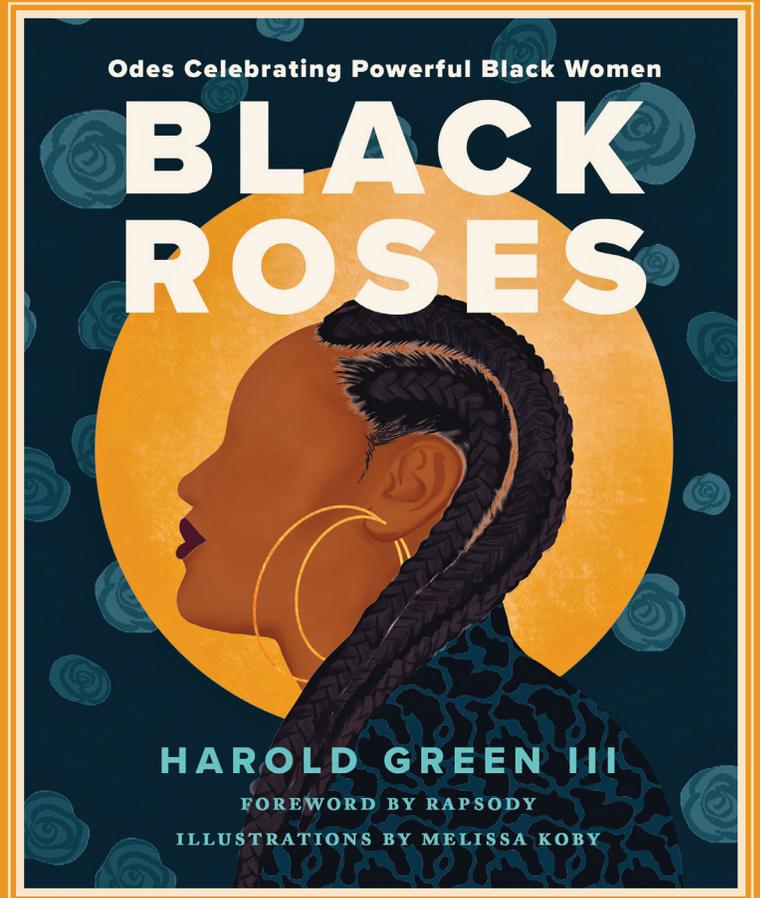
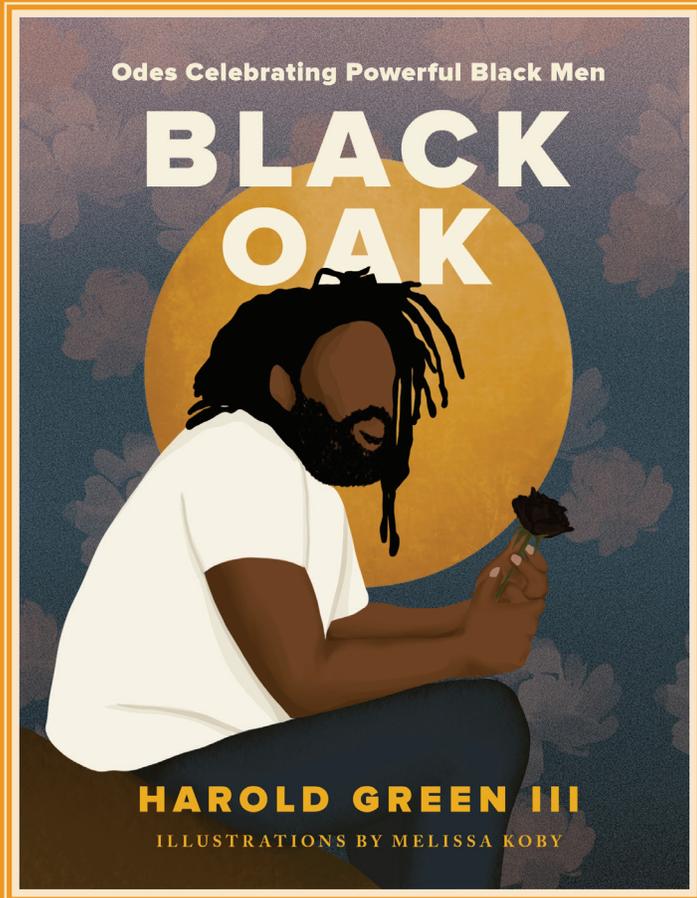


A TEACHER'S GUIDE TO



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Black Roses & Black Oak: Giving Flowers for the Living Unit Plan

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Unit Overview

Black Roses and Black Oak collections are appropriate for students of all ages. The author Harold Green III states, “Just as much as I was inspired by Dr. Martin Luther King Jr., Malcolm X, Nelson Mandela, and Michael Jordan. I was equally impressed by my father, grandfather, uncles, cousins, and coaches.” This provides space for children, teenagers, and adults alike to reflect on personal heroes and pay tribute through writing and art.

Carefully curated into titled groupings including advocates, curators, innovators, luminaries, trailblazers, brave hearts, champions, dreamers, guardians, and humanitarians, Harold Green III has poured a solid foundation of poetry and artwork for educators to guide students to be inspired in verbal, artistic, and written expressions.

By using these resources in the classroom, teachers gain unlimited freedom to tailor lessons to include rich wordsmanship, positivity and gratitude, representation and diversity, the elements of poetry, creative art pieces, speaking and performing opportunities, and reflections.

ESSENTIAL QUESTIONS:

1. What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?
2. How are odes about other people and places also about me?
3. What is the importance of showing gratitude through written language?

KEY UNDERSTANDINGS:

- ❖ “Giving flowers for the living,” or making sure that people feel loved and affirmed while they are still here, is an act of love, appreciation, and community.
- ❖ Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.¹
- ❖ Poetry is a way of making art with language.

OBJECTIVES

- ❖ Analyze the elements and techniques of poetry
- ❖ Research the lives of the ode recipients
- ❖ Compare and contrast the author’s written and performed pieces
- ❖ Create odes rooted in gratitude and dedicated to the Roses and Oaks in their own lives using the elements and techniques of poetry.

¹ Modified from CollegeBoard’s AP English Literature and Composition Conceptual Framework.

COMMON CORE STATE STANDARDS STRESSED IN THIS UNIT:

High School:

9th-10th

- [CCSS.ELA-LITERACY.RL.9-10.1](#): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- [CCSS.ELA-LITERACY.RL.9-10.4](#): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- [CCSS.ELA-LITERACY.W.9-10.3](#): Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- [CCSS.ELA-LITERACY.W.9-10.4](#): Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- [CCSS.ELA-LITERACY.W.9-10.5](#): Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- [CCSS.ELA-LITERACY.SL.9-10.1](#): Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- [CCSS.ELA-LITERACY.SL.9-10.3](#): Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- [CCSS.ELA-LITERACY.SL.9-10.4](#): Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

11th-12th

- [CCSS.ELA-LITERACY.RL.11-12.1](#): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- [CCSS.ELA-LITERACY.RL.11-12.4](#): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
- [CCSS.ELA-LITERACY.RL.11-12.7](#): Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.
- [CCSS.ELA-LITERACY.W.11-12.3](#): Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- [CCSS.ELA-LITERACY.W.11-12.4](#): Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- [CCSS.ELA-LITERACY.W.11-12.5](#): Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- [CCSS.ELA-LITERACY.SL.11-12.1](#): Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- [CCSS.ELA-LITERACY.SL.11-12.3](#): Evaluate a speaker's point of view, reasoning, and use of evidence and

rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

- [CCSS.ELA-LITERACY.SL.11-12.4](#): Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

UNIT AT-A-GLANCE

LESSONS & DESCRIPTIONS

RECOMMENDED TIME (60 minute periods)

L1 - Giving Flowers to the Living

1 period

This lesson, which introduces the essential questions and key understandings for the unit, requires students to consider their own views on the act of “giving flowers for the living.” They will be introduced to the elements and techniques of poetry as well as the author and his ode “Flowers for the Florist” in Black Oak.

L2 - Advocates & Brave Hearts

1 period

Students learn the definitions of advocate and brave heart. They will engage with an ode from each of these sections in Black Roses & Black Oak and analyze the elements and techniques of poetry.

L3 - Curators & Champions

1 period

In this lesson, students will compare the author’s written poem with a performance of the poem.

L4 - Innovators & Dreamers

1 period

In order for students to create their own odes, they will explore characteristics of innovators and dreamers through reading a selection of odes from each of these sections in Black Roses & Black Oak. Students will begin to envision their own Roses and Oaks.

L5 - Luminaries & Guardians

1 period

A luminary is a person who inspires or influences others and a guardian is a protector and keeper. After reading and analyzing selected odes, students will exercise their ability to inspire and protect their Roses and Oaks by building on the last lesson and completing an ode outline for the people they’ve identified.

L6 - Trailblazers & Humanitarians

1 period

This lesson, which requires students to research the lives of the trailblazers and humanitarians and share out with their peers, will be scaffolded practice for students as they think about writing odes for their own Roses and Oaks.

L7 - Creating Odes to my Roses & Oaks (Culminating Project)

3-4 periods

Students will have 3-4 class periods to research, develop, edit, and revise their odes. Students are encouraged to watch Harold Green III’s performances and perform their own piece and give it as a token of gratitude to their Rose and Oak.

UNIT LESSONS

L1 | The Power of Poetry & Giving Flowers to the Living

INTRODUCTION:

This lesson, which introduces the essential questions and key understandings for the unit, requires students to consider their own views on the act of “giving flowers for the living.” They will be introduced to the elements and techniques of poetry as well as the author and his ode “Flowers for the Florist” in Black Oak.

ESSENTIAL QUESTIONS:

1. What is the importance of showing gratitude through written language?

KEY UNDERSTANDINGS

- ❖ “Giving flowers for the living,” or making sure that people feel loved and affirmed while they are still here, is an act of love, appreciation, and community.
- ❖ Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.
- ❖ Poetry is a way of making art with language.

COMMON CORE STANDARDS

- [CCSS.ELA-LITERACY.RL.9-10.1](#): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- [CCSS.ELA-LITERACY.SL.9-10.1](#): Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- [CCSS.ELA-LITERACY.RL.11-12.1](#): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- [CCSS.ELA-LITERACY.SL.11-12.1](#): Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Learning Outcomes:

Students will know:

- The significance of giving flowers for the living.
- The elements and techniques of poetry

Students will be able to:

- ❖ Analyze the elements and techniques of poetry

Time:

- 1 class period

Vocabulary:

- Ode, stanza, line breaks, quatrain, white space, rhythm, Advocates & Brave Hearts, Curators & Champions, Innovators & Dreamers, Luminaries & Guardians, Trailblazers & Humanitarians

Materials:

- Stand & Declare Activity - Signs saying "Advocates & Brave Hearts," "Curators & Champions," "Innovators & Dreamers," "Luminaries & Guardians," "Trailblazers & Humanitarians"

Procedure:

1. Unit Introduction

- Distribute L1 Handouts. Begin the unit by asking students the essential question, "What are some ways we can show gratitude and appreciation to people we care about through written language?" and "What is the importance of showing gratitude through written language?" After students respond, explain that the unit they will be engaging in will be focused on giving flowers to the living through odes. Share that the Cambridge Advanced Learner's Dictionary & Thesaurus definition of an ode is, "a poem expressing the writer's thoughts and feelings about a particular person or subject, usually written to that person or subject and that is written in lines and stanzas varying in length."
- After asking the opening question and sharing the definition of ode, share with students that they will be analyzing the elements and techniques of poetry by reading and interpreting selected poems from Harold Green III's books titled, *Black Roses* and *Black Oak*. Ask students to engage in a think-pair-share activity about the following question: What does it mean to you to "give flowers for the living"? Follow up questions may be: "How do you give flowers to the living?," "What examples of giving flowers to the living are you aware of?"

2. Stand & Declare Activity

- Inform students that *Black Roses: Odes Celebrating Powerful Black Women* was written by Harold Green III with the dream that, "*Black Roses* [will be] volumes long. I want to continue this work for decades because Black women deserve this emotional equity." Share with students that they will be creating odes about their own personal Black Roses and Black Oaks throughout the unit. Communicate to students that Harold Green III wrote *Black Oak: Odes Celebrating Powerful Black Men*, "because I want to expand on the language that Black men use to speak to and about each other. Every Black man in this book has intentionally put his Blackness on display, went out of his way to uplift or assist other Black people, or knew his Blackness was a part of the grading rubric for his success and never tried to erase it."
- Point out the signs you have posted around the room and explain that *Black Roses* & *Black Oak* are carefully curated into titled groupings including Advocates & Brave Hearts, Curators & Champions, Innovators & Dreamers, Luminaries & Guardians, Trailblazers & Humanitarians and that students are going to respond to a set of questions related to the groupings in the books. Tell students that they can review the definitions for the curated groups on their handout.
- Begin by reading the first statement below and asking students to stand in the area of the curated titled groupings of *Black Roses* & *Black Oak* that are most applicable to them. Once they identify a group, instruct students to find a partner to share why they selected the grouping they selected.
 - Which of these groupings most reflect who you are? Explain.
 - Which of these groupings do you most aspire to be like that is different from the group you selected in the last round? Explain.
 - Which of these groupings are you most interested in learning more about? Explain.

- d. Ask students to return to their seats and debrief the activity with them. Ask them to share about how they experienced the activity and their responses to the statements. Tell students that in this unit they will be examining the elements and techniques of odes represented in the groupings of the statements they responded to. Tell students to review the essential questions, key understandings, and objectives of the unit on their handouts.

i. Essential Questions

1. What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?
2. How are odes about other people and places also about me?
3. What is the importance of showing gratitude through written language?

ii. Key Understandings

1. "Giving flowers for the living," or making sure that people feel loved and affirmed while they are still here, is an act of love, appreciation, and community.
2. Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.
3. Poetry is a way of making art with language.

iii. Objectives

1. Analyze the elements and techniques of poetry
2. Research the lives of the ode recipients
3. Compare and contrast the author's written and performed pieces
4. Create odes rooted in gratitude and dedicated to the Roses and Oaks in their own lives using the elements and techniques of poetry.

3. Elements of Poetry

- a. Based on your yearly scope and sequence, introduce or remind students of some of the elements of poetry that will be relevant to the unit (stanza, line breaks, quatrain, white space, rhythm). Let students know that some odes have expected and predictable structures in their lines and stanzas, but that Harold Green III's poems are examples of contemporary odes that emphasize paying tribute, love, community, and appreciation to the subject. His odes transcend tradition and are examples of creativity and artistry.
- i. Stanza - A series of lines grouped together and separated by an empty line from other stanzas. They are the equivalent of a paragraph in an essay. One way to identify a stanza is to count the number of lines.
 - ii. Line Breaks - A line break is the termination of one line of poetry, and the beginning of a new line.
 - iii. Quatrain - a unit or group of four lines of verse.
 - iv. White Space - White space is the area around the poem. If you were writing on a red piece of paper, I suppose you could call it "red space," but we really do call it "white space." Line breaks and white space help readers know how to read a poem out loud and inside their heads.
 - v. Rhyme - the repetition of similar sounds. In poetry, the most common kind of rhyme is the end rhyme, which occurs at the end of two or more lines.

4. Identifying Elements of Poetry in Harold Green III's Ode

- a. Inform students that they will be identifying elements and techniques of poetry in Harold Green III's (HG3's) ode to himself titled, "Flowers for the Florist."
- i. Questions to consider include: Identify a stanza that stuck out to you the most and summarize it below. Why did this stanza stand out? How does the author use stanzas to communicate and connect ideas throughout the ode? How does the author use line breaks and white space to create meaning and tone throughout the ode? How is "Flowers for the Florist" an example of giving flowers to the living? Support your answer with textual evidence from the ode.

5. Closer

- a. Give students time to comment on their initial responses to the following question: What is the central idea or theme of "Flowers for the Florist?" Support your answer with textual evidence from the ode.

L2 | Advocates & Brave Hearts

INTRODUCTION:

Students recall the definitions of advocate and brave heart. They will engage with an ode from each of these sections in Black Roses & Black Oak and analyze the elements and techniques of poetry.

ESSENTIAL QUESTIONS:

1. What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?
2. How are odes about other people and places also about me?
3. What is the importance of showing gratitude through written language?

KEY UNDERSTANDINGS

- ❖ Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.
- ❖ Poetry is a way of making art with language.

COMMON CORE STANDARDS

- [CCSS.ELA-LITERACY.RL.9-10.4](#): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- [CCSS.ELA-LITERACY.SL.9-10.1](#): Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- [CCSS.ELA-LITERACY.RL.11-12.4](#): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
- [CCSS.ELA-LITERACY.SL.11-12.1](#): Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Learning Outcomes:

Students will know:

- The definition of advocate and braveheart.
- Some of the elements and techniques of poetry.

Students will be able to:

- Analyze the elements and techniques of poetry

Time:

- 1 class period

Vocabulary:

- Gratitude, ode, stanza, line breaks, quatrain, white space, rhythm, advocates, brave hearts

Materials:

- Stand & Declare Activity - Signs saying "Advocates & Brave Hearts," "Curators & Champions," "Innovators & Dreamers," "Luminaries & Guardians," "Trailblazers & Humanitarians"
- Post-It Notes

Procedure:**1. Opener**

- Distribute L2 handouts. Remind students that in the previous lesson they were introduced to the new unit and practiced identifying elements and techniques of poetry in Harold Green III's ode to himself titled "Flowers for the Florist." Ask students to take a moment to give themselves flowers just as the author did. Give students time to write down at least 3 aspects of themselves that they appreciate.
- Pass out 1-2 post-it notes to each student. Ask students to practice gratitude through written language by thinking about a living Black Rose or Black Oak that they want to show gratitude to and writing their name down on a post-it note. The Rose or Oak they identify does not have to be famous or well-known. Once they've written down a name, ask them to attach them to the appropriate curated group signs from the previous lesson's stand and declare activity - (Advocates & Brave Hearts, Curators & Champions, Innovators & Dreamers, Luminaries & Guardians, Trailblazers & Humanitarians)
- Remind students that advocates are people who publicly support or recommend a particular cause or policy. Remind students that brave hearts are people who are ready to face and endure danger or pain and that they show courage.
- Ask students to recall the elements and techniques from the previous lesson. Be sure they mention the following elements and techniques:
 - Stanza - A series of lines grouped together and separated by an empty line from other stanzas. They are the equivalent of a paragraph in an essay. One way to identify a stanza is to count the number of lines.
 - Line Breaks - A line break is the termination of one line of poetry, and the beginning of a new line.
 - Quatrain - a unit or group of four lines of verse.
 - White Space - White space is the area around the poem. If you were writing on a red piece of paper, I suppose you could call it "red space," but we really do call it "white space." Line breaks and white space help readers know how to read a poem out loud and inside their heads.
 - Rhyme - the repetition of similar sounds. In poetry, the most common kind of rhyme is the end rhyme, which occurs at the end of two or more lines.

2. Whole class reading - Advocates - Author Selection - Dr. Janice Jackson

- Read the **advocate** author selection aloud with the class. Inform students that they should be paying attention to the elements and techniques of poetry as you read. Ask students to keep the following questions in mind as well as the questions on their handout as you read: What did you learn about Dr. Janice Jackson? Make an inference about why Harold Green III dedicated an ode to her. How does the author use stanzas to communicate and connect ideas throughout the ode? How do the words the author uses to describe Dr. Jackson's parents in the third stanza contribute to your understanding of Dr. Jackson's work?
- After reading, ask students to respond to the questions in the student reader and give them time to develop and share their initial responses.

3. Small group reading - Brave Hearts - Author Selection - Colin Kaepernick

- Inform students that they should answer the questions in their handout as they read the selected brave heart ode in their small groups. What did you learn about Colin Kaepernick? Make an inference about why Harold Green III put Colin Kaepernick in the Brave Heart group. How do the words and phrases used to describe Colin Kaepernick's historical context (stanzas 9 & 10) impact the overall meaning and tone of

the ode? How does the author use stanzas, line breaks, quatrains, white space, and rhythm to develop relationships between ideas in the poem?

- b. After reading the ode in their small groups, ask students to respond to the questions in the student handout and give them time to develop and share their initial responses.

4. **Whole class debrief**

- a. Ask students to share their responses to the questions from their Brave Heart reading.
- b. Extend the debrief by asking students to share out about each element and technique of poetry for each ode. (**Consider** keeping track of student ideas by creating a class organizer that captures the author's use of elements and techniques of poetry (stanza, line breaks, quatrains, white space, and rhyme) to create meaning and tone in each ode. Add to it each class period.)

5. **Closer**

- a. Ask students to respond to the unit essential questions: How are odes about other people and places also about me? Giving Flowers to the Living: What is the importance of showing gratitude through written language? Let students know that as long as they find a connection there are no wrong answers.

L3 | Curators & Champions

INTRODUCTION:

In this lesson, students will compare the author's written poem with a performance of the poem.

ESSENTIAL QUESTIONS:

1. What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?
2. What is the importance of showing gratitude through written language?

KEY UNDERSTANDINGS

- ❖ "Giving flowers for the living," or making sure that people feel loved and affirmed while they are still here, is an act of love, appreciation, and community.
- ❖ Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.
- ❖ Poetry is a way of making art with language.

COMMON CORE STANDARDS

- [CCSS.ELA-LITERACY.RL.9-10.1](#): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- [CCSS.ELA-LITERACY.RL.9-10.4](#): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- [CCSS.ELA-LITERACY.SL.9-10.3](#): Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- [CCSS.ELA-LITERACY.RL.11-12.1](#): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- [CCSS.ELA-LITERACY.RL.11-12.4](#): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
- [CCSS.ELA-LITERACY.SL.11-12.3](#): Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Learning Outcomes:

Students will know:

- The definition of curator and champion.
- Some of the elements and techniques of poetry.
- How the performance of a poem can add to the meaning and tone of a written poem.

Students will be able to:

- Analyze the elements and techniques of poetry
- Compare and contrast the author's written and performed pieces

Time:

- 1 class period

Vocabulary:

- Curator, custodian, performance

Materials:

- [Harold Green III Ode to Big K.R.I.T](#)
- [Harold Green III Ode to Rapsody](#)
- Smartphone or computer with recording capabilities

Procedure:

Note: The culminating project of the unit requires students to create and perform an ode that expresses gratitude for their own personal Black Rose or Black Oak. As preparation for their performance at the end of the unit, the closing activity of this lesson requires students to perform/recite an ode about the author's selection of a curator or champion. **Create** a class social media account and record the performances so that you engage in the act of giving flowers to the living by sharing on social media. When you share performances on social media, tag the author, Harold Green III (IG & Twitter @haroldgreen), tag the Black Rose or Black Oak that the ode students performed was about, and use the hashtag #BlackRosesBlackOak when you post.

1. Opener

- Distribute L3 Handout. Remind students that a curator is a keeper or custodian of a museum or other collection such as culture. Culture is a transferable set of beliefs and behaviors that enable a group to survive. Remind students that a champion is a person who has defeated or surpassed all rivals in a competition, especially in sports.
- Give students time to think about a Black Rose or Black Oak in their lives that is a curator or champion. Allow them to pair up and share with a partner before sharing out with the class.
- Tell students that the objective for today's lesson is to compare and contrast the author's written and performed pieces and that they will be watching videos of HG3 recite odes about Black Roses and Black Oaks from his books. Encourage students to pay close attention to the performances as they will be reciting and performing odes later on in the lesson.

2. Read curator and/or champion ode - Author Selection - Curator - Rapsody | Champion - Big K.R.I.T

- Read the author's selections aloud with the class. Inform students that they should be paying attention to the elements and techniques of poetry as you read. Ask students to keep the following questions in mind as you read: How does the author use stanzas, line breaks, quatrains, white space, and rhythm to give flowers to Big K.R.I.T.? Make an inference about why the author is giving Big K.R.I.T flowers. Support your answer with textual evidence from the ode. What is the central idea or theme of the ode? What evidence supports your claim? How is the central idea or theme of Black Roses and Black Oak evolving as you read more poems?
- After reading, ask students to respond to the questions and give them time to share their initial responses.

3. Watch performances

- Big K.R.I.T is an American rapper. Play the video linked [HERE](#) for Big K.R.I.T. Ask students to capture notes in their student handout.
- Play the video linked [HERE](#) for Rapsody (Black Rose & Curator). Ask students to capture notes in their student handout.
- After students watch the videos ask the students what they notice about the performances. Give students time to make connections to the use of elements and techniques of poetry by considering how stanzas,

line breaks, white space, and rhyme are reflected differently in writing than in a performance in their student handout.

4. Whole class debrief

- a. After reading the odes and watching the performances, discuss how the performances add to the meaning and tone of the written ode with the following questions:
 - i. What do you notice about the differences between written and performed odes?
 - ii. How do the performances add to the meaning of the written odes?
 - iii. How do the performances add to your understanding of the importance of showing gratitude through written language?

5. Closer

- a. Inform students that the culminating project for this unit will require them to write and perform an ode for a living Black Rose and/or Black Oak that they identify. In preparation for their culminating project, they will practice reciting odes from *Black Roses* and *Black Oak*. Students will recite the ode about Nikole Hannah-Jones or Tristan Walker. Divide students into small groups of 3-4 students and assign them the curator (Nikole Hannah-Jones) or champion (Tristan Walker) they will be performing. (**Note:** Performances can create nervousness and anxiety for some students. Creating an environment in which students feel safe to express themselves can help alleviate student nervousness that may occur. Students should have fun and feel celebrated if they perform. After each performance, show snap or clap love and thank students for sharing.)
- b. As the teacher, consider practicing and performing an ode as an example for students. Students should have time to practice before they are asked to perform for the class and record for the class social media account.

L4 | Innovators & Dreamers

INTRODUCTION:

In order for students to create their own odes, they will explore characteristics of innovators and dreamers through reading a selection of odes from each of these sections in Black Roses & Black Oak. Students will begin to envision their own Roses and Oaks.

ESSENTIAL QUESTIONS:

1. What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?
2. How are odes about other people and places also about me?

KEY UNDERSTANDINGS

- ❖ Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.
- ❖ Poetry is a way of making art with language.

COMMON CORE STANDARDS

- [CCSS.ELA-LITERACY.RL.9-10.1](#): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- [CCSS.ELA-LITERACY.RL.11-12.1](#): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Learning Outcomes:

Students will know:

- The definition of innovator and dreamer.
- How to show gratitude to living Black Roses and Oaks.

Students will be able to:

- Analyze the elements and techniques of poetry

Time:

- 1 class period

Vocabulary:

- Innovator, dreamer

Materials:

- Smartphone or computer with recording capabilities
- Post-it Notes
- Stand & Declare Activity - Signs saying "Advocates & Brave Hearts," "Curators & Champions," "Innovators & Dreamers," "Luminaries & Guardians," "Trailblazers & Humanitarians"

Procedure:

Note: The culminating project of the unit requires students to create and perform an ode that expresses gratitude for their own personal Black Rose or Black Oak. As preparation for their performance at the end of the unit, the closing activity of this lesson requires students to perform/recite an ode about the author's selection of a curator or champion. **Create** a class social media account and record the performances so that you engage in the act of giving flowers to the living by sharing on social media. When you share performances on social media, tag the author, Harold Green III (IG & Twitter @haroldgreen), tag the Black Rose or Black Oak that the ode students performed was about, and use the hashtag #BlackRosesBlackOak when you post.

1. Opener

- a. Distribute L4 handout. Remind students that an innovator is a person who introduces new methods, ideas, or products. Remind students that a dreamer is someone who has ideas or conceives projects regarded as impractical or visionary.
- b. Ask students to engage in self-reflection by answering the following questions:
 - i. In what ways are you an innovator and/or dreamer?
 - ii. What kind of person do you want to be in the life you have to live?
 - iii. What do you dream of becoming? What are your goals?

2. Whole Class, Small Group, or Individual Reading - Author Selection - Innovators - Bisa Butler, Jessica Matthews | Dreamers - Jason Reynolds, Theaster Gates

- a. Read one of the innovator author selections. Inform students that they should be paying attention to the elements and techniques of poetry as they read. Ask students to keep the following questions in mind as you read: How does HG3 use stanzas, line breaks, quatrains, white space, and rhythm to give flowers to the living? How is the ode you read also about you? Consider your responses to the opening activity as you think about connections.
- b. Read one of the dreamer author selections. Inform students that they should be paying attention to the elements and techniques of poetry as they read. Ask students to keep the following questions in mind as you read: How does HG3 use stanzas, line breaks, quatrains, white space, and rhythm to give flowers to the living? How is the ode you read also about you? Consider your responses to the opening activity as you think about connections.

3. Whole Class Debrief

- a. After reading, ask students to respond to the questions and give them time to share their responses. Be sure that students cite textual evidence to support their responses.
 - i. How does the author use stanzas, line breaks, quatrains, white space, and rhythm to develop relationships between ideas in the poem?
 - ii. What is the central idea or theme running through the odes?
 - iii. How are the odes you read about innovators and dreamers also about you? Consider your responses to the opening activity as you think about connections between you and the innovator and dreamer you read about today.

4. Performing Odes

- a. Inform students that the culminating project for this unit will require them to write and perform an ode for a living Black Rose and/or Black Oak that they identify. In preparation for their culminating project, they will practice reciting odes from Black Roses and Black Oak.
- b. Ask students to reflect on their performances from yesterday. What was enjoyable? What was challenging? How does reciting an ode add to your understanding of the author's meaning and tone?
- c. Allow students to work in small groups and select one of the odes they've read so far to practice performing odes. Students should have time to practice before some students are asked to perform for the class.

5. Closer

- a. Ask students to share what they think about the unit key understanding that poetry is a way of making art with language. How is poetry a way of making art with language? (**Consider** capturing student responses and displaying them somewhere in the class or digitally in a slideshow.)

- b. Pass out 1 post-it note to each student. Remind students that the act of creating an ode is an act of making art, an act of giving flowers to the living, and an act of love, appreciation, and building community. Ask students to identify the Black Rose or Black Oak that they want to create an ode for and to write the name of that person down on the post-it note. Once they've written down a name, ask them to write their name somewhere on the post-it in case they forget who they identified and to attach them to the appropriate curated group signs from the first lesson's stand and declare activity - (Advocates & Brave Hearts, Curators & Champions, Innovators & Dreamers, Luminaries & Guardians, Trailblazers & Humanitarians)

L5 | Luminaries & Guardians

INTRODUCTION:

A luminary is a person who inspires or influences others and a guardian is a protector and keeper. After reading and analyzing selected odes, students will exercise their ability to inspire and protect their Roses and Oaks by building on the last lesson and completing an ode outline for the people they've identified.

ESSENTIAL QUESTIONS:

1. What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?

KEY UNDERSTANDINGS

- ❖ Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.
- ❖ Poetry is a way of making art with language.

COMMON CORE STANDARDS

- [CCSS.ELA-LITERACY.W.9-10.3](#): Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- [CCSS.ELA-LITERACY.W.11-12.3](#): Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Learning Outcomes:

Students will know:

- The definition of luminary and guardian.
- The significance of giving flowers for the living and that gratitude is a way to be a luminary and guardian.
- That poetry is a way of making art with language.

Students will be able to:

- Analyze the elements and techniques of poetry
- Create odes rooted in gratitude and dedicated to the Roses and Oaks in their own lives using the elements and techniques of poetry.

Time:

- 1 class period

Vocabulary:

- Luminary, guardian, metaphor, simile

Materials:

- N/A

Procedure:

1. Opener

- a. Distribute L5 handout. Ask students to respond to the following unit essential question: What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme? (**Consider** capturing student responses in written form.) Allow students to share their responses with each other or the whole class.

- b. Remind students that a luminary is a person who inspires or influences others, especially one prominent in a particular sphere. Remind students that a guardian is a defender, protector, or keeper.
2. **Read luminary and/or guardian ode - Author Selection - Luminaries - Robin Roberts, Tabitha Brown | Guardians - Rev. Otis Moss III, Mahershala Ali**
 - a. Read the author's selections aloud with the class or in small groups. Inform students that they should be paying attention to the elements and techniques of poetry as you read. Ask students to keep the following questions in mind as you read: How does the author use stanzas, line breaks, quatrains, white space, and rhythm to develop relationships between ideas in the poem? How are the odes you read also about you?
3. **Ode planning - outline**
 - a. Ask students to bring the person they are creating an ode about to mind. Let them know that they will have some work time to begin planning their odes. Students should be thoughtful, deliberate, and thorough in their responses. Encourage students to go above and beyond the planning prompts if they have additional details to add.
 - b. Tell students to respond to the following prompts to help them plan their ode.
 - i. Describe the 5Ws of your Black Rose or Black Oak - Who are they?, what do they do?, when were they born and when did some of the most important parts of their life happen?, where do they live or where did they grow up?, why did you select them as your Black Rose or Black Oak?
 - ii. List at least 5 admirable qualities about them and share an example of each quality in action.
 - iii. Create metaphors and similes to describe them. What can you compare your Rose or Oak to? (**Consider** re-reading an ode written by HG3 to identify metaphors and similes he uses for his Roses and Oaks.)
 - iv. Share your feelings about this person and describe why they make you feel the way they do.
4. **Small group debrief**
 - a. After students finish, organize students into small groups of 3-4 students. Give each student 2 minutes to share their responses with the group. Encourage students to add to their responses if they hear their peers sharing qualities, metaphors, or details that seem fitting for their Rose or Oak.
5. **Closer**
 - a. Give students time to respond to the following questions:
 - i. What was the ode planning process like for you? Easy, difficult, fun, etc.?
 - ii. What challenges do you anticipate with writing and performing an ode for the Black Rose or Black Oak you selected?

L6 | Trailblazers & Humanitarians

INTRODUCTION:

This lesson, which requires students to research the lives of the trailblazers and humanitarians and share out with their peers, will be scaffolded practice for students as they think about writing odes for their own Roses and Oaks.

ESSENTIAL QUESTIONS:

1. What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?

KEY UNDERSTANDINGS

- ❖ Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.

COMMON CORE STANDARDS

- [CCSS.ELA-LITERACY.RL.9-10.4](#): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- [CCSS.ELA-LITERACY.SL.9-10.4](#): Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- [CCSS.ELA-LITERACY.RL.11-12.4](#): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
- [CCSS.ELA-LITERACY.SL.11-12.4](#): Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

Learning Outcomes:

Students will know:

- About the lives of selected trailblazers and humanitarians from Black Roses & Black Oak.
- A strategy to show gratitude to living Black Roses and Oaks.

Students will be able to:

- Analyze the elements and techniques of poetry
- Create odes rooted in gratitude and dedicated to the Roses and Oaks in their own lives using the elements and techniques of poetry.
- Research the lives of the ode recipients

Time:

- 1 class period

Vocabulary:

- Trailblazer, humanitarian

Materials:

- [Ava Duvernay Video](#)
- [Ta-Nehisi Coates Video](#)

Procedure:

1. Opener

- a. Distribute L6 handout. Remind students that a trailblazer is a pioneer or an innovator. Remind students that a humanitarian is a person concerned with or seeking to promote human welfare.
- b. **(Author Favorite)** Tell students that when HG3 was creating *Black Roses* and *Black Oak* one of his favorite activities was researching the lives of his Roses and Oaks. Today, students will get to engage in the same process that inspired and motivated the author as he turned language into art.
- c. Explain to students that for today's lesson, they will watch videos about the lives of a trailblazer and humanitarian and search for connections as they read the odes HG3 created about them. **(Consider** requiring students to take notes on the information presented in the videos so that they may refer to it later in the lesson.)
 - i. Watch the video linked [HERE](#) about Ava Duvernay and the video linked [HERE](#) about Ta-Nehisi Coates.

2. Read trailblazer and humanitarian ode - Author Selection - Trailblazer - Ava Duvernay | Humanitarian - Ta-Nehisi Coates

- a. Read the author's selections aloud with the class or in small groups. Ask students to consider the following questions as they engage with the odes:
 - i. What did you learn about Ava Duvernay and Ta-Nehisi Coates in the odes that you did not learn in the videos?
 - ii. How do you see the information from the videos reflected in the written odes?
 - iii. What is the value of researching a topic before you write about it and why?

3. Research selected Black Rose and Black Oak

- a. Utilizing available resources, give students time to research the lives of trailblazer Mellody Hobson and humanitarian Dr. Henry Louis Gates. Students should search for biographical information, career achievements, and current work.
- b. Read the odes about trailblazer Mellody Hobson and humanitarian Dr. Henry Louis Gates and allow students to respond to and share out their answers to the following questions: How do you see the information from your research reflected in the written odes? What did you learn about Mellody Hobson and Dr. Henry Louis Gates in the odes that you did not learn from your research?

4. Student Research (Time Permitting)

- a. Compile information about the Black Roses and Black Oaks they identified in the previous lesson. Students should capture this information in written form so they can add to their ode plan from the last lesson. **(Note:** The research process will vary for each student based on who they selected. Some students may select celebrities or people with public prominence who have information on the internet. Students who select family members, friends, or people who do not have information on the internet should text, call, or interview their Black Rose or Oak during the research process.)

5. Closer

- a. Ask students to respond to the following question: As you think about creating your own odes, what research information is necessary to give flowers to the living?

L7 | Creating Odes to my Roses & Oaks (Culminating Project)

INTRODUCTION:

Students will have 3-4 class periods to research, develop, edit, revise, and perform their odes. Students are encouraged to watch Harold Green III's performances and perform their own piece and give it as a token of gratitude to their Rose and Oak.

ESSENTIAL QUESTIONS:

1. What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?
2. How are odes about other people and places also about me?
3. What is the importance of showing gratitude through written language?

KEY UNDERSTANDINGS

- ❖ "Giving flowers for the living," or making sure that people feel loved and affirmed while they are still here, is an act of love, appreciation, and community.
- ❖ Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.
- ❖ Poetry is a way of making art with language.

COMMON CORE STANDARDS

- [CCSS.ELA-LITERACY.W.9-10.3](#): Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- [CCSS.ELA-LITERACY.W.9-10.4](#): Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- [CCSS.ELA-LITERACY.W.9-10.5](#): Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- [CCSS.ELA-LITERACY.SL.9-10.4](#): Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- [CCSS.ELA-LITERACY.W.11-12.3](#): Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- [CCSS.ELA-LITERACY.W.11-12.4](#): Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- [CCSS.ELA-LITERACY.W.11-12.5](#): Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- [CCSS.ELA-LITERACY.SL.11-12.4](#): Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to

purpose, audience, and a range of formal and informal tasks.

Learning Outcomes:

Students will know:

- That poetry is a way of making art with language.
- A strategy to show gratitude to living Black Roses and Oaks is through creating poetry.
- Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.

Students will be able to:

- Analyze the elements and techniques of poetry
- Research the lives of the ode recipients
- Compare and contrast the author's written and performed pieces
- Create odes rooted in gratitude and dedicated to the Roses and Oaks in their own lives using the elements and techniques of poetry.

Time:

- 3-4 periods

Vocabulary:

- Revision, Editing

Materials:

- Smartphone or computer with recording capabilities
- Poetry Revision Checklist

Procedure (Pacing Occurs Throughout 3-4 class periods): Distribute handouts at your own pace.

PART I

1. Opener

- a. Distribute L7 handout. Explain to students that they will have 3-4 class periods to create a multi stanza ode for their Black Rose or Black Oak. Review the rubric with your students.

2. Planning

- a. Students should review their ode plans and research and determine if they need to spend any more time planning or researching.

3. Writing

- a. Students should create a structure for their odes based on stanzas. Their odes should have at least 8 stanzas (three or four line stanzas are acceptable) and include line breaks and white space. Each stanza should address different aspects of their Rose or Oak. Once students develop an outline, they should start filling in ideas using their planning information from previous lessons.

PART II

4. Revising, editing, and rewriting

- a. Once students finish their first drafts, they should go through two rounds of peer revision using the Poetry Revision Checklist linked [HERE](#).
- b. After each round of revision, students should incorporate the feedback and edit or rewrite their odes.

PART III

5. Performing

- a. Students should record a performance of their ode. (Consider creating a class social media account and recording the performances. If you do share performances on social media, tag the Black Rose or Black Oak, and use the hashtag #BlackRosesBlackOak).

Synthesis - Once students finish creating and performing their odes, ask them to respond to the unit essential questions and engage in a debrief of the unit before moving on.

Relevant Middle and Elementary School Standards

(NOTE: Educators who wish to use this unit plan for middle or elementary school students should leverage their expertise and experience to differentiate the lessons above in the ways that best meet the needs of their students.)

COMMON CORE STATE STANDARDS STRESSED IN THIS UNIT:

Middle School:

- [CCSS.ELA-LITERACY.RL.6.1](#): Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- [CCSS.ELA-LITERACY.RL.6.4](#): Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone
- [CCSS.ELA-LITERACY.RL.6.7](#): Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
- [CCSS.ELA-LITERACY.W.6.3](#): Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- [CCSS.ELA-LITERACY.W.6.4](#): Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- [CCSS.ELA-LITERACY.W.6.5](#): With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- [CCSS.ELA-LITERACY.SL.6.1](#): Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- [CCSS.ELA-LITERACY.SL.6.2](#): Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study

Elementary:

1st

- [CCSS.ELA-LITERACY.RL.1.1](#): Ask and answer questions about key details in a text.
- [CCSS.ELA-LITERACY.RL.1.4](#): Identify words and phrases in stories or poems that suggest feelings or appeal to the senses
- [CCSS.ELA-LITERACY.W.1.3](#): Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.
- [CCSS.ELA-LITERACY.SL.1.4](#): Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
- [CCSS.ELA-LITERACY.SL.1.5](#): Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

3rd

- [CCSS.ELA-LITERACY.RL.3.1](#): Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- [CCSS.ELA-LITERACY.RL.3.4](#): Determine the meaning of words and phrases as they are used in a text,

distinguishing literal from nonliteral language

- [CCSS.ELA-LITERACY.W.3.3](#): Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- [CCSS.ELA-LITERACY.W.3.4](#): With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.
- [CCSS.ELA-LITERACY.W.3.5](#): With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
- [CCSS.ELA-LITERACY.SL.3.1](#): Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
- [CCSS.ELA-LITERACY.SL.3.2](#): Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- [CCSS.ELA-LITERACY.SL.3.4](#): Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

L1

GIVING FLOWERS FOR THE LIVING

What are some ways we can show gratitude and appreciation to people we care about through written language?

Essential Question: What is the importance of showing gratitude through written language?

What does the phrase "giving flowers for the living" mean to you?

BLACK ROSES



BLACK OAK



BLACK ROSES & BLACK OAK: GIVING FLOWERS FOR THE LIVING UNIT OVERVIEW

BLACK ROSES & BLACK OAK CURATED GROUPS

Advocates - People who publicly support or recommend a particular cause or policy.

Curator - Keepers or custodians of a museum or other collection such as culture.

Innovators - People who introduce new methods, ideas, or products into society.

Luminaries - People who inspire or influence others, especially people prominent in a particular sphere.

Trailblazers - People who make a new path through uncharted territory.

Brave Hearts - People who show courage and are ready to face and endure danger or pain.

Champions - People who have defeated or surpassed all rivals in a competition, especially in sports.

Dreamers - People who have visionary ideas and conceive of projects regarded as impractical.

Guardians - People who defend, protect, and provide safety.

Humanitarians - People concerned with or seeking to promote human welfare.

ELEMENTS & TECHNIQUES OF POETRY

- **Stanza** - A series of lines grouped together and separated by an empty line from other stanzas. They are the equivalent of a paragraph in an essay. One way to identify a stanza is to count the number of lines.
- **Line Breaks** - A line break is the termination of one line of poetry, and the beginning of a new line.
- **Quatrain** - a unit or group of four lines of verse.
- **White Space** - White space is the area around the poem. If you were writing on a red piece of paper, I suppose you could call it "red space," but we really do call it "white space." Line breaks and white space help readers know how to read a poem out loud and inside their heads.
- **Rhyme** - the repetition of similar sounds. In poetry, the most common kind of rhyme is the end rhyme, which occurs at the end of two or more lines.

BLACK ROSES



BLACK OAK



BLACK ROSES & BLACK OAK: GIVING FLOWERS FOR THE LIVING UNIT OVERVIEW

ESSENTIAL QUESTIONS

1. What is the central idea or theme running through Black Roses & Black Oak?
What textual details support my argument about the central idea or theme?
2. How are odes about other people and places also about me?
3. What is the importance of showing gratitude through written language?

OBJECTIVES

- Analyze the elements and techniques of poetry
- Research the lives of the ode recipients
- Compare and contrast the author's written and performed pieces
- Create odes rooted in gratitude and dedicated to the Roses and Oaks in their own lives using the elements and techniques of poetry.

KEY UNDERSTANDINGS

- "Giving flowers for the living," or making sure that people feel loved and affirmed while they are still here, is an act of love, appreciation, and community.
- Elements and techniques of poetry: Open forms of poetry do not always follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.
- Poetry is a way of making art with language.

BLACK ROSES



BLACK OAK

L1

GIVING FLOWERS FOR THE LIVING

Identifying Elements & Techniques of Poetry - Read Harold Green III's ode to himself titled "Flowers for the Florist" and answer the questions below.

Identify a stanza that stuck out to you the most and summarize it below. Why did this stanza stand out?

How does the author use stanzas to communicate and connect ideas throughout the ode?

How does the author use line breaks and white space to create meaning and tone throughout the ode?

How is "Flowers for the Florist" an example of giving flowers for the living? Support your answer with textual evidence from the ode.

Essential Question: What is the central idea or theme of "Flowers for the Florist?" Support your answer with textual evidence from the ode.

BLACK ROSES



BLACK OAK

L2

ADVOCATES & BRAVE HEARTS

Opening Prompt: Give yourself some flowers! Write down at least three aspects about your self that you appreciate and want to express gratitude for.

Opening Prompt: Give others flowers and begin practicing gratitude through written language by identifying a Black Rose and/or Black Oak in your life. Write their name(s) down and explain why you selected them.

Identifying Elements & Techniques of Poetry - Author's Selection - Advocate - Dr. Janice Jackson

What did you learn about Dr. Janice Jackson? Make an inference about why Harold Green III dedicated an ode to her.

How does the author use stanzas to communicate and connect ideas throughout the ode?

How do the words the author uses to describe Dr. Jackson's parents in the third stanza contribute to your understanding of Dr. Jackson's work?

BLACK ROSES



BLACK OAK

L2

ADVOCATES & BRAVE HEARTS

Identifying Elements & Techniques of Poetry - Author's Selection - Brave Heart - Colin Kaepernick

What did you learn about Colin Kaepernick? Make an inference about why Harold Green III put Colin Kaepernick in the Brave Heart group.

How do the words and phrases used to describe Colin Kaepernick's historical context (stanzas 9 & 10) impact the overall meaning and tone of the ode?

How does the author use stanzas, line breaks, quatrains, white space, and rhythm to develop relationships between ideas in the poem?

Closing Question: How are odes about other people and places also about me?

Closing Question: What is the importance of showing gratitude through written language?

BLACK ROSES



BLACK OAK

L3

CURATORS & CHAMPIONS

Identifying Elements & Techniques of Poetry - Author's Selection - Curator - Rapsody

What did you learn about Rapsody? Make an inference about why Harold Green III put Rapsody in the Curator group. Support your answer with textual evidence.

Summarize Sankofa. How does the author's use of the word and concept of Sankofa create meaning throughout the rest of the ode? Support your answer with textual evidence from the ode.

Identifying Elements & Techniques of Poetry - Author's Selection - Champion - Big K.R.I.T

How does the author use stanzas, line breaks, quatrains, white space, and rhythm to give flowers to Big K.R.I.T.? Make an inference about why the author is giving Big K.R.I.T flowers. Support your answer with textual evidence from the ode.

What is the central idea or theme of the ode? What evidence supports your claim? How is the central idea or theme of Black Roses and Black Oak evolving as you read more poems?

BLACK ROSES



BLACK OAK

L3

CURATORS & CHAMPIONS

Comparing & Contrasting Written Language and Performances

What do you notice about the differences between written and performed odes?

How do the performances add to the meaning of the written odes?

How do the performances add to your understanding of the importance of showing gratitude through written language?

Closing Activity Directions

The culminating project for this unit will require you to write and perform an ode for a living Black Rose and/or Black Oak that you identify. In preparation for your culminating project, you will practice reciting odes from Black Roses and Black Oak. You will recite an ode about Curator Nikole Hannah-Jones or Champion Tristan Walker. You may be asked to recite your ode for the class.

BLACK ROSES



BLACK OAK

L4

INNOVATORS & DREAMERS

Opening Questions:

In what ways are you an innovator and/or dreamer?

Visionary Ideas: What kind of person do you want to be in the life you have to live?

What do you dream of becoming? What are your goals?

Identifying Elements & Techniques of Poetry - Author's Selection - Innovators - Bisa Butler or Jessica Matthews

How does the author use stanzas, line breaks, quatrains, white space, and rhythm to develop relationships between ideas in the poem?

How is the ode you read also about you? Consider your responses to the opening activity as you think about connections.

BLACK ROSES



BLACK OAK

L4

INNOVATORS & DREAMERS

Identifying Elements & Techniques of Poetry - Author's Selection - Dreamers - Jason Reynolds or Theaster Gates

How does the author use stanzas, line breaks, quatrains, white space, and rhythm to develop relationships between ideas in the poem?

How is the ode you read also about you? Consider your responses to the opening activity as you think about connections.

Performing Odes Guidance

The culminating project for this unit will require you to write and perform an ode for a living Black Rose and/or Black Oak that you identify. In preparation for your culminating project, you will practice reciting odes from Black Roses and Black Oak. Today you will recite an ode about a Black Rose or Black Oak of your choice. You may be asked to recite your ode for the class.

Closing Question: How is poetry a way of making art with language?

Closing Question: Creating an ode is an act of making art, an act of giving flowers to the living, and an act of love, appreciation, and building community. Identify the Black Rose or Black Oak that you want to create an ode for and to write their name in the space below. Your Rose or Oak does not have to be famous or well-known.

BLACK ROSES



BLACK OAK

L5

LUMINARIES & GUARDIANS

Opening Question: What is the central idea or theme running through Black Roses & Black Oak? What textual details support your argument about the central idea or theme? Refer to the texts if necessary.

Identifying Elements & Techniques of Poetry - Author's Selection/Student Selection - Select one of the Luminaries and/or Guardians - **Luminaries** - Robin Roberts, Tabitha Brown | **Guardians** - Rev. Otis Moss III, Mahershala Ali

How does the author use stanzas, line breaks, quatrains, white space, and rhythm to develop relationships between ideas in the poem?

How are the odes you read also about you?

BLACK ROSES



BLACK OAK

L5

LUMINARIES & GUARDIANS

Ode Planning Outline

Describe the 5Ws of your Black Rose or Black Oak - Who are they? What do they do? When were they born and when did some of the most important parts of their life happen? Where do they live or where did they grow up? Why did you select them as your Black Rose or Black Oak?

List at least 5 admirable qualities about them and share an example of each quality in action

Create at least 2 metaphors or similes to describe them. What can you compare your Rose or Oak to?

Share your feelings about this person and describe why they make you feel the way they do

BLACK ROSES



BLACK OAK

L 6

TRAILBLAZERS & HUMANITARIANS

Note Catcher: As you watch the videos about Trailblazer - Ava Duvernay and Humanitarian - Ta-Nehisi Coates, capture any notes that you think would help you write an ode about them.

Identifying Elements & Techniques of Poetry - Author's Selection - Trailblazer - Ava Duvernay and Humanitarian - Ta-Nehisi Coates

What did you learn about Ava Duvernay and Ta-Nehisi Coates in the odes that you did not learn in the videos?

How do you see the information from the videos reflected in the written odes?

What is the value of researching a topic before you write about it and why?

BLACK ROSES



BLACK OAK

L 6

TRAILBLAZERS & HUMANITARIANS

Student Research: Research the lives of trailblazer Mellody Hobson and humanitarian Dr. Henry Louis Gates. Search for biographical information, career achievements, and current work from reliable sources and record relevant information below.

After reading the odes about trailblazer Mellody Hobson and humanitarian Dr. Henry Louis Gates answer the questions below.

How do you see the information from your research reflected in the written odes?

What did you learn about Mellody Hobson and Dr. Henry Louis Gates in the odes that you did not learn from your research?

Closing Question: As you think about creating your own odes, what research information is necessary to give flowers to the living?

BLACK ROSES



BLACK OAK

L7

GIVING FLOWERS TO MY BLACK ROSES & BLACK OAK

To practice giving flowers for the living, you will create and perform an ode for a Black Rose or Black Oak of your choice. This process will include time to plan and draft your ode, engage in a peer revision and rewriting, and record a performance of your ode. Consider posting your performance on social media. When you share performances on social media, tag the author Harold Green III (IG & Twitter @haroldgreen), tag the Black Rose or Black Oak, and use the hashtag #BlackRosesBlackOak.

Ode Rubric

Criteria	Excelling	Proficient	Developing
Central Idea or Theme - Focuses on an idea, feeling or experience. Uses specific, concrete images	Exceptional focus of an idea, feeling or experience. Exceptional use of images.	Adequate focus of an idea, feeling or experience. Adequate use of images.	Inadequate focus of an idea, feeling or experience. Adequate use of images.
Ode Characteristics - Consists of at least 8 3-4 line stanzas with appropriate line breaks and white space	Consists of at least 8 3-4 line stanzas with appropriate use of line breaks and white space	Consists of at least 6 3-4 line stanzas with inconsistent use of line breaks and white space.	Consists of 5 or fewer 3-4 line stanzas.
Organization - Uses a logical, effective organizational strategy. Stanzas are related throughout the ode.	Uses an exceptional logical and effective organizational strategy. Stanzas build and develop relationships between ideas throughout the entire ode.	Uses an adequate logical and effective organizational strategy. Most stanzas build and develop relationships between ideas within the ode.	Uses an inadequate organizational strategy.
Mechanics - Grammar, spelling, punctuation, etc.	Ode contains only a minimal amount of errors.	Ode contains several errors.	Ode contains numerous errors.

BLACK ROSES



BLACK OAK

L7

GIVING FLOWERS TO MY BLACK ROSES & BLACK OAK

Ode Planning

Which group should your Black Rose or Black Oak be a part of and why? (Black Roses - Advocates, Curators, Innovators, Luminaries, Trailblazers | Black Oak - Brave Hearts, Champions, Dreamers, Guardians, Humanitarians)

What do you want readers to remember the most about your Black Rose or Black Oak? In other words, what will the central idea or theme of your ode be?

Essential Question: What is the importance of showing gratitude through written language?

BLACK ROSES



BLACK OAK

L7

GIVING FLOWERS TO MY BLACK ROSES & BLACK OAK

Outlining Your Ode - Determine the number of stanzas you will have in your ode. Consider the central idea or theme you want to communicate, your ode plan, and any research you have completed and develop an outline for your ode. Each stanza should communicate an idea or aspect about your Black Rose or Black Oak. Record your initial outline below.



BLACK ROSES



BLACK OAK

Name: _____

Class: _____

Date: _____

L7

GIVING FLOWERS TO MY BLACK ROSES & BLACK OAK

Drafting Your Ode - Once you have an outline, begin drafting your ode stanza by stanza in the space provided below.

Lined writing area for drafting the ode stanza by stanza.

BLACK ROSES



BLACK OAK

Name: _____

Class: _____

Date: _____

L7

GIVING FLOWERS TO MY BLACK ROSES & BLACK OAK

Drafting Your Ode - Once you have an outline, begin drafting your ode stanza by stanza in the space provided below.

Handwriting practice area with 20 horizontal lines.

BLACK ROSES



BLACK OAK

L7

SYNTHESIZING THE UNIT

Essential Questions & Key Takeaway

What is the central idea or theme running through Black Roses & Black Oak? What textual details support my argument about the central idea or theme?

How are odes about other people and places also about me?

What is the importance of showing gratitude through written language?

What is your main takeaway from the unit and why?

BLACK ROSES



BLACK OAK

BLACK ROSES



Advocates

PEOPLE WHO PUBLICLY
SUPPORT OR RECOMMEND A
PARTICULAR CAUSE OR
POLICY.

BLACK ROSES



Curators

KEEPERS OR CUSTODIANS
OF A MUSEUM OR OTHER
COLLECTION SUCH AS
CULTURE.

BLACK ROSES



Innovators

PEOPLE WHO INTRODUCE
NEW METHODS, IDEAS, OR
PRODUCTS INTO SOCIETY.

BLACK ROSES



Luminaries

PEOPLE WHO INSPIRE OR
INFLUENCE OTHERS,
ESPECIALLY PEOPLE
PROMINENT IN A
PARTICULAR SPHERE.

BLACK ROSES



Trailblazers

PEOPLE WHO MAKE A NEW
PATH THROUGH
UNCHARTERED TERRITORY.



BLACK

OAK

BRAVE HEARTS

PEOPLE WHO
SHOW COURAGE
AND ARE
READY TO FACE
AND ENDURE
DANGER OR
PAIN.



BLACK

OAK

CHAMPIONS

PEOPLE WHO
HAVE DEFEATED
OR SURPASSED
ALL RIVALS IN A
COMPETITION,
ESPECIALLY IN
SPORTS.



BLACK

OAK

DREAMERS

PEOPLE WHO
HAVE
VISIONARY
IDEAS AND
CONCEIVE OF
PROJECTS
REGARDED AS
IMPRACTICAL.



BLACK

OAK

GUARDIANS

PEOPLE WHO
DEFEND,
PROTECT, AND
PROVIDE
SAFETY.



BLACK

OAK

HUMANITARIANS

PEOPLE
CONCERNED
WITH OR
SEEKING TO
PROMOTE
HUMAN
WELFARE.



