

Teacher Preparation: Things you should do prior to introducing the activity to the class (e.g. selecting worksheets, copying materials).

Materials: A list of the materials needed to facilitate the activity. Materials listed in italic are included in the guide.

Activities: Step-by-step instructions for facilitating the learning activity with students.

Links to the Massachusetts Curriculum Frameworks: Lists the activity's ties to learning standards in the Massachusetts Curriculum Frameworks for English Language Arts.

The unit includes a rubric to help you assess student achievement of intended learning outcomes.

Lesson Plans



Learning about Longfellow

Henry Wadsworth Longfellow Crossword
Henry Wadsworth Longfellow Word Match



The Poet's Toolbox

The Music of Words
Rhyme
A "Poetry Rap" – Rhythm
Simile and Metaphor
Descriptive Imagery
Secondary Poetic Elements



Drafting and Editing Poetry

Understanding Longfellow's Draft Editing a Poem
Looking at Longfellow's Choices



Compiling a Writer's Magazine

Looking at *The Secret*
Writing Poetry
Writing Rebuses and Transposition Riddles
Writing a Story
Assembling the Magazine



LEARNING ABOUT LONGFELLOW

Introduction

By the time of his death in 1882, Henry Wadsworth Longfellow was one of the world's most celebrated and beloved writers. He remains one of America's most famous poets.

Before studying Longfellow's poetry, it is helpful for students to understand something about the man. This lesson provides students with an opportunity to learn about Longfellow's life.

Intended Learning Outcomes (Understandings)

Students will understand that Longfellow was one of America's most famous and well-read poets, and that his poems were known throughout the world.

Students will understand that although Longfellow lived more than one hundred years ago, his poetry is still widely known and read today.

Students will understand that Longfellow wrote poems inspired by his own feelings and experiences, and that he also wrote poems that told stories.

Students will learn other basic biographical information about Longfellow.

Intended Learning Outcomes (Skills)

1. Students will be able to extract and discuss essential biographical information about Longfellow from a biographical essay and follow-up discussion.
2. Students will be able to complete either a crossword puzzle or word match puzzle using their knowledge of Longfellow's biography.

Lesson Length

45 – 60 minutes

Teacher Preparation

1. Review and be familiar with the essential biographical information in *Henry Wadsworth Longfellow: A Biography* and *Henry Wadsworth Longfellow: Biographical Highlights*.

2. Select either the *Henry Wadsworth Longfellow Crossword* OR the *Henry Wadsworth Longfellow Word Match* for your students to complete.

Materials

1. Henry Wadsworth Longfellow: A Biography (page 11 – 12) OR *Henry Wadsworth Longfellow: Biographical Highlights* (page 13).
2. Chalk board, white board, or flip-chart with writing implements
3. Copies of the Henry Wadsworth Longfellow Crossword (page 14) OR the Henry Wadsworth Longfellow Word Match (page 16) for each student.

Activities

- I. Explain to the class that they will be learning about the famous poet, Henry Wadsworth Longfellow.
- II. Read (or have students read) aloud *Henry Wadsworth Longfellow: Biographical Highlights* or *Henry Wadsworth Longfellow: A Biography*.
- III. Discussion
 - A. Begin a discussion about Longfellow's life and work by asking students what important things they remember about Longfellow from the read- aloud.
 - B. Ask questions that will help students recall what they heard. Encourage questions and discussion.
 - C. List what students remember about Longfellow on the chalk board, white board, or flip-chart.
- IV. Puzzle
 - A. Distribute copies of the puzzle of your choice (crossword or word match) to the class.
 - B. Instruct students to use what they have learned about Longfellow to complete the puzzle.

Massachusetts Curriculum Frameworks Standards

English Language Arts

- Language Strand/ Standard 2: Questioning, Listening, and Contributing Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions and interviews in order to acquire new knowledge.
- Reading and Literature Strand/ Standard 8: Understanding Text Students will identify the basic facts and main ideas in a text and use them as the basis for interpretation.
- Longfellow is included in Appendix A: A Suggested List of Authors, Illustrators, or Works Reflecting Our Common Literary and Cultural Heritage, for grades 5-8.

HENRY WADSWORTH LONGFELLOW: A BIOGRAPHY

Early Years

Henry Wadsworth Longfellow was born in Portland, Maine on February 27, 1807. His mother, the former Zilpah Wadsworth, was the daughter of General Peleg Wadsworth of Revolutionary War fame and a descendent of passengers on the Mayflower. His father, Stephen, was a noted Portland lawyer who served in the Massachusetts State Legislature and United States Congress.

Second in a family of eight children, Henry enjoyed a happy and active boyhood. He was enrolled at age three in a traditional “dame” school and later attended the Portland Academy and Bowdoin College in Maine where his classmates included Nathaniel Hawthorne and Franklin Pierce.

Career and Marriage

Recognizing his fine academic record, the Bowdoin trustees offered Longfellow a professorship in Modern Languages upon graduation in 1825. The position required travel abroad to prepare for his duties. Longfellow studied in France, Spain, Italy, and Germany. In 1829, he returned to Bowdoin where he spent six successful and productive years teaching, publishing textbooks, and writing articles for popular literary reviews.

In 1831, Longfellow married Mary Storer Potter. The two lived in Maine for several years until Longfellow was offered a position as head of the Modern Language Department at Harvard College in Cambridge, Massachusetts. Once again, he journeyed to Europe to study. Mary got sick and died in Rotterdam, Netherlands in November, 1835.

Suffering great sorrow at his loss, Longfellow plunged into study and spent the following winter and spring in Heidelberg perfecting his German. He met the Appletons of Boston’s fashionable Beacon Hill in 1836 while summering in Switzerland. Nathan Appleton was a prominent banker, manufacturer, and politician who made his fortune in the textile industry. His daughter, Frances Elizabeth (Fanny), captivated Longfellow’s attentions, but her interest in him was not immediately returned. The young professor left soon after for America and his duties at Harvard.

Cambridge Life

Seeking residence in Cambridge, Longfellow persuaded Elizabeth Craigie to accept him as a lodger at her comfortable home on Brattle Street with its views of the Charles River. His first writings were published during these years: *Hyperion*, *A Romance*, and *Voices of the Night*.

Fanny Appleton, experiencing a change of mind and heart after several years of courtship, married Henry Longfellow on July 13, 1843. Her father purchased the Craigie house later that year and presented it and the surrounding grounds to the Longfellows as a wedding gift. Thus began eighteen years of devoted marriage during which time two sons and four daughters were born.

Well- educated and traveled, Fanny was a perceptive critic of art and literature who happily shared her husband's pursuits. The couple was seldom apart. Once, while reluctantly attending a ball without his wife, Longfellow lamented that "the light seemed dimmer, the music softer, the flowers fewer, and the women less fair."

Poet and Friend

In 1854, Longfellow resigned from Harvard and devoted himself to writing. *Evangeline*, *The Song of Hiawatha*, and *Courtship of Miles Standish* – all published between 1847 and 1858 brought him great popularity and fame. He also spent many hours entertaining notable friends such as Nathaniel Hawthorne, Ralph Waldo Emerson, Charles Sumner, and Cornelius Felton, who later became president of Harvard.

Success, tranquility, and happiness were shattered in 1861 when Fanny Appleton Longfellow suffered fatal burns while sealing packets of her children's locks of hair for keepsakes. She was buried in Mount Auburn Cemetery in Cambridge on the eighteenth anniversary of their wedding day.

Later Years

In the years following Fanny's death, Longfellow gradually put his life back together again. He continued to reside in the house they had shared and served as both father and mother to the children. His remaining years brought forth such popular and esteemed works as *Tales of the Wayside Inn* with its "Paul Revere's Ride." The poet also made his last trip to Europe where he was honored by the Queen of England, received honorary degrees from Oxford and Cambridge, and visited Charles Dickens and Alfred Lord Tennyson.

Often an unusual mix of despair and encouragement, Longfellow's poetry struck a responsive chord in the nation's collective heart and mind. His was a full and admired life, the legacy of which continues to prompt an enthusiasm for America's people and past. Revered by his contemporaries and touted as "the people's poet," it is important to remember his simplicity of spirit. In 1879, three years before his death in 1882, Longfellow received a gift from the children of Cambridge: a chair made of wood from the "spreading chestnut tree" immortalized in his poem *The Village Blacksmith*. It was a gesture returning to the poet a bit of the love he had given to his own and other children.

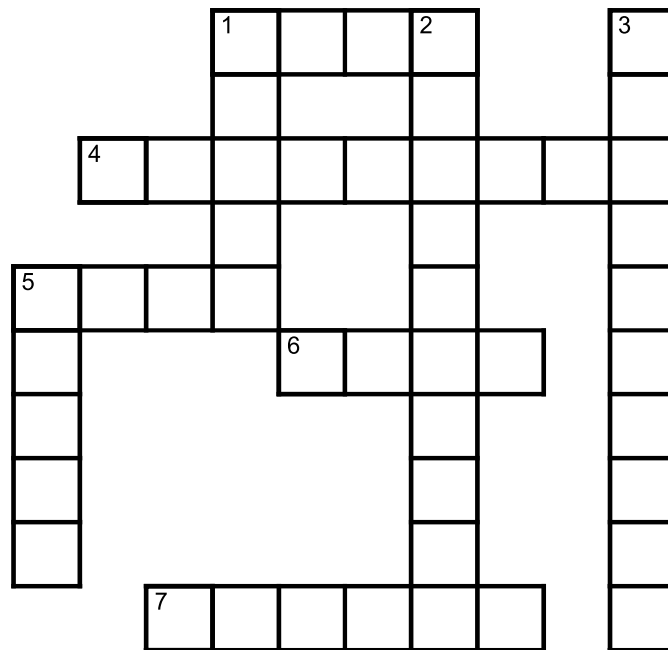
*Ah? What would the world be to us
If the children were no more?
We should dread the desert behind us
Worse than the dark before.*

HENRY WADSWORTH LONGFELLOW: BIOGRAPHICAL HIGHLIGHTS

- Henry Wadsworth Longfellow, one of America's most famous and best loved poets, lived more than one hundred years ago (1807- 1882).
- Longfellow was born in 1807. He grew up in Maine and went to Bowdoin College in Brunswick, Maine.
- In 1831, Longfellow married Mary Potter. She died four years later. Longfellow was grief-stricken over her death, and wrote poems that reflected his feelings.
- In 1836, Longfellow moved to Cambridge, Massachusetts to teach foreign languages at Harvard College. He spoke at least eight languages well and could read and write four others.
- Longfellow composed his first famous poem, "Psalm of Life," in 1838.
- Longfellow married Frances Appleton in 1843. Her father purchased the Cambridge house in which Longfellow was renting rooms as a wedding gift for them. The house had been a Revolutionary War headquarters for General George Washington.
- *Evangeline* (1847), a very popular narrative poem, brought Longfellow a great deal of attention. By the time he was 47, his success enabled him to retire from teaching and devote himself to writing poetry.
- Longfellow wrote many famous poems, including "Paul Revere's Ride" (1860) and *The Song of Hiawatha* (1855). He wrote poetry about his feelings and experiences, and also wrote epic poems that told stories.
- Frances (known as Fanny) and Henry had six children, five of whom lived to be adults. Longfellow was very close to his family and enjoyed spending time with his children. His family life and experiences inspired many of his poems.
- In 1861, Fanny Longfellow tragically died from burns she received when the sleeve of her dress caught fire in the study.
- Strangers often came to Longfellow's home hoping to catch a glimpse of him. He frequently invited them in and spent hours visiting with them.
- By the time of his death (1882), Longfellow's poems were known and celebrated around the world.

HENRY WADSWORTH LONGFELLOW CROSSWORD PUZZLE

Henry Wadsworth Longfellow lived more than one hundred years ago, from 1807 to 1882. He still is one of America's most famous and best loved poets. Use what you have learned about Longfellow to complete this crossword puzzle.



Across

1. Number of Longfellow children that lived to be adults
4. Longfellow spoke many _____
5. Longfellow's first wife who died young, _____ Potter
6. Longfellow was a famous _____
7. Fanny's _____ purchased the Cambridge house as a wedding gift

Down

1. Longfellow's second wife, _____ Appleton
2. Longfellow's very popular narrative poem _____
3. During the American Revolution, he had his headquarters in the _____ Cambridge house that would later become home to Longfellow.
5. The state where Longfellow grew up _____

CROSSWORD PUZZLE SOLUTION

F I V E W
A V A
L A N G U A G E S
N N H
M A R Y G I
A P O E T N
I L G
N I T
E N O
F A T H E R N

Across

1. Number of Longfellow children that lived to be adults
4. Longfellow spoke many
5. Longfellow's first wife who died young, _Potter
6. Longfellow was a famous ____
7. Fanny's purchased the Cambridge house as a wedding gift

Down

1. Longfellow's second wife, ___Appleton
2. Longfellow's very popular narrative poem
3. During the American Revolution, he had his headquarters in the Cambridge house that would later become home to Longfellow.
5. The state where Longfellow grew up

HENRY WADSWORTH LONGFELLOW WORD MATCH

Henry Wadsworth Longfellow lived more than one hundred years ago, from 1807 to 1882. He still is one of American's most famous and best loved poets. Use what you have learned about Longfellow's life to complete this word match. Draw a line from the Question to the correct Answer.

Questions

Where did Longfellow grow up?

Where did he move when he went to work at Harvard College?

Who was his first wife?

Who was his second wife?

How many Longfellow children lived to be adults?

What is Longfellow famous for?

What was Longfellow's very popular narrative poem?

What is another of his famous poems that tells a story?

Who gave the Longfellows their Cambridge house?

Who used the Cambridge house for headquarters during the Revolutionary War?

How many foreign languages did Longfellow speak?

Answers

General George Washington

Five

Eight

Evangeline

Mary Potter

Frances (Fanny) Appleton

Fanny's father

His poems

Paul Revere's Ride

Maine

Cambridge, MA

HENRY WADSWORTH LONGFELLOW WORD MATCH - SOLUTION

The word list in the Answers column has been reordered to provide correct answers to questions in the Question column.

Questions

Where did Longfellow grow up?

Where did he move when he went to work at Harvard College?

Who was his first wife?

Who was his second wife?

How many Longfellow children lived to be adults?

What is Longfellow famous for?

What was Longfellow's very popular narrative poem?

What is another of his famous poems that tells a story?

Who gave the Longfellows their Cambridge house?

Who used the Cambridge house for headquarters during the Revolutionary War?

How many foreign languages did Longfellow speak?

Answers

Maine

Cambridge, MA

Mary Potter

Frances (Fanny) Appleton

Five

His poems

Evangeline

Paul Revere's Ride

Fanny's father

General George Washington

Eight



Introduction

This lesson helps students learn to identify and analyze the structural elements of poetry. In this way they come to understand and appreciate how poems are constructed and why they are effective.

There are a variety of activities from which to choose in this lesson. Each activity can be tailored to the reading level and educational needs of the class.

Intended Learning Outcomes (Understandings)

Grades 3-5:

1. Students will understand the basic elements of poetry, including rhyme, rhythm, simile, metaphor, and descriptive imagery.

Grade 5:

1. Students will understand the secondary elements of poetry, including alliteration, assonance, consonance, and onomatopoeia.

Intended Learning Outcomes (Skills)

Grades 3-5:

1. Students will be able to analyze poetry excerpts and identify examples of rhyme, rhythm, simile, metaphor, and descriptive imagery.

Grade 5:

1. Students will be able to analyze poetry excerpts and to identify examples of alliteration, assonance, consonance, and onomatopoeia.

Lesson Length

Music of the Words and Rhyme: 30 minutes
"Poetry Rap" – Rhythm: 30 minutes
Simile and Metaphor: 30 minutes
Descriptive Imagery: 30 minutes
Secondary Poetic Elements: 30 minutes

Teacher Preparation

Activities I – V

1. Review and be familiar with *Elements of Poetry: Definitions* on page 26.
2. Familiarize yourself with the structural elements of "Rain in Summer" on page 27.

3. Review and select activities. Gather materials and make copies as necessary.

Activity VI

1. Familiarize yourself with the structural elements of "The Slave in the Dismal Swamp" on page 31.

Materials

Activities I – V

1. Elements of Poetry
2. Copies of "Rain in Summer" for all students
3. Colored highlighters, markers, or colored pencils (at least three or four different colors for each student).
4. "Found objects" that make a sound when struck or scraped (pens, rulers, etc.)
5. Tape recorder and blank tape (optional)
6. Simile and Metaphor Worksheet for all students
7. Drawing paper and markers, colored pencils, or crayons

Activity VI

1. "The Slave in the Dismal Swamp" for all students
2. Colored highlighters, markers, or colored pencils

The Poet's Toolbox Activities

I. The Music of the Words

- A. Distribute the excerpt from Longfellow's "Rain in Summer" (pages 27-28).
- B. Explain that:
 1. This is part of a longer poem that Longfellow wrote in 1844.
 2. Like many poems, it is made up of sections called stanzas. There is a space between the stanzas. Ask students to locate the breaks between the stanzas of the poem.
 3. Poets use special tools to make their poems work. These tools include rhyme, rhythm, metaphor, simile, and descriptive imagery.

II. Rhyme

- A. Explain that Longfellow's poetry is sometimes described as lyrical or musical in part because of his skill using rhythm and rhyme.
- B. Ask students to define rhyme. Discuss briefly. Ask students for examples of words that rhyme and put some of these examples on the board.
- C. Distribute copies of "Rain in Summer," and highlighters, markers or colored pencils to students.
 1. Read the first stanza of "Rain in Summer" aloud (teacher and/or students).
 2. Ask students to identify the pairs of rhymes in the stanza (*rain, lane; heat, street*).
 3. Instruct students to highlight (or underline) *rain* and *lane* with one color and *heat* and *street* with a different color.
 4. Repeat with the second and third stanzas (or ask students to find the rhymes in all the remaining stanzas themselves, underlining each set of rhyming words with a different color).

- A. Read the entire excerpt aloud (teacher and/or students)
1. Ask students to look at the color patterns on their poems and note that they show that the rhyming pattern (rhyme scheme) changes in each stanza.
 2. Discuss this question: What are some of the reasons Longfellow may have varied the rhyme patterns? *[To keep the poem from being predictable and boring. Like music, if poetry is too repetitive it loses its ability to surprise, move, or delight us.]*

III. A "Poetry Rap" – Rhythm

- A. Ask students to define *rhythm*.
- B. Re-read the first stanza of "Rain in Summer" without rhythm. Try to avoid the obvious rhythmic cadence and skip over any appropriate pausing spots.
1. Ask students what they thought about your reading. Then discuss the qualities of rhythm using these questions:
 - a) Why is rhythm important to poetry? *[Establishes the lyrical and musical qualities of the poem (flow); Serves as a way of reinforcing images in the poem]*
 - b) What is one of the important purposes of the rhythm in "Rain in Summer"? *[Helps communicate the sense of the beating rain]*
 2. Read (or ask a student to read) the first two stanzas of the poem, with a steady (but not too heavy) rhythm, including pauses. You may choose to read the first stanza and ask students to read subsequent ones.
 - a) Tell students that they are going to create a "Poetry Rap" which emphasizes the rhythm of the poem.
 - b) Select a small group of students to use pens, pencils, or other "found objects" to tap out the beat gently (imitating the steady sound of rain). Start the tapping first, then have someone read the stanzas again while the students continue tapping.

- c) Select another small group of students to clap whenever there is a pause in the poem. Ask the reader to read the stanzas again, and the clappers to clap during the pauses in the reading. Be sure that the reader keeps the pulse steady. Practice.
- d) Put it all together: Start the tapping first, then start the reader(s). Have the clappers clap during the pauses. Practice.

Optional: Record students performing the "Poetry Rap" and play it back for them.

IV. Simile and Metaphor

Note: The metaphor component of this activity may be too difficult for third graders. If your class is not ready for metaphor, we encourage you to focus on the simile portion of this activity.

- A. Explain that students will be learning about simile and metaphor and that simile and metaphor are tools that help poets and other writers create wonderful images with their words. Similes and metaphors help readers feel what the poet is feeling.
 1. Distribute the *Simile and Metaphor Worksheet* on pages 29 –30.
 2. Read aloud (or instruct students to read) the definitions and examples. Discuss as necessary. Instruct students to complete the similes and metaphors on the worksheet.
 3. Review and discuss.
- B. Identify the similes and metaphors in "Rain in Summer" –

Younger students:

1. Read STANZAS TWO, THREE, and SIX aloud.
2. Ask students to raise their hands when they hear a simile. Remind them that they should listen for the words "like" or "as," which signal that a simile is being used.

**Similes
from Rain
in Spring:**

Stanza Two:

*"How it clatters along the roofs,
Like the tramp of hoofs!"*

Stanza Three:

*"And swift and wide, With a muddy tide,
Like a river down the gutter roars"*

Stanza Six:

*"In the country, on every side, Where far and
wide, Like a leopard's tawny and spotted hide,
Stretches the plain,"*

3. Instruct students to find at least one of the similes you read in their copy of the poem, and to circle the simile using a colored marker.
4. Read **STANZA FIVE** and see if students can identify either the metaphor that Longfellow uses for the group of boys going down the street:

*"And down the wet streets
Sail their mimic fleets"*

OR for water pouring down the street

*"Till the treacherous pool
Ingulfs them in its whirling
And turbulent ocean"*

5. Instruct students to circle one of the metaphors in their copy of the poem.

Older Students:

1. Divide students into pairs or small groups.
2. Instruct students to read the poem and find and circle similes and metaphors in the poem. Use one color for similes and another for metaphors. *See above instructions for younger children for examples of similes and metaphors in the poem.*

V. Descriptive Imagery

- A. Explain that when a poet uses words to paint a vivid picture in our imaginations, we call this writing tool “descriptive imagery.” Longfellow used a great deal of descriptive imagery, and it is often so graphic that you can almost see, hear, smell, or feel what he’s writing about.
- B. Discuss the descriptive imagery in “Rain in Summer.” Ask students to give examples of descriptive images Longfellow used to help us get a feeling for what is happening in the poem. List these on the board. Prompt students to include as many images as possible.
- C. Distribute drawing materials. Ask students to illustrate the poem, including at least three of the descriptive images identified.

VI. Secondary Poetic Elements – Alliteration, Assonance, Consonance, and Onomatopoeia

- A. Define alliteration and give examples. Ask students to make up more examples and write some of these on the board. Repeat with assonance, consonance, and onomatopoeia.
- B. Distribute “The Slave in the Dismal Swamp” (pages 31 – 32).
 1. Have individual students read sections of the poem aloud.
 2. After each section is read, check for words that students may not understand, and have students define these words (use a dictionary, if necessary). Write the words and their definitions on the board.
 3. Remind students about alliteration. Instruct students to underline examples of alliteration in the poem with a colored marker, pencil or highlighter.

Samples of Alliteration: “In bulrush and in brake”
 “Is spotted like the snake”
 “Where hardly a human foot could
 pass, or a human hheart would dare”
 “Fell, like a flail”

4. Instruct students to do the same for assonance, consonance, and onomatopoeia, using a different color for each.

Examples of Assonance : “rank and tangled grass;”
“on his forehead he bore;”
“livery of disgrace”

Examples of Consonance : “Fll, like a flll;”
“wild birds filled”

Example of Onomatopoeia: “horse’s tramp”

5. Discuss how these elements contribute to the musical qualities of the poem and help the poet express mood and feeling.

Optional: Use this poem as an opportunity to discuss slavery and abolition in the early and mid-nineteenth century.

Massachusetts Curriculum Frameworks Standards

English Language Arts:

- Reading and Literature Strand/Standard 10: Genre
Students will identify, analyze, and apply knowledge of the characteristics of different genres.
- Reading and Literature Strand/Standard 14: Poetry
Students will identify, analyze, and apply knowledge of themes, structure, elements of poetry and provide evidence from the text to support their understanding.
- Reading and Literature Strand/Learning Standard 15: Style and Language
Students will identify and analyze how an author’s words appeal to the senses, create imagery, suggest mood, and set tone, and provide evidence from the text to support their understanding.

ELEMENTS OF POETRY: DEFINITIONS

Alliteration – Two or more words in a line of poetry that begin with the same initial sound.

Example: Laughing Liza's lovely lilies lit the night skies white.

Assonance – Repeating vowel sounds without repeating consonants. In poetry, often used as an alternative to rhyme.

Example: ony, ormey, oly

Consonance – Repeating consonants without repeating vowels. Consonance gives melody to verse.

Example: back, luck, rock, stick

Descriptive imagery – Vivid descriptions which convey strong images.

Example: She ran like fire across a field of dry prairie grass.

Metaphor – The transfer of identity from an object that a word usually describes to another object it describes by comparison.

Example: "A sudden rush from the stairway, A sudden raid from the hall! By three doors left unguarded, They enter my castle wall!" (The "castle wall" is Longfellow's study.)

Onomatopoeia – A word that imitates the sound made by the thing being described.

Example: boom, crash, cuckoo

Rhyme – When words, particularly the endings, sound alike.

Example: fine and mine; day and stay; hear and Revere

Rhythm – A metered flow of syllables, consonants, breathing, or pauses.

Example: "Listen my children and you shall hear of the midnight ride of Ral Revere."

Simile – A figure of speech in which two unlike things are compared or contrasted using the words *like* or *as*.

Example: He whispered softly like wind through the trees.

An excerpt from

RAIN IN SUMMER

Henry Wadsworth Longfellow, 1844

How beautiful is the rain!

After the dust and heat,

In the broad and fiery street,

In the narrow lane,

How beautiful is the rain!

How it clatters along the roofs,

Like the ramp of hoofs!

How it gushes and struggles out

From the throat of the overflowing spout!

Across the window- pane

It pours and pours;

And swift and wide,

With a muddy tide,

Like a river down the gutter roars

The rain, the welcome rain!

The sick man from his chamber looks
At the twisted brooks;
He can feel the cool
Breath of each little pool;
His fevered brain
Grows calm again,
And he breathes a blessing on the rain.

From the neighboring school
Come the boys,
With more than their wonted noise
And commotion;
And down the wet streets
Sail their mimic fleets,
Till the treacherous pool
Ingulfs them in its whirling
And turbulent ocean.

In the country, on every side,
Where far and wide,
Like a leopard's tawny and spotted hide,
Stretches the plain,
To the dry grass and the drier grain
How welcome is the rain!

SIMILE AND METAPHOR WORKSHEET

Definitions and Examples:

Similes and *metaphors* are imaginative and interesting ways to compare two things that are quite different. The most important difference between a simile and a metaphor is that a simile *always* uses either the word “like” or the word “as.”

Here is an example of a simile:

The girl ran like fire across a field of dry prairie grass.

In this simile, the girl’s running is being compared to fire traveling across a field of dry grass. We know she was running fast, because we know that fire travels quickly through dry grass. We can easily imagine the fire moving through the dry field and the girl running.

Here is an example of a metaphor from Longfellow’s poem *The Children’s Hour*:

“They climb up into my turret, o’er the arms and back of my chair.”

In this metaphor, Longfellow is comparing his chair to a turret (tower) in a castle. We are able to imagine his three daughters circling and climbing the chair as if they are walking up a circular staircase to the top of a tower.

Make your own similes by completing these sentences:

The mother whispered softly like _____

The load of bricks hit the ground like _____

The river rushes by as fast as _____

The man carried a sack of grain that was as heavy as _____

Make your own metaphors by finding something imaginative and descriptive to compare with these phrases:

A big chair

The feel of soft drizzle

THE SLAVE IN THE DISMAL SWAMP

Henry Wadsworth Longfellow, 1842

Longfellow felt very strongly that slavery should be abolished. He published *Poems on Slavery*, a small book of poems about the evils of slavery in 1842, long before the Civil War. This poem is from that collection.

In dark fens of the Dismal Swamp
The hunted Negro lay;
He saw the fire of the midnight camp,
And heard at times a horse's tramp,
And a bloodhound's distant bay.

Where the will- o'- the wisps and glowworms shine,
In bulrush and in brake;
Where the waving mosses shroud the pine,
And the cedar grows, and the poisonous vine
Is spotted like the snake;

Where hardly a human foot could pass,
Or a human heart would dare,
On the quaking turf of the green morass
He crouched in the rank and tangled grass,
Like a wild beast in his lair.

A poor old slave, infirm and lame;
Great scars deformed his face;
On his forehead he bore the brand of shame,
And the rags, that hid his mangled frame,
Were the livery of disgrace.

All things above were bright and fair;
All things were glad and free;
Lithe squirrels darted here and there,
And wild birds filled the echoing air
With songs of liberty!

On him alone was the doom of pain,
From the morning of his birth;
On him alone the curse of Cain
Fell, like a flail on the garnered grain,
And struck him to the earth!



DRAFTING AND EDITING POETRY

Introduction

Longfellow drafted and edited his poems using pencil and paper, and wrote the final versions in longhand with a quill pen. By examining a draft of one of Longfellow's poems, students can see how he edited his work and learn something about his creative process. In this lesson, students try their hands at editing one of Longfellow's poems using one of his early drafts.

Intended Learning Outcomes (Understandings)

1. Students will understand that Longfellow drafted and edited his poems using pencil and paper and that he wrote the final versions of his poems in longhand with a pen.
2. Students will understand that Longfellow went through a series of drafts and edits as he worked on his poems. As he edited, he changed words and phrases until he found the words that expressed his feelings and achieved the effect he sought.
3. Students will understand that an exploration of the process of drafting and editing reveals something about Longfellow's creative writing and thinking.

Intended Learning Outcomes (Skills)

1. Students will be able to read portions of a draft of Longfellow's poem "Haunted Houses" in his own hand.
2. Students will be able to read a typed copy of the draft of "Haunted Houses" and identify the revisions that Longfellow made.
3. Students will be able to make their own editing decisions for Longfellow's poem "Haunted Houses."
4. Students will be able to compare a draft of Longfellow's "Haunted Houses" with the final version, and speculate as to why Longfellow chose to include or eliminate specific words and phrases.

Lesson Length

45 – 60 minutes

Teacher Preparation

1. Review and be familiar with the draft and final version of the poem “Haunted Houses”.

Materials

1. Copies of the draft of “Haunted Houses” in Longfellow’s handwriting on page 37 for all students
2. Copies of the transcription of the draft of “Haunted Houses” on page 38 for all students
3. Copies of the final version of the poem “Haunted Houses” (in typescript) on pages 39-40 for all students

Activities

I. Understanding Longfellow’s Draft

- A. Distribute copies of Longfellow’s hand-written draft of the poem “Haunted Houses.”
- B. Explain that:
 1. Longfellow wrote his drafts and did all the editing of his poems with paper and pencil.
 2. When he was completely satisfied with his work, he copied the final version on a fresh piece of paper using a pen.
- C. Ask for student volunteers to try to read a small portion of Longfellow’s draft. You may need to help them. Help students to observe (or point out) that:
 1. Even though Longfellow crossed out some words and made changes to this draft, it was not his final version. He changed the poem some more after this.
 2. Longfellow didn’t always draft or work on the stanzas in their final order. The stanzas in the draft are not in order, but you can see that some of them are numbered. The numbering shows the sequence he wanted the stanzas to follow. Ask students to find STANZAS ONE, TWO, THREE, and FOUR.

D. Distribute the typed copy of the draft poem

1. Explain that this is a typed copy of the hand-written draft.
2. Explain that the words that are crossed out are the ones Longfellow wrote first, and that the underlined words are the changes he made to the draft.
3. Read aloud (or ask individual students to read aloud) the stanzas of the draft, reading the older version (with the crossed out words) first, followed by the second version (with the underlined words).
4. Using one of the first three stanzas as an example, discuss why students think Longfellow may have changed some of his words. *[To improve the imagery or rhythm, change or improve the sense of mood and the appeal to the senses, etc.]*
5. If necessary, look up and/or define words that students do not know.

II. Editing a Poem

- A. Remind students that this was not Longfellow's final version of the poem.
- B. Explain that they will work on editing the poem themselves, trying to make changes they think will improve the poem.
 6. Ask for a suggestion from students for a word change they think will improve the poem. (Allow time for them to think about this.) Discuss how the suggested edit will change the poem.
 7. In groups, pairs, or individually, instruct students to try out some other changes they think will improve the poem. They should do this directly on their poem draft. They may change any part of the poem, not just the parts that Longfellow already edited. [Remind students to think about trying to improve the descriptive imagery, the mood or feeling, the way the poem appeals to the senses, and the use of rhyme, rhythm, and descriptive imagery.]
 8. Share some of these "edits" with the class and discuss, noting especially the impact the changes have on the effect of the poem.

III. Looking at Longfellow's Choices

- A. Distribute copies of the final version of "Haunted Houses."
- B. Read (or have students read) the first four stanzas of the poem aloud.
- C. Compare the final version of the poem to the draft, and discuss, paying particular attention to how Longfellow's choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.

Massachusetts Curriculum Frameworks Standards

English Language Arts:

- Language Strand/Standard 2: Questioning, Listening, and Contributing
Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions and interviews in order to acquire new knowledge.
- Reading and Literature Strand/Standard 10: Genre
Students will identify, analyze, and apply knowledge of the characteristics of different genres.
- Reading and Literature Strand/Standard 14: Poetry
Students will identify, analyze, and apply knowledge of themes, structure, elements of poetry and provide evidence from the text to support their understanding.
- Reading and Literature Strand/Learning Standard 15: Style and Language
Students will identify and analyze how an author's words appeal to the senses, create imagery, suggest mood, and set tone, and provide evidence from the text to support their understanding.
- Composition Strand/Standard 22: Standard English Conventions
Students will use knowledge of standard English conventions in their writing, revising, and editing.

The stranger at my bedside cannot see
 The shapes I see, nor know the odds I hurt;
 He sees what is alone; - but asks me
 All that has been visible and near.

There are more guests at table than the host;
~~Of the quiet~~ ^{ghosts} and the ^{ghostly} ~~ghostly~~ ^{phantoms} ~~phantoms~~ ^{phantoms} ~~phantoms~~
 He looks on the pictures on the wall.

No mark upon the doorway, on the stair,
 Along the passages they ~~are~~ ^{came} and ~~have~~ ^{went} ~~gone~~ ^{gone}
 Long ago's impressions on the air,
~~Yet~~ ^{And} ~~some~~ ^{of} ~~ghosts~~ ^{ghosts} ~~and~~ ^{and} ~~moving~~ ^{moving} ~~to~~ ^{to} ~~mark~~ ^{mark} ~~for~~ ^{for}!

Who and whence are they?
 Is it a parchment upon whose page
 In pale characters may still be traced
 The ancient writing of our far earlier age,
 Still legible, though dim and half effaced?

Haunted Houses.

All have wherein men have lived and died
 Are haunted houses, though ^{the} ~~some~~ ^{some} ~~corridors~~
 The harlequin phantoms on their ornate spindle
 Move fast that make no sound upon the floor.

We next trip through the lighter hiding ~~the~~ ^{the} ~~scene~~
 These painted corners that surround us here,
 And all the shapes and figures that have been
 Slept suddenly from the backward ~~recesses~~ ^{recesses}.

The world of spirits and the world of ~~ghosts~~ ^{ghosts}
~~There~~ ^{There} ~~the~~ ^{the} ~~same~~ ^{same} ~~ghosts~~ ^{ghosts} ~~and~~ ^{and} ~~phantoms~~ ^{phantoms}
~~On~~ ^{On} ~~the~~ ^{the} ~~same~~ ^{same} ~~stage~~ ^{stage} ~~and~~ ^{and} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~same~~ ^{same} ~~place~~ ^{place}
~~Yet~~ ^{Yet} ~~the~~ ^{the} ~~same~~ ^{same} ~~stage~~ ^{stage} ~~and~~ ^{and} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~same~~ ^{same} ~~place~~ ^{place}
~~Yet~~ ^{Yet} ~~the~~ ^{the} ~~same~~ ^{same} ~~stage~~ ^{stage} ~~and~~ ^{and} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~same~~ ^{same} ~~place~~ ^{place}
~~Yet~~ ^{Yet} ~~the~~ ^{the} ~~same~~ ^{same} ~~stage~~ ^{stage} ~~and~~ ^{and} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~same~~ ^{same} ~~place~~ ^{place}
~~Yet~~ ^{Yet} ~~the~~ ^{the} ~~same~~ ^{same} ~~stage~~ ^{stage} ~~and~~ ^{and} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~same~~ ^{same} ~~place~~ ^{place}!

Who, and whence are they, my ~~stranger~~ ^{stranger}?

"Haunted Houses," draft manuscript in Henry W. Longfellow's own

HAUNTED HOUSES

Henry Wadsworth Longfellow, 1852

(excerpts from drafts of poem)

Stanza 1

All houses wherein men have lived and died
Are haunted houses. Through the indoor corridor
The harmless phantoms on their errands glide
With feet that make no sound upon the floor.

Stanza 2

We meet them at the doorway, on the stair
Along the passages they ~~move unheard~~ come and go
Impalpable impressions in the air,
yet ~~witness of every (?) and word~~ a sense of someone
moving to and fro!

Stanza 3

There are more guests at table than the hosts
Invited; and the ~~joyous banquet~~ illuminated hall
Is full of ~~joyless phantoms, harmless ghosts~~ thronged with
quiet, inoffensive ghosts
As silent as the pictures on the wall.

Stanza 4

The stranger at my fireside cannot see
The shapes I see, not hear the sounds I hear;
He only sees what is; alone; - but unto me
All that has been is visible and near.

HAUNTED HOUSES

Henry Wadsworth Longfellow, 1852

All houses wherein men have lived and died
Are haunted houses. Through the open doors
The harmless phantoms on their errands glide,
With feet that make no sound upon the floors.

We meet them at the doorway, on the stair,
Along the passages they come and go,
Impalpable impressions on the air,
A sense of something moving to and fro.

There are more guests at the table than the hosts
Invited; the illuminated hall
Is thronged with quiet, inoffensive ghosts,
As silent as the pictures on the wall.

The stranger at my fireside cannot see
The forms I see, nor hear the sounds I hear;
He but perceives what is; while unto me
All that has been is visible and clear.

We have no title- deeds to house or lands; Owners
and occupants of earlier dates
From graves forgotten stretch their dusty hands,
And hold in mortmain still their old estates.

The spirit- world around this world of sense
 Floats like an atmosphere, and everywhere
Wafts through these earthly mists and vapors dense
 A vital breath of more ethereal air.

Our little lives are kept in equipose
 By opposite attractions and desires;
The struggle of the instinct that enjoys,
 And the more noble instinct that aspires.

These perturbations, this perpetual jar
 Of earthly wants and aspirations high, Come
from the influences of an unseen star,
 An undiscovered planet in our sky.

And as the moon from some dark gate of cloud
 Throws o'er the sea a floating bridge of light,
Across whose trembling planks our fancies crowd
 Into the realm of mystery and night, -

So from the world of spirits there descends
 A bridge of light, connecting it with this, O'er
whose unsteady floor, that sways and bends,
 Wander our thoughts above the dark abyss.



COMPILING A WRITER'S "MAGAZINE"

Introduction

Longfellow believed artistic expression to be an essential part of being human, and art to be one of the most important ways that people communicate. Longfellow not only practiced this precept in his everyday life, but with his wife Fanny, strongly supported and encouraged the artistic expressions of their children. The Longfellow children wrote poems, stories, and plays; drew and painted; and created word-plays and riddles. For a period of time they created and "published" their own magazine, *The Secret*, which contained some of their work.

In this lesson, students will examine excerpts from *The Secret* and use them as models to create and compile a classroom "magazine" containing samples of their own work. There are a variety of activities from which to choose. Each activity focuses on one particular kind of creative work (poetry, story writing, word puzzles & riddles, and drawing). Select those that fit the time, interests, and educational needs of your class. We suggest that students select a name for their publication and that at least one piece of work from each class member be included in it. The magazine may also include work produced in other *Poetry and the Imagination* activities or related lessons.

Intended Learning Outcomes (Understandings)

1. Students will understand that Longfellow believed artistic expression to be an essential part of being human, and art to be one of the most important ways that people communicate.
2. Students will understand that Henry and Fanny Longfellow strongly supported and encouraged the artistic expressions of their children.
3. Students will understand that the Longfellow children created and "published" their own magazine called *The Secret*, which contained their poems, riddles, stories, and drawings.

Intended Learning Outcomes (Skills)

1. Students will be able to create a "magazine" using *The Secret* as a model.
2. Students will be able to write & illustrate poems & stories for their magazine.
3. Students will be able to create rebuses and other riddles to include in their magazine.

Lesson Length

Variable

Teacher Preparation

1. Familiarize yourself with the excerpts from *The Secret*.

Materials

Note: Materials listed in *italics* are provided with this lesson.

1. Copies of covers from *The Secret* from May and June, 1865 on pages 48-49
2. Copies of the poem "May" by Edith Longfellow on pages 50-51 (original & transcript)
3. Copies of Edith Longfellow's drawing illustrating her play "Margary Daw" on page 52
4. Copies of Alexander Wadsworth Longfellow, Jr's. *sketch* on page 53
5. Copies of three rebuses on page 54
6. Copies of the rebus solutions on page 55
7. Copies of the "transposition" riddle on the name Longfellow on page 56 (original & transcript)
8. Copies of the story "Our Dogs," by Alexander Wadsworth Longfellow, Jr. on pages 57-60 (original & transcript)
9. Writing and drawing materials

Activities

I. Looking at *The Secret*

A. Explain that:

1. Longfellow believed artistic expression to be an essential part of being human, and art to be one of the most important ways that people communicate.
2. Longfellow and his wife Fanny encouraged their children to express themselves in many artistic ways. The children wrote poetry, stories, and plays (which they put on); drew and painted; and created a variety of word puzzles and riddles.
3. The Longfellow children also created their own "magazine," *The Secret*, to share samples of their creative work.
4. Students will be creating a creative magazine of their own.

- B. Distribute the two cover pages from *The Secret*. Ask students to read them. Note the information included on the pages [*title, explanation of what The Secret is (a magazine), volume number, month, year*].
1. Discuss why the Longfellow children might have named their magazine *The Secret*. What does the name mean? What does it make you think about?
 2. Ask for suggestions for names for the classroom magazine, and ask each student making a suggestion why they think it would be a good name. Post the suggestions on the board.
 3. Tell students that they may continue to add suggested names to the list, and that they will be voting for the title they like best later. [*Note to teacher: Set aside time for the voting after the students have completed their written work.*]
 4. Discuss what information students think should be included on their magazine cover page. Record this.

II. Writing Poetry

- A. Distribute the poem *May*, by Edith Longfellow, from *The Secret*. Explain that Edith was eleven years old when she wrote this. Read (or ask a student to read) *May*. Briefly discuss the poem, examining the rhythm, rhyme, and descriptive imagery.
- B. Using poem writing techniques, have students write a poem for the magazine using the steps outlined below.
1. Select an object or a topic. [*Note: You may do this for the whole class or ask students to select their own.*]
 2. Ask students to suggest a word or a short phrase that describes something about the object or topic. Write these on the board. Continue until you have at least five different words or short phrases describing the object or topic. [*Note: Prompt students to use words that describe all the characteristics of the object or topic, including what it looks, sounds, smells, and feels like.*]
 3. Next, ask students to suggest things they can compare with some quality of their object or topic. [*as hard as iron, as warm as toast, etc.*] Write these on the board also.

4. Now have students suggest feelings or memories they might associate with the object. [*It reminds me of a hot summer afternoon...It gives me a warm feeling, etc.*] Write these on the board near the other two lists.
5. Instruct students to write a poem including at least two four-line stanzas using any of the descriptions, comparisons, feelings, and/or memories they choose. The poem must rhyme, have a pleasing rhythm, and use descriptive imagery. [*Note: Include any other writing characteristics or elements of poetry you choose in the assignment requirements. For example, you might require students to use a simile, assonance, consonance, etc.*]
6. Review and comment on the poems (or have students do a peer review) and ask students to edit and revise their poems. Students copy the final version onto clean sheets of paper.
7. Distribute the drawing by Edith Longfellow which accompanied her play called "Margary Daw," and the sketch by Alexander Longfellow (HWL's nephew and contributor to *The Secret*.) Note that drawings like these were sometimes included in *The Secret*. Ask students to illustrate their poems.
8. Be sure students' names appear on their poems.

III. Writing Rebuses and "Transposition" Riddles

- A. Explain that a rebus is a puzzle in which pictures and symbols are used to suggest words.
- B. Distribute copies of rebuses from *The Secret* to students. Have students try to solve some of them. Give them the solutions after they have worked on the riddles for a while.
- C. Write this simple letter rebus on the board and ask students to solve it:
I C D B.
D U C D B?
[*I see the bee. Do you see the bee?*]
- D. Instruct students to write illustrated rebuses that use pictures and letters or numbers. Ask them to write the solutions to their rebuses on another page.

1. Divide students into pairs.
 2. Ask students to trade rebuses (but NOT the solutions) with their partners and to try to solve their partner's puzzle.
 3. After a few minutes, students should show their solutions to their partners.
- E. Distribute copies of the "transposition" riddle from *The Secret*. [*A transposition is a conundrum that uses a play on words.*] Have students try to solve the riddle [*Answer is: Longfellow*]. After they have struggled with it for a while, help them solve it by giving them the following vocabulary:
- fell = to finish a seam by sewing the edge down flat
 - low = to make the sound that cattle make ("moo-ing")
- F. Ask students to write their own "transposition" riddle using a name. If this is difficult for them, suggest that they do a different riddle using the name Longfellow.
- G. Be sure students' names appear on their rebuses and riddles.

IV. Writing a Story

- A. Distribute and read (or ask students to read) the story called "Our Dogs" by Alexander Wadsworth Longfellow, Jr. from *The Secret*. [*Note: We have modernized some of the spelling and grammar in the transcription of "Our Dogs" to make it easier for students to read and understand.*] Explain that Alexander, Henry Wadsworth Longfellow's nephew who often contributed to *The Secret*, was 11 years old when he wrote this story.
- B. Instruct students to write short stories for the magazine about one of the following suggested topics (or others of your/their choice):
- * A pet
 - * A family member
 - * An interesting event or adventure in their life
- C. Select and instruct students to incorporate the writing characteristics and skills you choose for this assignment.
- D. Review and comment on the stories (or have students do peer review) and ask students to edit and revise their work. Have students copy the

final version onto clean sheets of paper (stories may be hand-written or typed).

- E. Ask students to illustrate their stories. Be sure students' names appear on their stories.

V. Assembling the Magazine

- A. Have students vote to select a name for their magazine.
- B. Review the information that will appear on magazine cover page.
- C. Ask all students to create a cover page for the magazine with all the necessary information. *[Note: These may be done with crayons, markers, or other tools, or, they may be done on the computer.]*
- D. Ask each student to select either a poem or story and a rebus or riddle (from their own work) for inclusion in the magazine. Copy these for everyone. Have students assemble their magazines using their own covers.

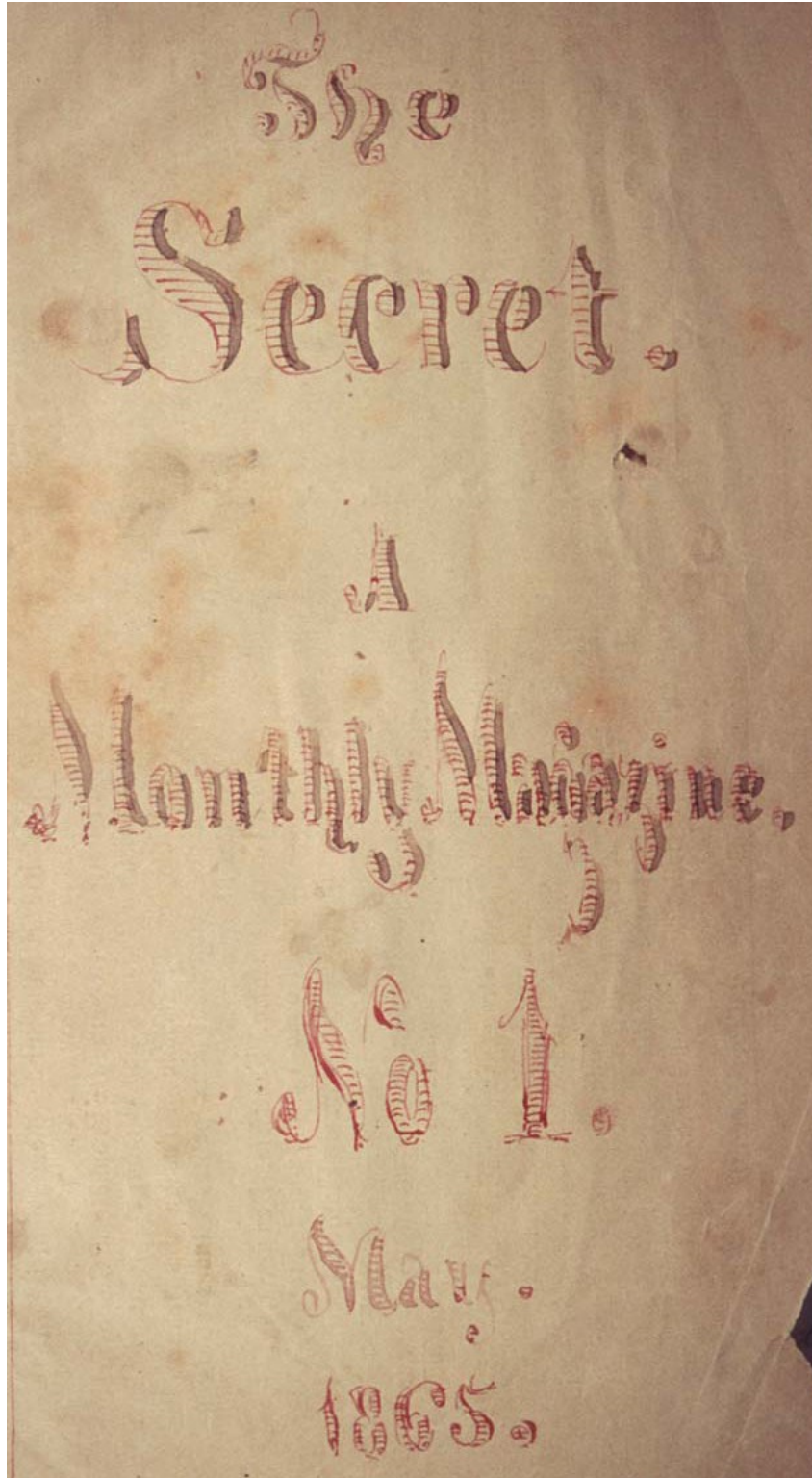
Massachusetts Curriculum Frameworks Standards

English Language Arts:

- Language Strand/Standard 2: Questioning, Listening, and Contributing
Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions and interviews in order to acquire new knowledge.
- Reading and Literature Strand/Standard 10: Genre
Students will identify, analyze, and apply knowledge of the characteristics of different genres.
- Reading and Literature Strand/Standard 14: Poetry
Students will identify, analyze, and apply knowledge of themes, structure, elements of poetry and provide evidence from the text to support their understanding.
- Reading and Literature Strand/Learning Standard 15: Style and Language
Students will identify and analyze how an author's words appeal to the senses, create imagery, suggest mood, and set tone, and provide evidence from the text to support their understanding.
- Composition Strand/Standard 21: Revising

Students will demonstrate improvement in organization, content, paragraph development, level of detail, style, tone, and word choice (diction) in their compositions after revising them.

- Composition Strand/Standard 22: Standard English Conventions
Students will use knowledge of standard English conventions in their writing, revising, and editing.



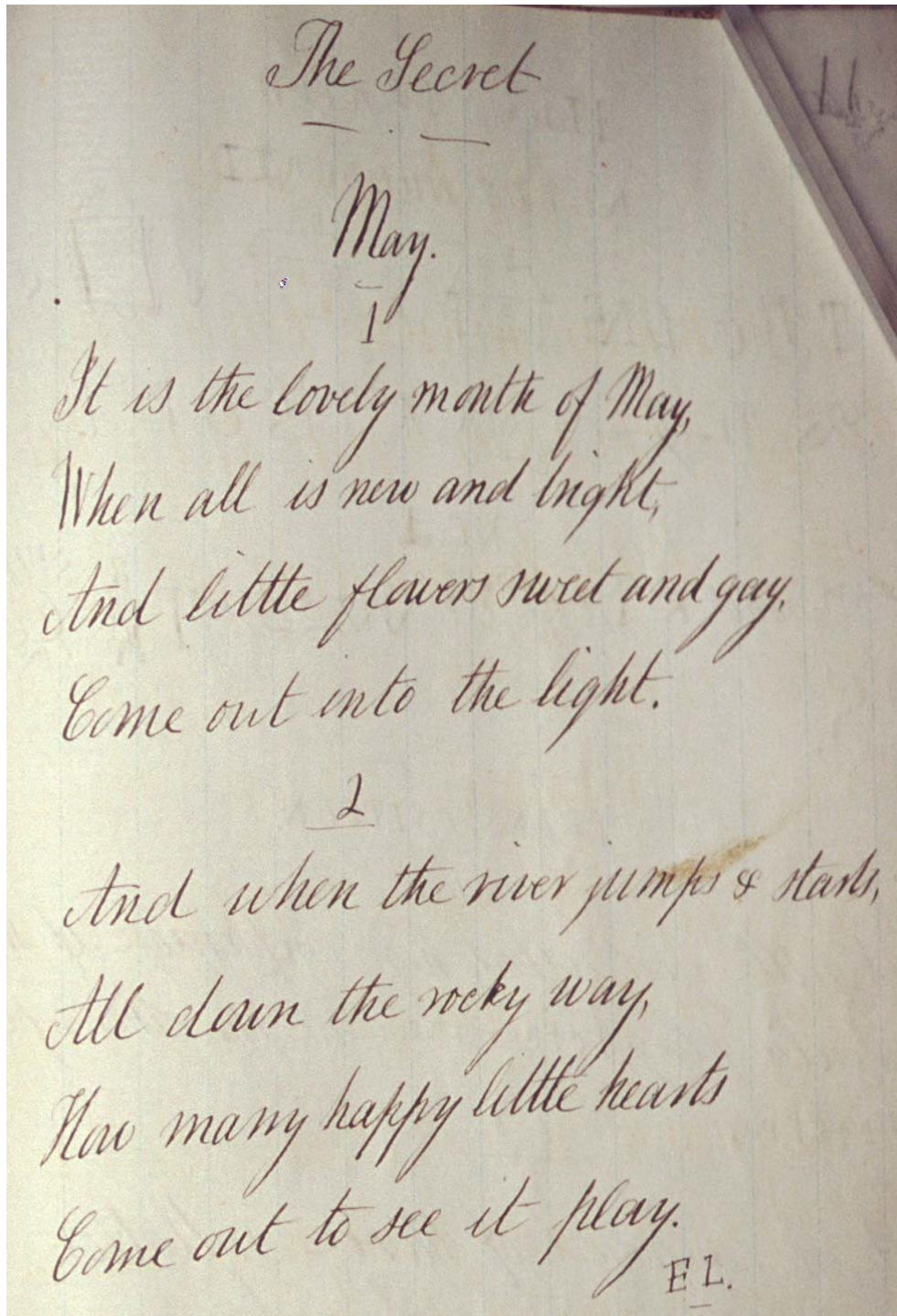
Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site

Cover to *The Secret*, May 1865



Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site

Cover to *The Secret*, June 1865



Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site

"May" by Edith Longfellow from the May 1865 issue of *The Secret*

The Secret, May 1865

May

I

It is the lovely month of May,
When all is new and bright,
And little flowers sweet and gay,
Come out into the light.

2

And when the river jumps and starts,
All down the rocky way,
How many happy little hearts
Come out to see it play.

EL

(Edith Longfellow)



Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site

Drawing by Edith Longfellow. The drawing was in Edith's scrapbook along with a play she wrote called "Margery Daw." The play was put on by the Longfellow children, their cousins, and friends.



Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site

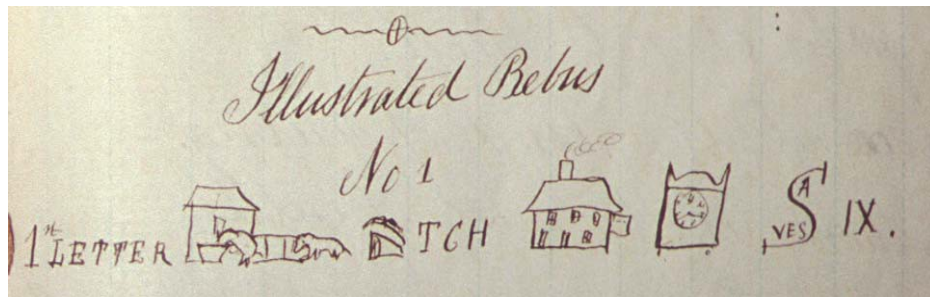
Sketch by Alexander Wadsworth Longfellow, Jr., nephew of Henry Wadsworth Longfellow. The sketch was in Edith Longfellow's scrapbook. Alexander Longfellow, Jr. wrote for *The Secret*. When he grew up, Alexander became an architect.

LONGFELLOW REBUSES

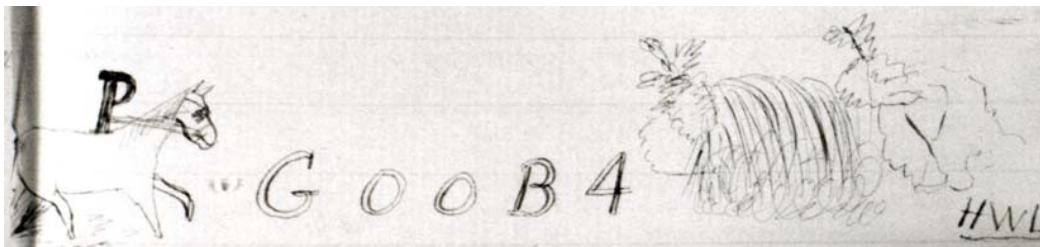
1. By Alexander Wadsworth Longfellow, Jr.



2. Author Unknown



3. By Henry Wadsworth Longfellow



REBUS SOLUTIONS

1. By Alexander Wadsworth Longfellow, Jr.:

HANDSOME PENMANSHIP IS NOT ALWAYS PLAIN (easy to read)

[HAND-SUM-PEN-MAN-SHIP-IS-KNOT-AWL-WAYS-PLANE]

2. Author unknown:

A STITCH IN TIME SAVES NINE

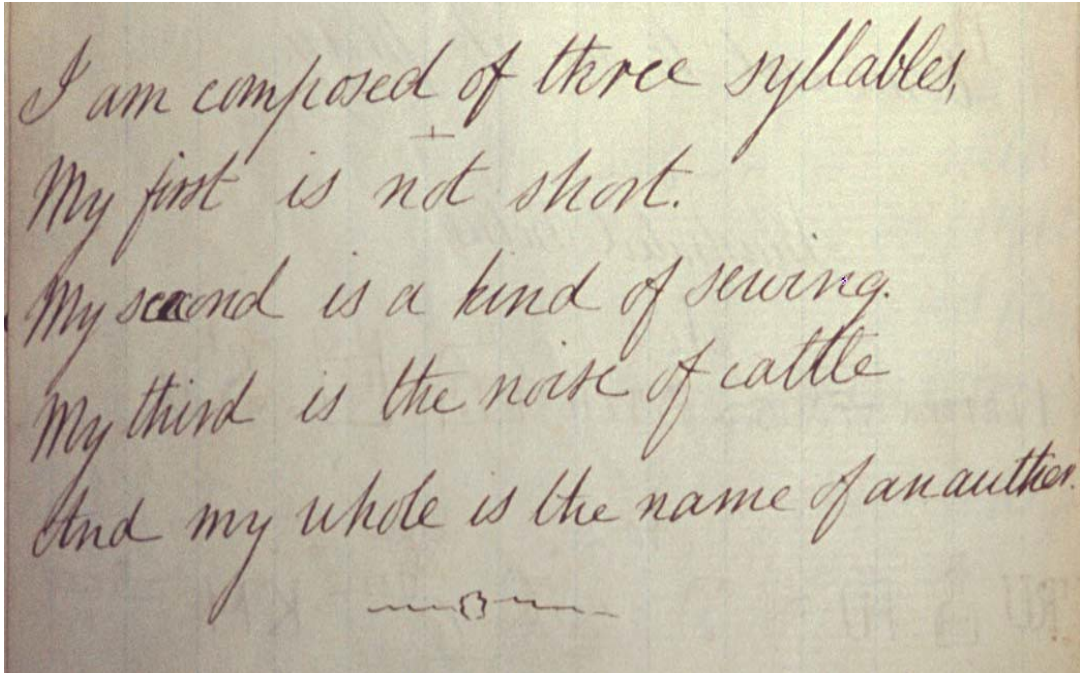
[A-STY-EYE-TCH-INN-TIME-SAVES-NINE (Roman Numeral nine)]

3. By Henry Wadsworth Longfellow:

PRIDE GOES BEFORE A FALL

[P-RIDE-G-OS-B-FOUR-A-FALL (water fall)]

TRANSPOSITION RIDDLE
(from *The Secret*)



I am composed of three syllables,
My first is not short.
My second is a kind of sewing. My
third is the noise of cattle
And my whole is the name of an author.

110
Our Dogs.

I am going to write a story about
our dogs, all of which is true.
Once we had a large St. Bernard
dog he seemed to know every thing
you said to him, he was yellow and
black, his only fault was too great a
fondness for visiting, in one of his

"Our Dogs" (page 1) by Alexander Wadsworth
Longfellow, Jr., age 11. From the June 1865 issue of *The
Secret*.

The Secret

visits to town there was a law all dogs should be muzzled, a friend put a muzzle on to him and then he came home and would not go to town again.

A gentleman had him before we did, he was a surveyor and one night when he was coming home he found he had left his account book, Brave, for that was the dog's name, turned round and went back and brought it in his mouth to him.

At one time we had a little dog named Spot, that Brave treated with great contempt, one day Spot came in with muddy feet and tracked up the floor, the cook said "Spot if I had a stick I would whip you". Brave got up slyly shook himself, walked out, and brought a large stick in his mouth and laid it down at the cook's feet, then went and laid down in his old place.

"Our Dogs" (page 2) by Alexander Wadsworth Longfellow, Jr., age 11. From the June 1865 issue of *The Secret*.


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The Secret

behind the stove. He was very fond of riding in the cars, and often went to the Depot and took passage by himself. Once he went in the cars to a friend of the surveyors, and while there, seemed sick, he asked him what he had been eating? he went to a horsechestnut tree and brought a bud in his mouth and gave it to him. Horsechestnuts are poisonous to dogs. He was very fond of roving and died at a good old age

To be continued

A. W. L.



Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site

"Our Dogs" (page 3) by Alexander Wadsworth Longfellow, Jr., age 11. From the June 1865 issue of *The Secret*.

OUR DOGS

I am going to write a story about our dogs, all of which is true.

Once we had a large St. Bernard dog. He seemed to know every thing you said to him. He was yellow and black. His only fault was too great a fondness for visiting. On one of his visits to town there was a law [that] all dogs should be muzzled. A friend put a muzzle onto him and then he came home and would not go to town again.

A gentleman had him before we did. He was a surveyor and one night when he was coming home he found he had left his account book [behind]. Brave, for that was the dog's name, turned round and went back and brought it in his mouth to him.

At one time we had a little dog named Spot that Brave treated with great contempt. One day Spot came in with muddy feet and tracked up the floor. The cook said, "Spot, if I had a stick I would whip you." Brave got up slyly, shook himself, walked out, and brought a large stick in his mouth and laid it down at the cook's feet, then went and laid down in his old place behind the stove.

He was very fond of riding in the [railroad] cars, and often went to the Depot and took passage by himself. Once he went in the cars to a friend of the surveyor's, and while there seemed sick. He asked him what had he been eating? He went to a Horse Chestnut tree and brought a limb in his mouth and gave it to him. Horse Chestnuts are poisonous to dogs. He was very fond of roving and died at a good old age.

To be continued.

A.W.L.

(Alexander Wadsworth Longfellow, Jr.)

Assessment



Assessing Student Learning

Teacher Instructions
Assessment Rubric



ASSESSING STUDENT LEARNING

In order to assess student learning in the *Poetry and the Imagination* poetry unit, we suggest that teachers have students collect their work in a portfolio. The contents of the portfolios may then be assessed along with other indicators of student learning (e.g. class participation). Portfolios may contain some or all of the following:

LESSON #1:

Learning about Longfellow

1. Crossword puzzle or word match

LESSON #2:

The Poet's Toolbox

1. Color-coded copies of the poem "Rain in Summer"
2. Simile and metaphor worksheet
3. Illustration of the poem "Rain in Summer"
4. Color-coded copies of the poem "The Slave in the Dismal Swamp"

LESSON #3:

Drafting and Editing Poetry

1. "Edited" poem draft of the poem "Haunted Houses"

LESSON #4:

Assembling a Writer's Magazine

1. Poems and illustrations
2. Rebuses and other riddles
3. Stories and illustrations
4. Magazine covers

The rubric on pages 63-64 may help guide you in assessing the student portfolios and overall student learning. The rubric is designed to help you evaluate whether or not the intended learning outcomes listed for each lesson have been achieved. Feel free to adapt the rubric to match your pedagogical goals. If you choose to use a rubric for assessment, we suggest that you distribute it to the class and discuss expectations with students prior to beginning the unit.

ASSESSMENT RUBRIC

Key Elements

Expectations

1. Biography

____ pts.

The student has learned:

- basic biographical information about Longfellow
- the importance of Longfellow
- some of Longfellow's inspirations
- to identify some of Longfellow's poetry (especially "The Children's Hour," "The Village Blacksmith," "Rain in Summer," "The Slave in the Dismal Swamp")

2. Poetry

____ pts.

The student has learned:

- to identify the basic elements of poetry (rhyme, rhythm, simile, metaphor, and descriptive imagery)
- to identify the secondary elements of poetry (alliteration, assonance, consonance, and onomatopoeia)
- to analyze and understand poetry
- to write poetry incorporating poetic elements
- to create illustrations for poems which demonstrate understanding of each poem's descriptive imagery.
- how Longfellow edited a poem
- what Longfellow's editing reveals about his creative writing and thinking
- to make their own editing decisions which improve poems
- to read hand-written work by Longfellow and his children

ASSESSMENT RUBRIC (CONT.)

Key Elements

3. Magazine

____ pts.

Expectations

The student has learned:

- that Longfellow believed that artistic expression is an essential part of being human, and that art is one of the most important ways that people communicate
- that Longfellow and his wife encouraged their children to write and create art
- that *The Secret* was a magazine created by the Longfellow children which contained their work
- to write and illustrate poems and stories for their own magazine
- to create rebuses and "transposition" riddles for their own magazine
- to make a magazine cover that contains all the required information

Additional Resources



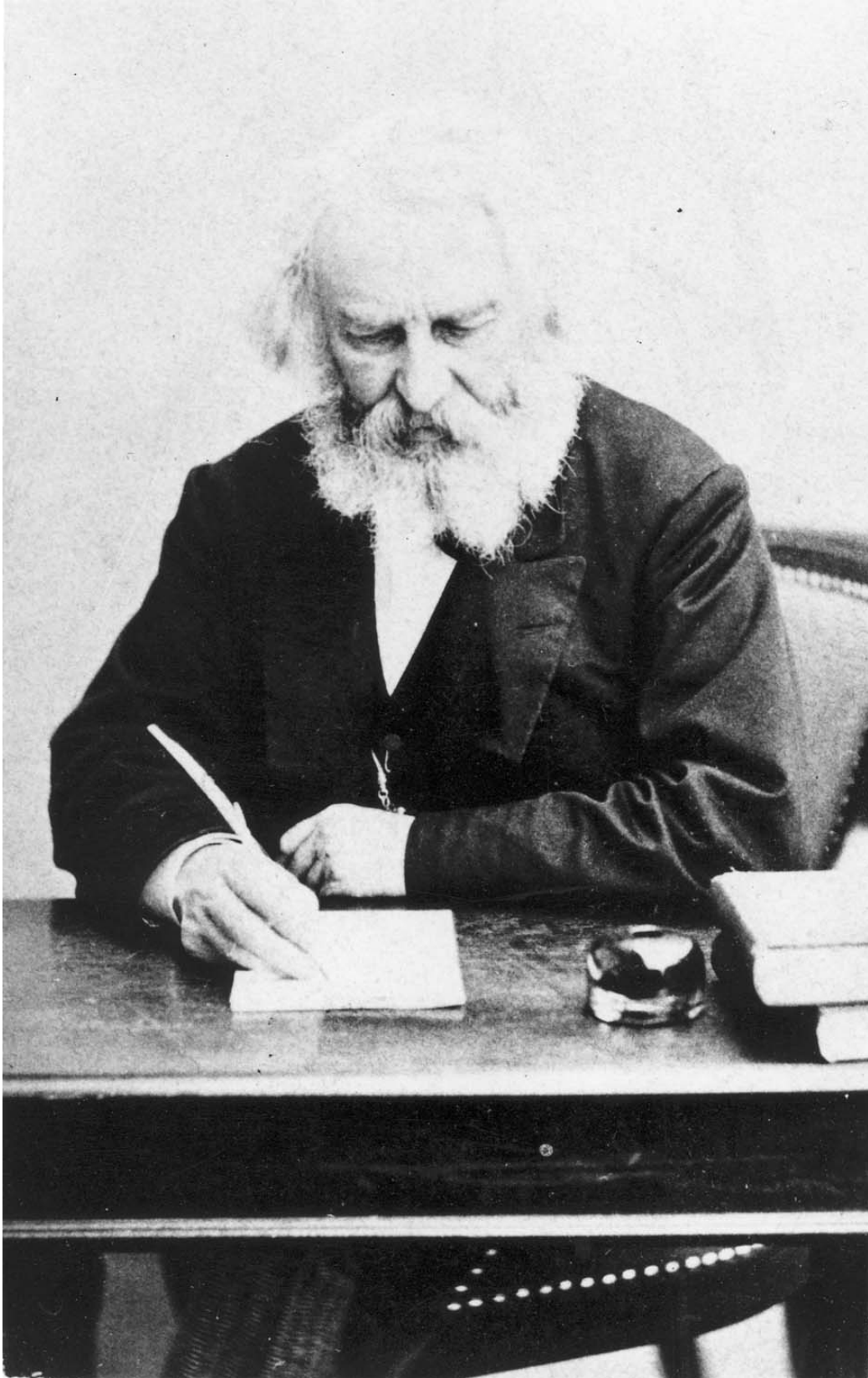
Photographs

Longfellow House-Washington's Headquarters
National Historic Site
Henry Wadsworth Longfellow, 1807 – 1882



Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site

Longfellow House-Washington's Headquarters National Historic Site



Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site

Henry Wadsworth Longfellow, 1807 – 1882