

# THEMATIC UNIT

## Related to ELA Prototypes



Theme: **Patriotism**

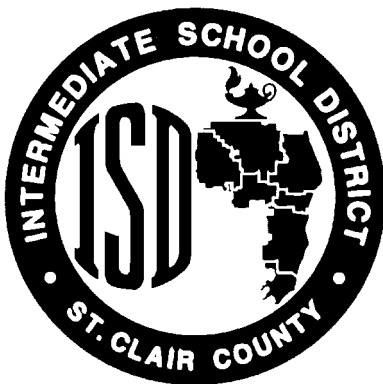
Suggested for: **Middle School**

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## ~Thematic Units~

Dear Colleagues:

The purpose of this project was to organize thematic units related to previously published MEAP ELA prototypes using best practices in reading and writing.

These were developed by, **real teachers**, just like you! We worked to make them teacher friendly for easy implementation in your classroom. Teachers from school districts across St. Clair County gathered the material. The units are a representation of what each group of teachers thought was important to your grade level and to the themes in the prototypes.

Every packet includes **THEME RELATED TEXT SETS**. These titles can be used in a variety of ways to develop a deeper understanding of themes. We have noted the **PAIRED TEXTS** (look for the #2) and **LISTENING TEXT** (#3) that are included in the prototypes. We also noted the title(s) we used for **FRAYER'S MODEL** (#1).

A **PROFUNDITY MATRIX** was developed for each set of paired texts in the prototype to help in identifying possible themes. The matrix also helps look across text to make cross text connections. Blank copies of this chart are included and can be used in your classroom to help students make connections between other texts.

**CROSS TEXT QUESTIONS** were written and answered to aid in responding to both the multiple choice questions and the provocative question given in the second writing piece of the ELA MEAP assessment.

Many packets include one or more **WRITING MODELS** for the second writing piece. We suggest you use these before or after student writing to exhibit a well written constructed response.

The **TEACHER SUGGESTION PAGE** is a personal response by the individuals involved in the project. Some contain anecdotes from the use of the material in their classrooms. Others contain a plethora of ideas to implement. We hope these help.

**OTHER ACTIVITIES** (#4) are poems, plays, articles, reader's theater presentations and related suggestions to further develop understanding of the themes.

It is our sincere hope these packets are useful to you and your students.

Happy reading and writing!

# ELA Prototype Materials

- **Thematically related texts**
- **Fruyer's Model examples**
- **Writing from knowledge and experience using narrative strategies**
- **Profundity examples**
- **Cross Text Question examples**
- **Writing in Response to Reading example**

These materials were designed to provide examples of instructional approaches that will help you and your students prepare for the ELA assessment. The examples are all possible answers; they are not to be considered the "right" answers. We wanted to provide examples of other teachers' thinking through Fruyer's, Profundity and cross text questions to help guide you through your own thinking.

The sequence of instruction would be to introduce the theme through using the Fruyer's Model of concept attainment. Have students write from knowledge and experience. Think through each reading selection using the profundity scale to create a matrix by which cross text questions can be posed and answered. Examples and blank copies are provided to help you in planning instruction.

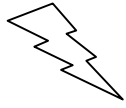
## Thematically Related Text Sets – Patriotism

CODE	TITLE	AUTHOR
1, 2	We Shall Overcome	Edited by Kenneth Auchinclass Newsweek September 24, 2001
1, 2	Thanks for the Memories	Delia M. Rios Newhouse News Service Grand Rapids Press, July 21, 2002
3	Excerpts from <i>The Greatest Generation Speaks</i>	Tom Brokaw
*	Paul Revere's Ride	Henry Wadsworth Longfellow
*	America the Beautiful	Katharine Lee Bates
	The Star Spangled Banner	Frances Scott Key
	This Land is Your Land	Woody Guthrie
*	Biographical Sketch of Howard Schnauber a Young Marine	<a href="http://library.ci.fort-collins.co.us/local_history/topics/WWII/hist3b15.htm">http://library.ci.fort-collins.co.us/local_history/topics/WWII/hist3b15.htm</a>
*	Patriots and Loyalists Paul Revere's Ride	<i>10 Easy to Read American History Plays</i> Scholastic, Inc.
	God Bless the USA	Lee Greenwood
*	I Am the Flag...	Howard Schnauber <a href="http://www.iamtheflag.com">www.iamtheflag.com</a>
*	The Meaning of Our Flag	Henry Ward Beecher <a href="http://www.usflag.org/essays.html">http://www.usflag.org/essays.html</a>
*	Three Songs Capture USA in Time of Trial	Glenn Griffen, Denver Post, Sept. 30, 2001

**Code Key:**

**Suggested Uses**

- 1 – Frayer's Model/  
Brainstorming the Theme
- 2 – Paired Text
- 3 – Listening
- \* – Extension Activities



## Brainstorming the Theme



### **Patriotism means . . .**

- Standing up for and defending my country.
- To work towards the betterment of my country.
- To make sure the history of our country is remembered.
- Love for my country.

Note: Accept all reasonable responses from students that focus on the definition of the theme.

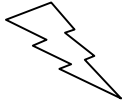
### **Examples of Patriotism...**

- Standing together against terrorism.
- Flying and honoring the American flag.
- Celebrating patriotic holidays.
- Fighting in a war on behalf of your country.
- Loving my country.
- Saying the Pledge of Allegiance.
- Bob Hope supporting American troops. (Second Reading Selection)
- Working together to support our country. (9-11) (First Reading Selection)

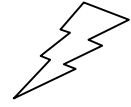
Note: Students should brainstorm events, personal experiences, examples from related text, a person from history, or someone that students know that demonstrate/support the theme.

**Circle one example from above that you will write about.**

Note: Students select one of the above examples and use as a writing topic. (MEAP Part 1 writing)



# Brainstorming the Theme



## Patriotism means . . .

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- 
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- 

## Examples of Patriotism . . .

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- 

**Circle one example from above that you will write about.**

## Writing From Knowledge and Experience

The English Language Arts MEAP assessment requires students to write from knowledge and experience. Students may choose the style or genre of writing that suites them best. However, the majority of students choose to write personal narratives. Dr. Elaine Weber, Barbara Nelson, and Ray Woods, to provide you with some resources from Profiles in Writing 2002 have granted permission to us to offer you some information. This information may help you instruct students in personal narratives.

These resources will provide you with:

- Description of the four qualities of writing the MEAP assessment used to evaluate student writing;
- A model for creating writing prompts;
- Examples of well written student papers;
- Attributes of writing that commonly appear at this grade level;
- Strategies used by narrative writers; and
- Examples of student papers with the narratives strategies highlighted.

# *attributes of* **writing**

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## **Note**

This year the Profiles Project has reorganized the attributes of writing to align with the 4-trait rubric most widely used by Profiles Network members:

### **Focus on Content and Ideas**

**Organization**

**Voice/Style,**

**and**

**Conventions.**

### **focus** on content

Focus refers to concentration on the content and ideas of the piece of writing and to the development of the content and major ideas with appropriate details, examples, etc.

### or gan i za tion

Organization refers to the structure of a piece of writing with logical sequence; beginning, middle, and end; flow; cohesion, coherence, unity, effective leads; transitions and conclusions; sense of wholeness, etc.

### **Voice/style**

Voice refers to the writer's ability/attempts to engage and interest the reader through stylistic elements and techniques such as: descriptive detail, precise word choice, sentence variety, strong verbs, humor, figurative language, personal reflection, etc.

### con·ven·tion(s)

Conventions refer to a writer's presentation of a piece of writing through accurate and effective use of writing form including: directionality, spacing, mechanics (capitalization, punctuation), grammar and usage, spelling, etc.

# attributes **grade eight**

## **focus** on content

- ✓ focuses and elaborates on one topic
- ✓ elaborates through detail and description
- ✓ develops with creativity and imagination
- ✓ includes insightful presentation of message
- ✓ uses consistent point of view
- ✓ subtly weaves theme
- ✓ expresses point of view
- ✓ includes effective title
- ✓ uses logical effective argument
- ✓ includes complex and realistic character development
- ✓ develops with sensory details

## **organization**

- ✓ organization unifies writing
- ✓ includes strong introduction and conclusion
- ✓ strong lead that engages reader
- ✓ ending links to beginning
- ✓ uses logical sequence of events
- ✓ flow
- ✓ coherent
- ✓ uses transitional devices for progression
- ✓ refined paragraph organization
- ✓ reflective ending

## **Voice/style**

- ✓ compelling voice shows deep personal influence
- ✓ uses emotional appeal
- ✓ “explodes a moment”
- ✓ includes “thoughtshots”
- ✓ meshes creativity with craft
- ✓ uses conversational tone
- ✓ shows depth and complexity
- ✓ brings in reader as part of the story
- ✓ uses humor/sarcasm/understatement
- ✓ builds suspense
- ✓ creates imagery through sensory detail
- ✓ uses figurative language: metaphor, simile, irony, flashback
- ✓ mature word choice
- ✓ uses varied and complex sentence structure
- ✓ effective use of dialogue
- ✓ risk-taking with vocabulary
- ✓ title as double entendre
- ✓ uses hyperbole
- ✓ attention to objectivity
- ✓ uses personally unique tone
- ✓ uses conversational tone
- ✓ uses reflective tone
- ✓ poetic tone
- ✓ uses strong verbs
- ✓ effective use of repetition
- ✓ uses sensory language

## **con·ven·tion(s)**

- ✓ uses standard writing conventions
- ✓ shows control over mechanics
- ✓ uses sophisticated punctuation
- ✓ uses consistent verb tense

# grade eight (A Special Place)

## My Special Place

As the sun smiles brightly, a cool spring breeze gently ruffles the treetops. I sit lazily, staring up at the azure sky dotted with clusters of fluffy white clouds. Lost deep in a blue ocean of thought, I swing gently back and forth, feeling the tickle of the grass on my bare feet. Welcome to my special spot - the tree swing in my backyard.

The swing hangs from the lowest branch of an ancient maple tree. It has been there as long as I can remember. There were days when I had to be lifted onto the swing by one of my older sisters, since my feet couldn't touch the ground. In those days, the swing simply provided entertainment. Now, I consider it a friend.

I visit my swing on an almost daily basis, if only for a few minutes. It serves as a source of tranquility in a hectic world. When I feel sad, I go to my swing to sit alone and cry. On lazy summer days, I take a glass of iced tea and a good book and spend hours lost in my own world. When I have lots of energy, or feel especially happy, I head to my swing and swing as high as I can, loving the feeling of soaring through the air. When I need to think, or I have an important decision to make, my swing allows me to clear my mind, and concentrate completely on the issue at hand. When I'm very stressed out, I will just stop dead in the middle of whatever I'm doing and head to my swing for 5 minutes. Being able to do that helps me keep things in perspective.

Whatever the reason, I know I can always run to my swing for a while and just be. Unhindered, unobserved, unjudged, I allow myself to simply be, in the presence of a friend. The fact that I can do that is very important to me.

### **focus** on content

- ✓ on topic
- ✓ developed with sensory details

### **organiza**tion

- ✓ organized and flows
- ✓ lead engages reader
- ✓ reflective ending

### **Voice**/style

- ✓ creates imagery through sensory detail
- ✓ describes with sensory and figurative language
- ✓ poetic
- ✓ effective use of repetition
- ✓ uses strong verbs
- ✓ binoculars
- ✓ snapshots

### con-ven·tion(s)

- ✓ uses standard writing conventions

# *strategies used by* **narrative writers**

*The next step* in the Profile process, after selecting the most effective writings and holistically scoring the papers with a rubric, is to identify writing strategies used by the authors of the effective papers. The following list of writers' strategies is a combination of the original list that came from the New Standards Project shared by Sally Hampton and modified by Barbara Nelson to include the writing strategies of Barry Lane. These writing strategies can be taught in focused lessons. It is also a way to talk about narrative writing with students during writing conferences. The list of strategies used by narrative writers follows:

1. forecasting
2. flashback / flash forward
3. foreshadowing
4. compressing - shrink a century
5. naming (specific names of people or objects quantities, number)
6. describing visual details of scenes, objects, or people (size, colors, shapes, feature, dress) binoculars
7. describing sounds or smells of the scene - snapshots
8. narrating specific action (movements, gestures, postures, expressions) snapshots
9. creating dialogues, interior monologues, or expressing remembered feelings or insights at the time of the incident - thoughtshots
10. slowing the pace to elaborate the central moment in the incident - explode a moment
11. using syntax to support meaning
12. creating suspense or tension - explode a moment
13. including the element of surprise
14. comparing or contrasting other scenes or people
15. detailing subjects' routines habits or typical activities - binoculars
16. humor or irony
17. repetition / recurring events, objects, phrases
18. using various characters' voices to narrate a story
19. inserting historical or factual information into a story
20. figurative language - simile, metaphor, personification, onomatopoeia, alliteration
21. effective lead
22. effective conclusion, ending
23. literary allusion
24. creative, insightful word choice/word order (eg. active not passive voice, strong verbs, interesting or unusual use of or combination of words, etc.)
25. transitions
26. engaging audience intentionally and effectively (questioning, conversational tone)

# *strategies used by* **narrative writers** (cont.)

## **Eighth Grade**

### **My Special Place**

As the sun smiles brightly, a cool spring breeze gently ruffles **personification** the treetops. I sit lazily, staring up at the azure sky dotted with dusters of fluffy white clouds. Lost deep in a blue ocean of thought, I swing gently back and forth, feeling the tickle of the grass on my bare feet. **binoculars, snapshots**  
Welcome to my special spot – the tree swing in my backyard. **effective lead**

The swing hangs from the lowest branch of an ancient maple tree. It has been there as long as I can remember. There were days when I had to be lifted onto the swing by one of my older sisters, since my feet couldn't touch the ground. In those days, the swing simply provided entertainment. Now, I consider it a friend.

I visit my swing on an almost daily basis, if only for a few minutes. It serves as a source of tranquility in a hectic world. When I feel sad, I go to my swing to sit alone and cry. On lazy summer days, I take a glass of ice tea and a good book and spend hours lost in my own worlds. When I have lots of energy, or feel especially happy, I head to my swing and wing as high as I can, loving the feeling of soaring through the air **figurative language**. When I need to think, or I have an important decision to make, my swing allows me to clear my mind, and concentrate completely on the issue at hand. When I'm very stressed out, I will stop dead in the middle of whatever I'm doing and head to my swing for 5 minutes. Being able to do that helps me keep things in perspective.

Whatever the reason, I know I can always run to my swing for a while and just be me. Unhindered, unobserved, unjudge, I allow myself to simple be, in the presence of a friend. The fact that I can do that is very important to me. **effective conclusion**

## Using Profundity in Grades 3-12

To get third through twelfth graders to think about books at the theme level we use an activity that is systematic, based on the Profundity Scale, and dependent upon group discussion. The activity must be presented using the to, with and by format. First, the teachers model the entire activity to their students. Next, teachers will share the responsibility of the activity with their students. Then teachers will guide students working in small groups by using the activity. Finally, students will independently work in small discussion groups to complete the activity or independently complete the activity. Following are the directions we give to teachers to guide students working in small groups. From these directions, you should be able to model and share the activity and to help students move to independent use of this activity. The directions will be followed by some hints to help you do that. Depending upon the age of the student, adjust how much direction is needed.

To prepare for the activity you need the following materials for each small group working on the activity; sets of eight different color markers, large sheets of unlined chart paper: two sheets for the teacher and one sheet for each small group. You will also need a great book. There is a list of thematically linked text at the beginning of this unit. If they are books that you and your students have enjoyed over time, they are probably good books with good lessons to be learned.

We are going to demonstrate the use of the activity using the book, *Elmer*, by David McKee. *Elmer* is the story of a patchwork colored elephant. He is always the center of attention until one day he mistakenly gets the notion that the other elephants are laughing at him, not with him. He leaves the herd to find a berry bush that has elephant colored berries. He covers himself in berry juice until he looks like any other elephant. When he rejoins the herd, he is unnoticed by the others. He stands there seriously still until he cannot stand it any longer and yells, "Booo!" The other elephants think it is a great joke and make the remark that Elmer should have been there to enjoy the joke. In the next moment a rain cloud showers Elmer back to his normal patchwork color. All the elephants think that what Elmer did was his best joke ever and they decide to have a parade each year to celebrate Elmer's best joke. Therefore, every year Elmer comes to the parade looking like a normal elephant and all the other elephants color themselves patchwork.

To begin, hang two sheets of chart paper up where everyone can see them. Devise a way for students to gather the material they need. We usually have them count the number of buttons on their person. The one with the most buttons gets to come up and get the markers and sheet of chart paper. Once everyone is situated in small groups, four to a group seems to be a workable size, and has the materials they need you tell the students to listen for the actions of the main character in the story as you read. Profundity depends on following the actions of one character throughout the story.

Tell the students to listen for the actions of Elmer as you read the story. Remind them that actions are the things Elmer does. Read the story aloud to the class. As a class, cooperatively build a list of important actions on the first piece of chart paper. **This list goes along with the Physical Plane: the reader is aware of the physical actions of the character.** Choose the three actions the class feels are the most important being sure that one of them is the turning point of the story (the turning point is often the clearest example of the theme in stories). Then explain that they will be working in co-operative groups, which means we will listen to each person talk and each person will have an opportunity to talk. The person with the most buttons needs to pick up the black marker and draw this shape (a rectangle divided into three equal parts) in the middle of their group chart paper. Then they write one of the three actions chosen

by the class in each of the boxes. As they are writing, the teacher also draws the boxes and writes one of the three actions in each of the boxes (on the second sheet of chart paper), as a model.

We always have the students use the markers as their talking sticks. That means when you have the marker in your hand it is your turn to talk and everyone should listen to what you have to say. It is very important to establish this procedure from the very beginning especially if this is the first time the student will be working in cooperative discussion groups. The first student in each group to have a marker is the one with the most buttons on his or her person. We always start there and then have the students exchange the use of the marker by the order they are sitting in, moving clock-wise around the group. Therefore, moving clock-wise around the group the next person needs a red marker to draw a red bubble that connects to the first action box. We are going to use the example for *Elmer* to help explain the next steps. What the group is going to be thinking about is “Why did Elmer think the other elephants were laughing at him?” **This question goes along with the Mental Plane: the reader is aware of the intellectual actions of the character.** The person with the red marker tells why first, then passing the marker clock-wise, everyone gets to share his or her reason why. When everyone is done sharing, the group synthesizes the information and the person with the red marker writes their response in the red bubble. The next person takes a blue marker and draws a blue bubble that connects to the red bubble. What the group is going to be thinking this time is “was it right or wrong for Elmer to think the other elephants were laughing at him and tell why?” **This question goes along with the Moral Plane: the reader is aware of the character in light of an ethical code.** Repeat the process of sharing and writing shared response in the bubble. The next person takes a green marker and draws a green bubble that connects to the blue bubble. What the group is going to be thinking this time is “What did Elmer get from thinking the other elephants were laughing at him?” **This question goes along with the Psychological Plane: the reader is aware of the psychological forces influencing the character.** It is important to remember that Profundity begins with the actions of the character and always goes back to the actions. It is also important to remember that for the third bubble you must stay specific to the action, you can never go beyond the next action. Students repeat this process for the next two actions on their own. As they are working you wander from group to group monitoring the group discussion, giving advice, modeling discussion behavior, prompting for deeper discussion and giving evaluative feedback that students can use to help monitor their own discussion groups.

Next, the teacher explains to the students that they will understand stories and theme better when they attempt to identify with the characters of the story. Every group now turns over their large sheet of chart paper and makes a list of how these are like a character in the story. Think about the ways you are the same as Elmer to make your list. This typically starts out as a list of physical characteristics; such as, we are both animals. Teachers should get students to think deeper by posing situations from the story to consider while they are filling out the chart. One such situation is pointing out that when Elmer was standing with the herd still, quiet and serious, he yelled, “Booo!” If you would do that then you are like Elmer. Teachers want students to see how their thinking is the same as Elmer’s. Do they do the same things as Elmer? Do they think the same things are right or wrong?

An example of the power identifying with characters has in helping students get to the theme level came about one day as while presenting this activity in a third grade classroom in Memphis, Michigan. We walked into the classroom and were immediately able to identify at least one Elmer, in the room. You can always identify the Elmers in classrooms very quickly. He was a very vivacious, very blond boy seated with a group of about 10 students and he was keeping them very entertained as we were preparing for the activity. He did stop long enough to become thoroughly engaged in the activity. However, when we got to the part where they had to think about “Why did Elmer yell, “Booo!” he stood up, threw his arms in the air, in very Elmer fashion, and announced, “Nobody needs to think, I know the answer, Elmer was addicted to

attention, just like me!” It was a very easy jump for him to get from that understanding to the theme of “Be true to yourself.”

Go back to the person with the most buttons and have them turn the chart paper back over to the bubbling side. He or she needs to draw a large brown bubble. What the group is going to be thinking about here is “What is the theme of this story?” **This question goes along with the philosophical plane: the universal truth the author is trying to expound.**

Then you finish up the activity by having everyone draw a square and respond to one of the prompts listed on the three ways reading can transform your thinking page. This illustrates to students that universal truths are generative. This step often takes you beyond the theme level to the ideas in action level. Now that you know this to be true, what can or are you going to do about it. This is the social action level that is described well by Terri and Randy Bomer in their book, *Reading and Writing for Social Action*, (1999) and by Paula Rogovin in her book, *The Research Workshop, Bringing the World into Your Classroom* (2001).

Here are some helpful hints to help you manage the activity in the classroom. This activity takes a few hours to do with the children so think of creative ways to break it down and spread the instruction over several days. You could do all the red bubbles one day, the blue bubbles the next day and then the green bubbles another day or you could do the first action one day or you could do the first action one day the second action the next day and then the third action another day. We recommend that the book be reread each day before resuming the activity. Since it takes a great deal of time to complete the activity, be sure to select text carefully. The teachers we have worked with always stress that they would never have students complete this activity with a book they themselves had not personally analyzed. They want to make sure they are able to help students through the tough spots and they want to make sure that the theme the students infer is reasonable and justifiable given the evidence in the story.

Here are some helpful suggestions to help you present this activity in a to, with, and by format. When modeling the activity the teacher will do all the talking and will be demonstrating how to draw the boxes and bubbles and how to think about the questions before filling in the bubbles. A time or two of modeling should be enough for most classes. When sharing the activity the teacher will share the talking and thinking about the questions with the students. The teacher still draws the boxes and bubbles and fills them in with synthesized answers. It looks and sounds like this when a teacher is sharing, the teacher draws the red bubble and poses the question, “Why did Elmer think the other elephants were laughing at him?” He or she then asks for responses from several students. The teacher then shares their own response and shows the children how to synthesize the several responses into a statement that can be written into the bubble. The teacher continues to share the talking and thinking until the activity is completed. Again, a time or two of sharing should be enough for most classes. When independently completing the activity, the students are to work alone. The teacher’s job becomes one of facilitator and evaluator. As they are working, you wander from group to group—monitoring discussion, giving advice, modeling discussion behavior, prompting for deeper discussion, and giving evaluative feedback that students can use to help monitor their own discussion groups. The ultimate goal is to have kids either using the Profundity Scale in small discussion groups or individually to understand text at a deeper level.

It is very helpful to repeat this process with a second thematically related book. A book that I often pair with *Elmer* is *Stand Tall Molly Lou Mellon*, by Patty Lovell. The theme of both stories is “Be true to yourself,” however; both characters accomplish this through entirely different means. By repeating the process with thematically related books students can compare and contrast one character’s understanding of the theme with the other character’s understanding of the theme and with their own understanding of the theme. It also demonstrates to students that theme is inferred. It is the teacher in this case who is inferring the theme of both books,

declaring them thematically related and then asking students if they agree or disagree with the theme that the teacher has inferred. To answer that question effectively students will need to provide clear examples from the text to support their position. Looking at two thematically linked books will lead students to a deeper understanding of both texts.

As mentioned before, our ultimate goal is to have kids either using the Profundity Scale in small discussion groups or individually to understand text at a deeper level. We hope, by now, that it is becoming clear to you how useful the Profundity Scale is in helping students discuss and think about text. Hopefully, students will be able to choose text about which they are curious, get with interested others and successfully start and sustain a discussion group around that text. I hope that individual students will have enough experience with thinking this way that it will become internalized and students will think this way about all text. One teacher during a workshop remarked, "Now I have all the questions I need to discuss texts with my students." She was referring to the questions asked at each plane during the bubbling activity.

Another adaptation was to use the Profundity Scale Matrix as shown on the next page. Teachers should read two thematically linked texts. Then on a greatly enlarged version of the matrix they would lead children through a group discussion about each box of the matrix. You complete the matrix one book at a time. When you have completed the matrix for both books, you can then lead discussions that compare and contrast the two characters' understanding of the theme to your own understanding of the theme. Students then can agree or disagree if the theme of both stories really is the same. Of course, to effectively answer that question, they will need to provide clear examples from the texts to support their position. Using this matrix truly helps students develop a deeper understanding of both texts.

Thematically Related Text Sets							
Titles of paired texts	List three important actions of one character	Why did the character act this way?	Was it right or wrong for the character to act this way?	What did the character get from acting this way?	How am I like the characters in this story?	What is the lesson learned from this story?	How has this lesson changed the way I think?
<p>"We Shall Overcome" by Kenneth Auchinclass</p>	<p>At Cliff's Variety store Americans wanted flags. "Americans displayed a renewed spirit of togetherness." Congressional leaders sing "God Bless America."</p>	<p>US citizens wanted to show support of their country. To stand together in a moment of crisis Displaying patriotism in the face of adversity</p>	<p>*correct for all 3:  Right, because they wanted to show solidarity and pride in the US and our liberties.</p>	<p>A feeling of unity  A feeling of power, in a powerless situation, because of the solidarity. Sending a powerful message of patriotism.</p>		<p>There is strength in numbers as we defend our country. Or Sometimes good things come out of bad situations. Or Patriotism heals in a time of adversity. Or Patriotism thrives and true patriots arise to the occasion.</p>	
<p>"Thanks for the Memories" by Della M. Rios</p>	<p>Hope visits American GI's in combat zones around the world. Hope becomes an American icon. Hope continues to visit troops for years and years.</p>	<p>To boost the spirits of the troops Because he represented "home" to the troops Hope was dedicated to serving his country and honoring the troops.</p>	<p>*correct for all 3:  Right to be supportive and show troops their country cared about them.</p>	<p>The self-satisfaction that came from being a patriot Notoriety Hope is declared an honorary veteran by Congress.</p>		<p>It is our responsibility as American citizens to support our nation. Or Public service is the responsibility of all citizens. Or Patriotism heals in a time of adversity.</p>	

### Thematically Related Text Sets

Titles of paired texts	List three important actions of one character	Why did the character act this way?	Was it right or wrong for the character to act this way?	What did the character get from acting this way?	How am I like the characters in this story?	What is the lesson learned from this story?	How has this lesson learned changed the way I think?
<p>"We Shall Overcome" by Kenneth Auchinclass</p>							
<p>"Thanks for the Memories" by Delia M. Rios</p>							

## **CROSS TEXT QUESTIONS FOR “WE SHALL OVERCOME” AND “THANKS FOR THE MEMORIES”**

**Q. Did the United States citizens and Bob Hope do the same kinds of things? How were their actions different?**

A. While both the United States citizens, and Bob Hope acted patriotically, Bob Hope acted alone to boost the spirits of the soldiers while the United States citizens acted together to help one another.

**Q. How are their reasons for acting the way they did similar?**

A. They both displayed good citizenship by promoting sense of country.

**Q. Did the United States citizens and Bob Hope get the same thing for their actions? Why or why not?**

A. They both got a sense of pride by standing up to support our country and its beliefs.

**Q. If both of the characters learned the same lesson what was the lesson?**

A. Patriotism triumphs in the face of adversity.

**Q. Do you agree or disagree that the theme of these two stories is “patriotism?”**

A. We agree.

# **Related Language Arts Activities:**

## **Before, During and After Prototypes**

# Patriotism

## Extension Activities

The following suggestions provide additional ways to use the theme related text:

- Do a Reader's Theater with *Patriots and Loyalists* and *Paul Revere's Ride*.
- Use "inner voice" reading strategy for the lyrics to the song "America the Beautiful." Have students read the first stanza in the song and ask them, "What is your inner voice saying about this?" Have students write their response on the right side of the page. Have students continue reading each stanza and writing their inner voice thoughts on the right hand side of the page.
- After reading, *The Meaning of Our Flag* introduce the Position Paragraph activity. Have students respond to the question and use the organizer. A rubric has been provided for the students. (This is practice for the Social Studies Extended Response.) Grade these paragraphs using a five-point rubric. One point for each item on the organizer. When students have finished their paragraphs divide them into viewpoints and have them debate the issue, or have students share their paragraphs with the class.
- Read biographical sketch on Howard Schnauber and the photo essay *I Am the Flag...* Have students complete the "Expressing Thoughts" activity. This activity supports the reading process with a pre-reading question, establishing a purpose for reading, and a follow-up activity that requires the reader to make personal connections to the topic of patriotism.
- Have students read *Paul Revere's Ride* and complete the accompanying activity page "Patriotic Ideals."
- Have students complete a "Character T" activity for the biography of Howard Schnauber.

## America The Beautiful - 1913

Katharine Lee Bates wrote the original version in 1893. She wrote the 2nd version in 1904. Her final version was written in 1913.

Here is a note from Katharine Lee Bates:

*"One day some of the other teachers and I decided to go on a trip to 14,000-foot Pikes Peak. We hired a prairie wagon. Near the top we had to leave the wagon and go the rest of the way on mules. I was very tired. But when I saw the view, I felt great joy. All the wonder of America seemed displayed there, with the sea-like expanse."*

Inner Voice – Write your thoughts  
after reading each stanza.

O beautiful for spacious skies,  
For amber waves of grain,  
For purple mountain majesties  
Above the fruited plain!  
America! America!  
God shed his grace on thee  
And crown thy good with brotherhood  
From sea to shining sea!

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O beautiful for pilgrim feet  
Whose stern, impassioned stress  
A thoroughfare for freedom beat  
Across the wilderness!  
America! America!  
God mend thine every flaw,  
Confirm thy soul in self-control,  
Thy liberty in law!

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O beautiful for heroes proved In liberating  
strife.  
Who more than self the country loved  
And mercy more than life!  
America! America!

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May God thy gold refine  
Till all success be nobleness  
And every gain divine!

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O beautiful for patriot dream  
That sees beyond the years  
Thine alabaster cities gleam  
Undimmed by human tears!  
America! America!  
God shed his grace on thee  
And crown thy good with brotherhood  
From sea to shining sea!

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O beautiful for halcyon skies,  
For amber waves of grain,  
For purple mountain majesties  
Above the enameled plain!  
America! America!  
God shed his grace on thee  
Till souls wax fair as earth and air  
And music-hearted sea!

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O beautiful for pilgrims feet,  
Whose stern impassioned stress  
A thoroughfare for freedom beat  
Across the wilderness!  
America ! America !  
God shed his grace on thee  
Till paths be wrought through  
wilds of thought  
By pilgrim foot and knee!

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O beautiful for glory-tale  
Of liberating strife  
When once and twice,  
for man's avail  
Men lavished precious life !  
America! America!  
God shed his grace on thee  
Till selfish gain no longer stain  
The banner of the free!

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O beautiful for patriot dream  
That sees beyond the years  
Thine alabaster cities gleam  
Undimmed by human tears!  
America! America!

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God shed his grace on thee  
Till nobler men keep once again  
Thy whiter jubilee!  
God shed his grace on thee  
Till nobler men keep once again  
Thy whiter jubilee!  
God shed his grace on thee  
Till nobler men keep once again  
Thy whiter jubilee!

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### Character Trait List

- |                |              |             |
|----------------|--------------|-------------|
| Ambitious      | Caring       | Dependable  |
| Disrespectful  | Tolerant     | Patient     |
| Responsible    | Reliable     | Adventurous |
| Brave          | Trusting     | Valiant     |
| Honest         | Frightened   | Thoughtful  |
| Unreasonable   | Persistent   | Intelligent |
| Self-confident | Supportive   | Persuasive  |
| Resourceful    | Apprehensive | Determined  |

# Position Paragraph Activity

After reading Internet article “The Meaning of Our Flag” respond to the following question:

The First Amendment guarantees all citizens the right to freedom of expression. Protesters to the war often make their positions known by burning the American flag.

**Should flag burning be allowed? Yes or no? Explain and support your position.**

To respond to this question you must:

1. State your position by restating the question in a positive or negative form.
2. Select a Core democratic Value and explain how it supports your position.
3. Support you position with economics (money) or civics (government). Ask yourself how is money or government related to this issue?
4. Further support your position with facts and/or personal opinion.

1. State your position:

2. Select a CDV:

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3. Support with economics or civics:

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4. Support with facts:

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5. Conclusion sentence:

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# Expressing Thoughts

## Before Reading:

1. What does the American flag represent to you?

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Now read the biographical sketch of Howard Schnauber and the photo essay *I am the Flag...*

## During Reading:

Read to find out what the flag represents to Howard Schnauber.

## After Reading:

2. What does the American flag represent to Howard Schnauber?

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3. Re-read your original response to question 1. Determine if your thoughts have changed or remain the same. Why or why not? Explain and support your opinion using examples and details from the selection to support your thinking.

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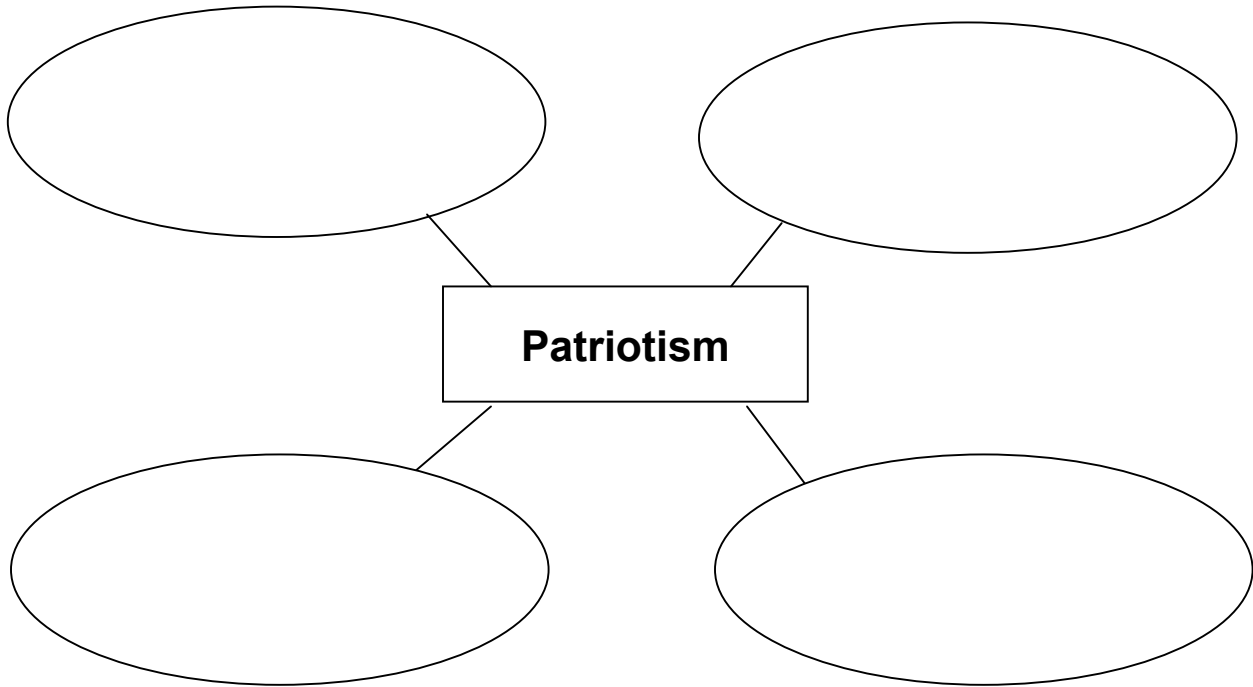
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# Paul Revere's Ride

## Patriotic Ideals

Before reading *Paul Revere's Ride* complete this word web to show what the word patriotism means to you.



### Think Critically

Do you think patriotism is an old-fashioned idea or is it a timeless concept – one that will never go out of fashion?

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### Life Connections

If you had to name a present-day figure with the patriotic spirit of Paul Revere, whom would you choose? Explain your choice.

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Name \_\_\_\_\_

## Character “T”

To say that something fits a person to a “T” means that it fits them just right. When you describe someone to a “T,” you use character traits that describe him or her just right.

Think about Howard Schnauber in the selection you read. Write the character traits that describe him on the left of the “T” below. Then support each trait with an example from the text.

### Character: Howard Schnauber

Character Trait	Support (example) from Text
1. _____	_____
2. _____	_____
3. _____	_____

## The Meaning Of Our Flag

By Henry Ward Beecher

If one asks me the meaning of our flag, I say to him: It means just what Concord and Lexington meant, what Bunker Hill meant. It means the whole glorious Revolutionary War. It means all that the Declaration of Independence meant. It means all that the Constitution of our people, organizing for justice, for liberty and for happiness, meant.

Under this banner rode Washington and his armies. Before it Burgoyne laid down his arms. It waved on the highlands at West Point. When Arnold would have surrendered these valuable fortresses and precious legacies, his night was turned into day and his treachery was driven away by beams of light from this starry banner.

It cheered our army, driven out from around New York, and in their painful pilgrimages through New Jersey. This banner streamed in light over the soldiers' heads at Valley Forge and at Morristown. It crossed the waters rolling with ice at Trenton, and when its stars gleamed in the morning with a victory, a new day of hope dawned on the despondency of this nation.

Our Flag carries American ideas, American history and American feelings.

Beginning with the Colonies, and coming down to our time, in its sacred heraldry, in its glorious insignia, it has gathered and stored chiefly this supreme idea: *divine right of liberty in man*. Every color means liberty; every thread means liberty; every form of star and beam or stripe of light means liberty - not lawlessness, but organized, institutional liberty - liberty through law, and laws for liberty!

This American Flag was the safeguard of liberty. Not an atom of crown was allowed to go into its insignia. Not a symbol of authority in the ruler was permitted to go into it. It was an ordinance of liberty by the people, for the people. That it meant, that it means, and, by the blessing of God, that it shall mean to the end of time!

## **Biographical Sketch of Howard Schnauber, a Young Marine "As a Young Marine in Combat...We Saw a Lot of Things that a Human Body Shouldn't See"**

Howard Schnauber

November 17, 1994

Interviewer: Rheba Massey

Howard Schnauber was just 19 that day in 1941 when he went into the army recruiting office and asked what the army could do for a young man. The recruiter's reply was, "What could you do for the army?" Howard, a farm kid, didn't know the answer to that question, but the marine recruiter across the hall called him over, "I like your attitude."

"Ten minutes later, I was in the Marine Corps," Harold laughed. When he was interviewed in 1994, half a century later, he was still proud of having been a Marine.

Howard was born in Watertown, New York, and spent his first seven years in an orphanage, until he was farmed out to the Schnauber family who changed his name. He left them when he was just fourteen and was on his own, working on farms and for the Civilian Conservation Corps. Howard went through boot camp at Paris Island and was infused with the high standard for discipline necessary to the corps. He was sent to New Zealand and then to the Guadalcanal Islands on August 7, 1942. Only two of the seven men he went in with survived. When he reached the beach, he dropped down behind a big coconut log and was able to silence the machine gun fire directed at the scene before him: a chaplain praying over a dead Marine. Howard wondered how the sniper firing from a cave had missed hitting the minister. "I guess it kind of makes you believe in something more powerful than we are."

"That was my first experience as a young marine in combat . . . We saw a lot of things that a human body shouldn't see--the type of things that stay with you the rest of your life . . . maybe God kind of messed up when he made the human body. Why didn't he put a device in there that would let you forget what happened 50 years ago? Today I don't even know what I did yesterday. . . But I can remember what happened. . . These are the things that, in later years in life, come back to bother you."

The marines took Guadalcanal and then went to Australia where they regrouped, and even had some good times, such as a Christmas dinner shared with a kind family. Then they went up the coast of New Guinea, and the day after Christmas hit Cape Gloucester, making five separate landings. The last was at a Catholic mission which sheltered some lepers and where they found some nuns who had been horribly tortured by the Japanese. The marines regrouped at the Russell Islands and then hit the island of Peleliu where 17,000 marines were lost. The Japanese had held the island for many years and were entrenched in caves and tunnels. "You didn't stand much of a chance. But we did end up taking the island. We secured it and then I was sent home." Taking the island was accomplished with the help of heavy artillery and air support, but mostly the sacrifice of many young lives. Howard said it was a matter of "perseverance" and "guts"; but still, some Japanese held on in the caves for two years, even after the island was secured. The Japanese were so determined not to surrender, that Howard feels the Hiroshima bombing saved lives on both sides.

Morale among the Marines remained high, with the exception of one man who could not stop crying; for the majority the mood Howard remembers was "enthusiasm." Howard is proud to have served with the "finest fighting unit in World War II." Not all of war was terrible. He recalls some beautiful things, such as a church choir on the shore singing, "Now is the Hour (when we must bid adieu)" as

they backed out of Melbourne, Australia's harbor.

Howard was wounded four times during World War II and once in Korea. He has scars and has a knee replacement, but. . . "Nothing was so bad that I couldn't get over it. The people that I came in contact with in hand-to-hand combat, they're dead and I'm alive and that makes me feel good."

Howard, having been shipped home from the Pacific with a war injury, was in Washington, D.C. as a guard at the White House when the victory in Europe was declared. When President Roosevelt died, Howard stood guard duty for six hours when the president's body was lying in state in the rotunda. Howard recalls this president fondly, especially for his respect for the Marines. Mrs. Roosevelt felt differently; she thought the Marines "should be put on an island and rehabilitated for six months before we were allowed back into the States. We resented that!"

On V-J Day, when the Japanese surrendered, Howard recalls Washington was "just one great, big, massive party!" President Truman came out in front of the White House, three or four times and waved at the crowd. "Everybody was just elated. These are the good things you remember."

Howard's later memories of Truman are not so good. Howard joined the National Guard and was stationed in Korea in 1950 when Truman proclaimed the troops must stay on active duty as long as they were needed. Howard's extra year in Korea cost him his knee. From today's perspective, however, Howard thinks Truman was one of our best presidents. He liked that "He pulled no punches." Howard reflected on the many changes in society brought by W.W.II. "Things in 1945 and 1946 started to open up. People had a chance to go back to work . . . It was different than before the war . . . it was the last of a depression; people had virtually nothing." Howard's adoptive family hadn't had electricity, but after the war because of the technology and companies getting back into business,

everyone seemed to be light-hearted and happy. "It's amazing that we just seemed to like what we were doing. We enjoyed living and we showed it."

It was Howard's Korean War injury that brought him to Colorado for treatment at the VA Hospital. Following treatment he worked for the State of Colorado for nineteen years. He was a park manager at Boyd Lake State Recreation Area and later with Game and Fish. He was in charge of law enforcement and once again his Marine training served him well - "you have to be firm, but you have to be just." Howard has been active in Veterans Service, helping to organize this program to provide transportation to the Veteran's Hospital. Another program serves homeless vets, and perhaps Howard's favorite is educating kids in respect for the American flag. He wrote a poem about the flag.

His wife's name is Neva and is a "very, very good woman-she's a patriotic woman."

# Paul Revere's Ride

By Henry Wadsworth Longfellow

Listen my children and you shall hear  
Of the midnight ride of Paul Revere,  
On the eighteenth of April, in Seventy-five;  
Hardly a man is now alive  
Who remembers that famous day and year.  
He said to his friend, "If the British march  
By land or sea from the town to-night,  
Hang a lantern aloft in the belfry arch  
Of the North Church tower as a signal light,--  
One if by land, and two if by sea;  
And I on the opposite shore will be,  
Ready to ride and spread the alarm  
Through every Middlesex village and farm,  
For the country folk to be up and to arm."  
Then he said "Good-night!" and with muffled oar  
Silently rowed to the Charlestown shore,  
Just as the moon rose over the bay,  
Where swinging wide at her moorings lay  
The Somerset, British man-of-war;  
A phantom ship, with each mast and spar  
Across the moon like a prison bar,  
And a huge black hulk, that was magnified  
By its own reflection in the tide.  
Meanwhile, his friend through alley and street  
Wanders and watches, with eager ears,  
Till in the silence around him he hears  
The muster of men at the barrack door,  
The sound of arms, and the tramp of feet,  
And the measured tread of the grenadiers,  
Marching down to their boats on the shore.  
Then he climbed the tower of the Old North Church,  
By the wooden stairs, with stealthy tread,  
To the belfry chamber overhead,  
And startled the pigeons from their perch  
On the sombre rafters, that round him made  
Masses and moving shapes of shade,--  
By the trembling ladder, steep and tall,  
To the highest window in the wall,  
Where he paused to listen and look down  
A moment on the roofs of the town  
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,  
 In their night encampment on the hill,  
 Wrapped in silence so deep and still  
 That he could hear, like a sentinel's tread,  
 The watchful night-wind, as it went  
 Creeping along from tent to tent,  
 And seeming to whisper, "All is well!"  
 A moment only he feels the spell  
 Of the place and the hour, and the secret dread  
 Of the lonely belfry and the dead;  
 For suddenly all his thoughts are bent  
 On a shadowy something far away,  
 Where the river widens to meet the bay,--  
 A line of black that bends and floats  
 On the rising tide like a bridge of boats.  
 Meanwhile, impatient to mount and ride,  
 Booted and spurred, with a heavy stride  
 On the opposite shore walked Paul Revere.  
 Now he patted his horse's side,  
 Now he gazed at the landscape far and near,  
 Then, impetuous, stamped the earth,  
 And turned and tightened his saddle girth;  
 But mostly he watched with eager search  
 The belfry tower of the Old North Church,  
 As it rose above the graves on the hill,  
 Lonely and spectral and sombre and still.  
 And lo! as he looks, on the belfry's height  
 A glimmer, and then a gleam of light!  
 He springs to the saddle, the bridle he turns,  
 But lingers and gazes, till full on his sight  
 A second lamp in the belfry burns.  
 A hurry of hoofs in a village street,  
 A shape in the moonlight, a bulk in the dark,  
 And beneath, from the pebbles, in passing, a spark  
 Struck out by a steed flying fearless and fleet;  
 That was all! And yet, through the gloom and the light,  
 The fate of a nation was riding that night;  
 And the spark struck out by that steed, in his flight,  
 Kindled the land into flame with its heat.  
 He has left the village and mounted the steep,  
 And beneath him, tranquil and broad and deep,  
 Is the Mystic, meeting the ocean tides;  
 And under the alders that skirt its edge,  
 Now soft on the sand, now loud on the ledge,  
 Is heard the tramp of his steed as he rides.  
 It was twelve by the village clock

When he crossed the bridge into Medford town.  
He heard the crowing of the cock,  
And the barking of the farmer's dog,  
And felt the damp of the river fog,  
That rises after the sun goes down.  
It was one by the village clock,  
When he galloped into Lexington.  
He saw the gilded weathercock  
Swim in the moonlight as he passed,  
And the meetinghouse windows, black and bare,  
Gaze at him with a spectral glare,  
As if they already stood aghast  
At the bloody work they would look upon.  
It was two by the village clock,  
When he came to the bridge in Concord town.  
He heard the bleating of the flock,  
And the twitter of birds among the trees,  
And felt the breath of the morning breeze  
Blowing over the meadow brown.  
And one was safe and asleep in his bed  
Who at the bridge would be first to fall,  
Who that day would be lying dead,  
Pierced by a British musket ball.  
You know the rest. In the books you have read  
How the British Regulars fired and fled,---  
How the farmers gave them ball for ball,  
From behind each fence and farmyard wall,  
Chasing the redcoats down the lane,  
Then crossing the fields to emerge again  
Under the trees at the turn of the road,  
And only pausing to fire and load.  
So through the night rode Paul Revere;  
And so through the night went his cry of alarm  
To every Middlesex village and farm,---  
A cry of defiance, and not of fear,  
A voice in the darkness, a knock at the door,  
And a word that shall echo for evermore!  
For, borne on the night-wind of the Past,  
Through all our history, to the last,  
In the hour of darkness and peril and need,  
The people will waken and listen to hear  
The hurrying hoof-beats of that steed,  
And the midnight message of Paul Revere.

# My Name is Old Glory

by Howard Schnauber

© 1994 *the author*[Mr. Schnauber has given permission to the public to use this poem for program or publishing purposes. Please credit the Fort Collins Public Library Local History Archive, Oral History Interview of Mr. Howard Schnauber, the author.]

I am the flag of the United States of America.  
My name is Old Glory.  
I fly atop the world's tallest buildings.  
I stand watch in America's halls of justice.  
I fly majestically over great institutes of learning.  
I stand guard with the greatest military power in the world.  
Look up! And see me!  
I stand for peace - honor - truth and justice.  
I stand for freedom  
I am confident - I am arrogant  
I am proud.  
When I am flown with my fellow banners  
My head is a little higher  
My colors a little truer.  
I bow to no one.  
I am recognized all over the world.  
I am worshipped - I am saluted - I am respected  
I am revered - I am loved, and I am feared.  
I have fought every battle of every war for more than 200 years:  
Gettysburg, Shilo, Appomatox, San Juan Hill, the trenches of France,  
the Argonne Forest, Anzio, Rome, the beaches of Normandy,  
the deserts of Africa, the cane fields of the Philippines, the rice paddies  
and jungles of Guam, Okinawa, Japan, Korea, Vietnam, Guadalcanal  
New Britain, Peleliu, and many more islands.  
And a score of places long forgotten by all but those who were with me.  
I was there.  
I led my soldiers - I followed them.  
I watched over them.  
They loved me.  
I was on a small hill in Iwo Jima.  
I was dirty, battle-worn and tired, but my soldiers cheered me,  
and I was proud.  
I have been soiled, burned, torn and trampled on the streets of  
countries I have helped set free.  
It does not hurt, for I am invincible.  
I have been soiled, burned, torn and trampled on the streets of  
my country, and when it is by those  
with whom I have served in battle - it hurts.  
But I shall overcome - for I am strong.

I have slipped the bonds of Earth and stand watch over the  
uncharted new frontiers of space  
from my vantage point on the moon.  
I have been a silent witness to all of America's finest hours.  
But my finest hour comes when I am torn into strips to  
be used for bandages for my wounded comrades on the field of battle,  
When I fly at half mast to honor my soldiers,  
And when I lie in the trembling arms of a grieving  
mother at the graveside of her fallen son.  
I am proud.  
My name is Old Glory.  
Dear God - Long may I wave.

## ***The Star Spangled Banner - 1814***

**By Francis Scott Key**

Oh, say can you see, by the dawn's early light,  
What so proudly we hailed at the twilight's last gleaming?  
Whose broad stripes and bright stars, through the perilous fight,  
O'er the ramparts we watched, were so gallantly streaming?  
And the rockets' red glare, the bombs bursting in air,  
Gave proof through the night that our flag was still there.  
O say, does that Star-Spangled Banner yet wave  
O'er the land of the free and the home of the brave?  
On the shore, dimly seen through the mists of the deep,  
Where the foe's haughty host in dread silence reposes,  
What is that which the breeze, o'er the towering steep,  
As it fitfully blows, now conceals, now discloses?  
Now it catches the gleam of the morning's first beam,  
In full glory reflected now shines on the stream:  
'Tis the star-spangled banner! O long may it wave  
O'er the land of the free and the home of the brave.  
And where is that band who so dauntingly swore  
That the havoc of war and the battle's confusion  
A home and a country should leave us no more?  
Their blood has wiped out their foul footsteps' pollution.  
No refuge could save the hireling and slave  
From the terror of flight, or the gloom of the grave:  
And the star-spangled banner in triumph doth wave  
O'er the land of the free and the home of the brave.  
Oh! Thus be it ever, when freemen shall stand  
Between their loved homes and the war's desolation!  
Blest with victory and peace, may the heaven-rescued land  
Praise the Power that hath made and preserved us a nation.  
Then conquer we must, for our cause it is just,  
And this be our motto: "In God is our trust."  
And the Star-Spangled Banner forever shall wave  
O'er the land of the free and the home of the brave!

## **This Land is Your Land**

*words and music by Woody Guthrie*

### **Chorus:**

This land is your land, this land is my land  
From California, to the New York Island  
From the redwood forest, to the gulf stream waters  
This land was made for you and me

As I was walking a ribbon of highway  
I saw above me an endless skyway  
I saw below me a golden valley  
This land was made for you and me

### **Repeat Chorus**

I've roamed and rambled and I've followed my footsteps  
To the sparkling sands of her diamond deserts  
And all around me a voice was sounding  
This land was made for you and me

### **Repeat Chorus**

The sun comes shining as I was strolling  
The wheat fields waving and the dust clouds rolling  
The fog was lifting a voice come chanting  
This land was made for you and me

### **Repeat Chorus**

As I was walkin' - I saw a sign there  
And that sign said - no tress passin'  
But on the other side .... it didn't say nothin!  
Now that side was made for you and me!

### **Repeat Chorus**

In the squares of the city - In the shadow of the steeple  
Near the relief office - I see my people  
And some are grumblin' and some are wonderin'  
If this land's still made for you and me.

### **Chorus (2x)**

©1956 (renewed 1984), 1958 (renewed 1986) and 1970 TRO-Ludlow Music, Inc. (BMI)

## God Bless the USA

If tomorrow all the things were gone  
I'd worked for all my life,  
And I had to start again  
With just my children and my wife,  
I'd thank my lucky stars  
To be livin' here today.  
Cause the flag still stands for freedom  
And they can't take that away.

And I'm proud to be an American  
Where at least I know I'm free  
And I won't forget the men who died  
Who gave that right to me  
And I gladly stand up next to you and defend her still today  
Cause there ain't no doubt I love this land  
God bless the USA

From the lakes of Minnesota  
To the hills of Tennessee  
Across the plains of Texas  
From sea to shining sea  
From Detroit down to Houston  
And New York to LA  
Well there's pride in every American heart  
And its time we stand and say

That I'm proud to be an American  
Where at least I know I'm free  
And I won't forget the men who died  
Who gave that right to me  
And I gladly stand up next to you and defend her still today  
Cause there ain't no doubt I love this land  
God bless the USA

And I'm proud to be an American  
Where at least I know I'm free  
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And I gladly stand up next to you and defend her still today  
Cause there ain't no doubt I love this land  
God bless the USA

# Three songs capture USA in time of trial

**Denver Post**

**By Glenn Giffin**

**Denver Post Arts Critic**

Sunday, September 30, 2001 – Never mind the demographics, never mind the genre. Since Sept. 11 the nation has pulled three songs to its heart – “The Star-Spangled Banner,” “America, the Beautiful” and “God Bless America.” Patriotic songs have always been a part of America’s battle fervor. Practically every war has had its own song, beginning with “Yankee Doodle” for the Revolutionary War.

While the national anthem had its inspiration during the War of 1812, it was by no means the only song of the era – “Columbia, Gem of the Ocean” was equally popular. During the Civil War, “Dixie” became the anthem of the South, while the “Battle Hymn of the Republic” defined the North. “The Star-Spangled Banner” re-emerged as a highly popular song during the Spanish-American War, in no small part because Adm. George Dewey preferred it to “Columbia.”

However, it was not until more than 40 years later that the 71<sup>st</sup> Congress passed an act to make “The Star-Spangled Banner” the nation’s anthem. President Herbert Hoover signed the act into law on March 3, 1931. “Over There” was George M. Cohan’s tribute to World War I, and it won the composer-lyricist a Medal of Honor. The original “God Bless America” was part of Irving Berlin’s show, “Yip, Yip, Yaphank” but was dropped before opening in 1917.

During World War II the hit songs included Arthur Loesser’s “Ballad of Rodger Young” and William Maguire’s “Praise the Lord and Pass the Ammunition.” No memorable songs came out of the Korean War, but “The Ballad of the Green Berets” by Barry Sadler was the best-known patriotic song of the Vietnam War. Here is a brief history of the three songs that are enjoying such a renewal of popularity now:

## **The Star-Spangled Banner**

Frances Scott Key’s poem was composed after he watched the British naval bombardment of Fort McHenry near Baltimore in the late stages of the War of 1812. The words were fitted to the song composed for the Anacreontic Society of London, a group devoted to artistic pursuits. The tune, attributed to John Stafford Smith, was widely distributed and often adapted with words other than the original “To Anacreon in Heav’n.”

“What I find interesting about “The Star-Spangled Banner is it was sung at the Crown and Anchor Tavern on the Strand (in London), so it was a drinking song,” said Thomas L. Riis, head of the American Music Research Center at the University of Colorado-Boulder. “But it was also attached to patriotic texts, even before Key got a hold of it in 1814.” He noted that many people find it hard to sing. “It is...It demands high notes, so if you start too high you sing yourself into pain. And we’ve all heard bad versions at ball games.”

### **America, the Beautiful**

Katharine Lee Bates wrote her poem during a summer trip to Colorado Springs in 1893 where she was inspired by the view from Pikes Peak. The lyrics were matched with the tune of the hymn “Materna.” “The structure is simplicity itself,” Riis said. “In that sense it’s easier to sing (than the national anthem). It doesn’t take lots of repetitions at all to learn. People don’t struggle. You don’t hear people making mistakes so much. It was written in Colorado, so it has particular resonance for Coloradoans.” Whatever the song may lack in martial fervor, it makes up in poetic description.” “Purple mountain majesty’ – when I first heard that as a kid, I didn’t live in the West, and I thought how strange it was in regard to my native New Hampshire,” Riis said. “Just to have images of that kind is a saving grace of that song.”

### **God Bless America**

The hit of that 1917 show for which Irving Berlin composed “God Bless America” turned out to be the soldier’s anthem, “OH, How I Hate to Get Up in the Morning.” As for “God Bless America,” it ended up on the shelf for more than 20 years until, in 1938, Kate Smith asked for a suitable song for a radio broadcast for Armistice Day (now called Veterans Day). Berlin revised his song to reflect his own feelings of gratitude toward his adopted country. “There are only four phrases, but he manages to work in God, loyalty as a value, geography and the word ‘home,’ which, of course, immediately brings to mind ‘Home, Sweet Home’ and ‘Old Folks at Home,’” Riis said. “I think it was Charles Hamm who said that Berlin is not the most important figure in American music; he is American music.