

Harbor Soundscape

Explore how a poem's sounds support its meaning.

5.RL.2.C "Analyze how the characteristics of a poem and the author's use of patterns of sound (e.g., rhyme, rhythm, alliteration, consonance) impact meaning."

NAME _____

DATE _____

1 READ AND MARK _____ Read it twice

YOUR JOB Read the poem aloud. Circle one pair of rhyming line endings in each stanza. Underline a group of words with repeated beginning consonant sounds. Star a line whose pacing you can explain.

Read and Use the Texts

Stanza 1: Dawn

Blue boats bob beside the bay.

Small silver ripples slip away.

Ropes tap posts; the gulls reply.

Pale light washes sea and sky.

Stanza 2: Noon

Clack! Crates crowd the busy street.

Quick carts rattle. Hurrying feet.

Sellers call and footsteps race.

Noon has found a faster pace.

Stanza 3: Dusk

Soft sea sounds slip into night.

Lanterns float in pools of light.

Slowly, slowly, voices cease.

Harbor holds the day in peace.

2 ANSWER WITH EVIDENCE _____ Use the passage

- 1** Record one pair of rhyming line endings. How can that rhyme help the poem sound connected?

- 2** Name an example of alliteration. What beginning SOUND repeats, and how does the wording suit the scene?

- 3** Compare how you would read a line from Noon with a line from Dusk. Explain a wording or punctuation choice that supports each reading.

3 YOUR TURN _____ Your own words

Try sound choices, then explain their effect.

Write a four-line stanza

Choose a busy or peaceful place. Write one poem line on each ruled line. Include a pair of rhyming line endings and a group of alliterative words that suit the place.

Explain your choices

Identify your rhyme and repeated beginning sound. Explain how at least one sound choice supports the mood or meaning. Describe how you would read a line aloud and why.

PART 1 • READ AND MARK

Read the poem aloud. Circle one pair of rhyming line endings in each stanza. Underline a group of words with repeated beginning consonant sounds. Star a line whose pacing you can explain. Accept any marking that follows this job and points at the right text.

PART 2 • ANSWERS

#	QUESTION	ANSWER
1	Record one pair of rhyming line endings. How can that rhyme help the poem sound connected?	Possible pairs include bay/away, reply/sky, street/feet, race/pace, night/light and cease/peace. Repeating an ending sound links nearby lines and can create an expected pattern.
2	Name an example of alliteration. What beginning SOUND repeats, and how does the wording suit the scene?	Blue boats bob beside repeats /b/ and draws attention to the bobbing boats. Clack, crates and crowd repeat /k/ and suit the noisy activity. Soft sea sounds slip repeats /s/ and can suggest a gentle hush.
3	Compare how you would read a line from Noon with a line from Dusk. Explain a wording or punctuation choice that supports each reading.	Clack! and short phrases in Noon support a brisk, broken delivery. Slowly, slowly in Dusk invites a more measured reading. Accept other supported choices; the reader performs the pacing.

PART 3 • YOUR TURN (SAMPLE ANSWER)**Possible four-line stanza**

Soft snow settles on the ground.

Boots leave tracks without a sound.

Evening folds the field in white.

Windows warm the quiet night.

Possible explanation

Ground/sound and white/night rhyme. Soft snow settles repeats /s/, which can suggest a hush. I would read the first line gently to fit the peaceful snowfall.

TEACHER ASSESSMENT NOTES

The poem has three visibly separated four-line stanzas; each source text block is one intentional poem line. Headings are not poem lines. The teacher model also prints as four separate lines. Require end-word evidence, not guesses about where prose wraps. Alliteration repeats beginning consonant sounds; letters need not be identical (Clack/crates/crowd all begin /k/). Distinguish actual sound patterns from images of noise. Do not require an unsupported claim of regular meter or a single correct reading speed. Accept plausible performance choices tied to punctuation, repetition or word sounds. The four-line requirement supports stanza construction rather than an arbitrary prose-length minimum. Original classroom poem.