

Words Worth Keeping

Learn the context, rehearse, and bring a significant poem to voice.

6.P.CP.2.e "Build background knowledge by reciting all or part of significant poems and speeches as appropriate by grade level. (I/C)"

NAME _____

DATE _____

1 READ AND MARK _____ Read it twice

YOUR JOB Read the context and vocabulary. Listen as a partner or teacher reads the six lines. Mark meaningful pauses lightly. Practice unfamiliar words, then complete the preparation and actual recitation tasks. The excerpt is public domain; keep its words and line order accurate.

The New Colossus: Context and Recitation

Context

Emma Lazarus wrote "The New Colossus" in 1883 and donated it to an auction raising money for the Statue of Liberty's pedestal. The poem imagines the statue speaking a welcome to people seeking refuge. It was placed on a bronze plaque at the statue in 1903. Its hopeful image does not mean all immigrants were welcomed or treated fairly. Sources: National Park Service, "The New Colossus" and "The Immigrant's Statue."

Final six lines of the poem (lines 9-14)

"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

Understand before speaking

Storied pomp means celebrated grandeur; yearning means longing; teeming means crowded; tempest-tost means storm-tossed. Refuse means discarded material. The phrase "wretched refuse" evokes people treated as unwanted by others; the imagined statue welcomes them. Speak the passage with that contrast in mind. A verse line is not always a complete sentence: let punctuation and meaning guide pauses, too.

2 ANSWER WITH EVIDENCE Use the passage

1 Who wrote this poem, when, and for what fundraising purpose?

2 Which words in the excerpt connect to refuge or welcome? Explain the connection using the context.

3 Why should a listener follow the printed source during recitation rather than judge accuracy only from memory?

3 YOUR TURN Your own words

Prepare and recite the supplied excerpt to a partner, small group or teacher. Learn the first two lines from memory; use the printed text as needed for the rest. Then switch roles or receive teacher feedback. Connect your recitation to what you learned about the poem's historical context.

1. Prepare and rehearse

Write a brief introduction naming the poem, author, year and pedestal fundraiser. Choose a phrase to emphasize, explain why, and rehearse all six lines aloud. Practice the first two from memory.

2. Recite and check

Give your introduction and recite the excerpt now. The listener follows the printed source and notes one accurate feature and any missed or changed word. Record that feedback; if every word matched, say so. Check the source and recite the relevant lines again.

3. Connect words and history

Explain how speaking a particular phrase helped you understand the poem's welcome or its context. Mention a specific word and one historical fact. Distinguish the poem's hope from a claim about every immigrant's experience.

PART 1 • READ AND MARK

Read the context and vocabulary. Listen as a partner or teacher reads the six lines. Mark meaningful pauses lightly. Practice unfamiliar words, then complete the preparation and actual recitation tasks. The excerpt is public domain; keep its words and line order accurate. Accept any marking that follows this job and points at the right text.

PART 2 • ANSWERS

#	QUESTION	ANSWER
1	Who wrote this poem, when, and for what fundraising purpose?	Emma Lazarus wrote it in 1883 and donated it to an auction raising money for the Statue of Liberty's pedestal.
2	Which words in the excerpt connect to refuge or welcome? Explain the connection using the context.	"Send these, the homeless, tempest-tost to me" invites people without homes or buffeted by storms. The "golden door" suggests entrance and hope. Accept other supported connections; the poem expresses an ideal, not proof that everyone received fair treatment.
3	Why should a listener follow the printed source during recitation rather than judge accuracy only from memory?	The source lets the listener check the actual words and their order. Memory or a similar-sounding paraphrase can miss a changed word; meaning and expression matter, but do not replace an accuracy check.

PART 3 · YOUR TURN (SAMPLE ANSWER)

Preparation example

I will introduce “The New Colossus,” written by Emma Lazarus in 1883 for an auction supporting the Statue of Liberty’s pedestal. I will emphasize “to me” because the imagined statue invites people whom others have rejected. I will practice saying “tempest-tost” clearly.

Illustrative performance record

After a practice recitation, a listener might report: “Your first two lines matched the source, but you said storm-tossed instead of tempest-tost.” The speaker would check the printed words, practice “tempest-tost,” and recite that line again. This is a fictional example of feedback, not a claim that the student has performed.

Possible reflection

Speaking “Send these, the homeless, tempest-tost to me” made me hear the invitation more clearly. Lazarus wrote the poem in 1883 to help raise money for the pedestal. The line helped connect that monument with the poem’s hope of refuge. The hope expressed in the poem does not prove that every immigrant was treated fairly.

TEACHER ASSESSMENT NOTES

Observe an actual recitation with a spoken context introduction; written preparation alone does not meet the task. Check wording against the supplied NPS excerpt, purposeful expression and a context-based reflection. The first two lines are a manageable memory target; adapt memory support for learners without replacing the oral task. A teacher may substitute another significant, grade-appropriate public-domain or permitted poem/speech with a reliable excerpt and context, retaining preparation, actual recitation, feedback and reflection. Respect students’ experiences; avoid calling people unwanted in the teacher’s own voice. Sources: nps.gov/stli/learn/historyculture/colossus.htm and nps.gov/stli/learn/historyculture/the-immigrants-statue.htm.