# Longfellow's *Paul Revere's Ride* Close Read & Mini Lesson

Begin with KWL about Revere and then move into the close read. Set purpose for reading with essential question to answer through multiple readings. Have students work individually and in small groups to support learning. An audio version will be available and will be played for the entire class during the first reading of the poem. After each reading of the poem students will consult in their table groups and then we will pull in for whole group discussions.

Reading One: Find evidence of Paul Revere as a Hero/Heroic Figure with in the poem. When was this poem written? Why would this be important to consider

- Discuss evidence found–lines 4, 78-80, 119-125, to the end of the poem. Longfellow wrote this at the outbreak of the civil war, why is this important–discuss the creation of a hero/myth.

Reading Two: Be sure to underline any words that you do not know (first look at the footnotes, or consult a dictionary of your neighbor), pay attention to the words phantom and spar, also highlight parts of the poem that use figurative language or vivid imagery and similes which use "like or as", metaphors which compare two things that are not alike, personification- where human qualities are given to non-human objects)

- Words to cover: belfry, mast and spar, *many of the words are defined in footnotes

- Examples of simile, vivid imagery, personification: moon (line 21), moon (line 41), imagery (line 31-41), focus on language in lines 42-48^ dead, wind–jux in line 85, personification in line 96, 105–investigate lines 107-110.

With their reading Partners are assigned one of the literary devices used and must provide an example from the text and explain it to the class- will help fuel a class discussion.

Reading Three: Pay particular attention to the rhyme scheme- (end rhymes giving the poem rhythm). Also investigate the use of stressed and unstressed syllables within particular lines of the poem. What does this do to the poem? How does it affect the reader and speaker?

- Teacher will first model before students begin their second reading investigating Rhyme* lines 1-5 aabba and so on. Discuss lyrical quality of poem–pull particular lines

From and within Reading three begin mini lesson on stanzas, rhyming, and rhyme schemes.

TT: Longfellow's poem has a lyrical quality. Does anyone know what I mean when I saw lyrical?

Check for Understanding: Turn and Talk with desk group about Lyrical

Students respond.

TT: Yes, the poem has a musical sound due to the internal rhyme scheme. Causing it to be considered a lyrical poem. Longfellow was a romantic poet. He wrote during the romantic period of literature, this period is characterized by the ideal of freedom, imagination, individualism, seeking wisdom from the past (using old legends to create new stories) and looking at the common man as a hero (Cooper's Natty Bumppo, similar to how we view Indiana Jones, Luke Skywalker). Authors during this period use

vivid imagery to make the reader feel that they are at the locations described. Other American authors from this period include Washington Irving, who wrote Rip Van Winkle (Local Will Moses illustrated Copy) and James Fenimore Cooper.

TT: Based on the readings you have done of the poem so far. Think-pair share with your table group and find evidence that Longfellow's poem is from the romantic period. Remember the characteristics: imagination, individualism, ideal of freedom, the common man as a hero, seeking wisdom from the past. Use textual evidence (lines from the poem) to support your claims.

Class comes back together and students share responses.

TT: Great job, now that we have explored what makes this poem a romantic poem, we will investigate the lyrical aspect of the poem, specifically analyzing the rhyme scheme.

TT: Together let's explore the first five lines of the poem for rhyme. This poem uses end rhymes, meaning that the end of each line of poetry rhymes with a corresponding rhyme. For example: hear, Revere and year; then seventy-five and alive. Therefore, the rhyme scheme for lines 1-5 would be: aabba (write on poem and display on Elmo). From here we will continue and investigate the end rhymes of lines 6-14, to the end of the stanza. Now, line six will begin with the letter C.

Students work in groups to discover the end rhyme scheme for lines 6-14.

TT: Ok, let's come back together and go over lines 6-14 using the elmo. Line six is march, so that is our letter C because it does not rhyme with a-hear, and b-alive. Let's mark the end words that rhyme with march using a C. Students call out words: arch. Nice Job! Next we have night, which rhymes with light and we continue on to the next lines. End result should be: cdcdeefff.

TT: Next, I would like you to try lines 15-24 on your own, marking the lines with rhyme schemes.

Students work on rhyme scheme- will finish entire poem as HW

TT: Great job, the end rhymes give the poem a rhythm and musical quality when read aloud. Teacher reads the first stanza aloud to demonstrate.

TT: Longfellow uses various stanza lengths and varied meter. By meter I mean the rhythmic structure of a single line. Longfellow uses lambs, which is an unstressed syllable followed by a stressed syllable (This form is used by Shakespeare). Longfellow also uses anapest, which is two unstressed syllables followed by a stressed syllable. This poem is tricky since he uses two meters. We will cover lines 2 and three together: (stressed syllables in bold- lines show the end of a foot)

Line 2: Of the **mid**|night **ride** | of **Paul** | Re**vere**

Line 3: On the **eight**|eenth of **A**|pril, in **Sev**|enty-**five**

TT: Try line 4 together with your desk group.

Students work on line 4

Line 4: Ha**rdly**| a **man**| is **now** |a**live**

TT: We will investigate these internal rhyme schemes later and more in depth during our investigation of poetry. For now, our focus is end rhymes