

PEACHTREE
TEACHER'S GUIDE
Includes Common Core Standards Correlations

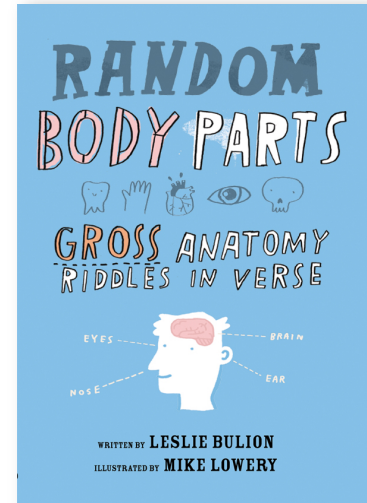
Random Body Parts

Gross Anatomy Riddles in Verse

Written by Leslie Bulion
Illustrated by Mike Lowery

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Ages 8–12 | Poetry & Science
AR • Lexile • F&P • GRL T; Gr 5



ABOUT THE BOOK

Put your cerebral cortex to work. Follow the anatomical, poetic, and visual clues to make a guess, and then read the science notes to check your powers of riddle reasoning. You'll even find hints from the greatest poet of them all—William Shakespeare!

THEMES AND OBJECTIVES

- Learn about human anatomy
- Encourage deductive thinking and analysis
- Enjoy poetry, rhyme, and wordplay
- Learn about Shakespeare's works and use of language

The "Anatomy" of *Random Body Parts*

For a complete chart of the elements featured in the book—including poems, body parts, poetic types or devices, and Shakespearean connections—see page 10.

BEFORE YOU READ

- Set the stage by brainstorming a list of body parts with which students are familiar (e.g., heart, brain, stomach, etc.). Talk about where they are located and what basic functions they may have. Look up the definition of "gross anatomy" together. [The structure of organs and tissues that are visible to the

naked eye.] The two helpful web resources that the author includes in her list of "Web Resources" (see p. 6) can guide the discussion. **CCSS.ELA LITERACY.RL.4.1; 4.2; 5.1; 5.2; 6.1**

- Next, invite students to guess the origin of these phrases:
 - "Good riddance"
 - "All that glitters is not gold"
 - "The game is afoot"
 - "To be or not to be"

Bonus question: Who is thought to have originated the "knock knock" joke? Answer to all questions: William Shakespeare

Then challenge students to share what they know about William Shakespeare and his works. When did he live? (1564–1616) What is he known for? (Writing poetry and plays such as *Henry IV*, *Macbeth*, *Julius Caesar*, *Romeo and Juliet*, *Troilus and Cressida*, *Hamlet*, *Twelfth Night*, *The Merchant of Venice*, *The Taming of the Shrew*). Even if they don't know about him or his plays, they have probably used many words coined by Shakespeare like *worthless*, *zany*, *generous*, *hint*, *lonely*, *champion*, *gloomy*, *unreal*, *blanket*, *elbow*, *gossip*, *puking*, *excellent*, and more. **CCSS.ELA-LITERACY.RL.3.1; 3.2; 4.2; 5.4**

- Sketch a simple Venn diagram and write "gross anatomy" on one side and "works by Shakespeare" on the other.

on the other. Point out that *Random Body Parts* is full of poems that represent an “intersection” or blending of these two components—the science of the human body and the poetry of Shakespeare’s writing. They might even want to speculate about what a cross between anatomy and Shakespearean writing might look or sound like! **CCSS.ELA-LITERACY.RL.4.1; 5.1; 6.1**

CLASSROOM ACTIVITIES

AS YOU READ

- First, draw the outline of a child lying down on a big piece of craft paper and post on a wall or door. Then, as you read and share the poems in *Random Body Parts*, work with students to gather key vocabulary that they notice in the poems and prose paragraphs, including unfamiliar or intriguing words. For example, here are a dozen words from throughout the book that are worth discussing:

anatomy:	study of the internal structure of the body
cauldron:	a large metal cooking pot
borborygmus:	sound of a stomach growling
asystole:	when a heart stops contracting
alveoli:	sacs in the lungs that help us breathe
wizened:	shriveled or wrinkled
rivulets:	very small streams of liquid
bile:	a fluid that helps with digestion
phalanges:	bones in your fingers or toes
melanin:	a dark pigment or coloring in skin or hair
deltoid:	an arm muscle attached to the shoulder
anvil:	a heavy steel block on which metal can be hammered

Encourage students to create simple “Pictionary” style illustrations to help define and remember these words and place them around the outside of the outline of your body drawing. Discuss how Mike Lowery, the illustrator for *Random Body Parts*, creates illustrations that combine scientific images, drawings and doodles, and cut paper. **CCSS.ELA-LITERACY.RL.3.4; 5.4; 6.4**

- What is a riddle? Challenge students to describe a riddle and provide examples. (For example, “A **riddle** is a type of poem that describes something without actually naming what it is, leaving the reader to guess.”) Point out that all twenty poems in this book are presented as riddles and readers have to figure out what body part is being described in

each poem. As you share each poem and students guess the body part being described, write the title of the poem and the body part and place that information inside the body outline drawing in the location of the body part being depicted. (For example, write “Lunchtime” and “Stomach” in the spot on the body where the stomach is located.) **CCSS.ELA-LITERACY.RL.4.2; 5.2**

Key to Poems and Body Parts

“Riddle Me This”	intro
“Lunchtime”	stomach
“Uneasy Lies the Head with No Crowns”	teeth
“Knock! Knock! Who’s There?”	tongue
“Sonnet Number Four”	heart
“Wherefore Art Thou, Alveoli?”	lungs
“Crack This Nut”	brain
“Quick as a Wink”	eyelids
“The Gatekeeper”	nose
“The River of Life”	blood
“What Bile Part of This Anatomy?”	liver
“Self-Importance”	pancreas
“Reduce, Reuse, Recycle”	kidneys
“Firm of Purpose”	bones
“Good Riddance to Bad Blood”	spleen
“These Make Sense”	eye
“Through Thick and Thin”	skin
“O Excellent Motion!”	skeletal muscles
“Friends, Romans, Countrymen, Lend Me Your Auricles!”	ears
“A Complaint or The Most Unkindest Cut of All”	gallbladder, ileum, diaphragm

- Poetry is meant to be read aloud and the rhyme, rhythm, and humor really come to life when you hear the poems spoken. As you share the poems again and again, experiment with different choral arrangements and invite students to participate in reading the poems aloud. Here are some suggestions:
 - “Lunchtime”: Invite students to echo you as you read the poem aloud again, pausing at the end of each line so they can repeat it after you.
 - “Uneasy Lies the Head with No Crowns”: Students can chime in on the number words (none, one, two, four) and the important final two lines, too.

- “Knock, Knock! Who’s There?” and “Crack This Nut”: Students can say the pithy titles of these poems.
- “Sonnet Number Four”: Students can say the final word (“asystole”). Coach them on the pronunciation beforehand.
- “Wherefore Art Thou, Alveoli?”: Students should chime in on the key word “alveoli” in the title and the poem. Coach them on pronunciation.
- “Quick as a Wink”: Try this poem with two groups. One group reads the poem aloud. Simultaneously, the other group repeats the Shakespeare lines (twice), “To be or not to be: that is the question.”
- “The Gatekeeper”: Students can read (and provide sound effects) for the key word, “KERCHOO!”
- “The River of Life”: Invite students to chime in on their favorite of the five haiku poems as you read them aloud again.
- “What Bile Part of This Anatomy?”: Students can cheer the final line (“Hep hep hooray!”)
- “Reduce, Reuse, Recycle”: Students can chime in on the repeated word “blood” (or “blood’s”) as you read the rest of the poem aloud.
- “Firm of Purpose”: For added emphasis, students can chime in on all the number words (e.g., 206, 52, 26) in the poem.
- “Good Riddance to Bad Blood”: Students can chime in on the important final two lines of the poem.
- “These Make Sense”: This poem is designed to be read by two voices or groups (one for “rods” and one for “cones”).
- “Through Thick and Thin”: Invite students to chime in on their favorite organ named in the poem (liver, kidney, intestine, brain) as you read it aloud again.
- “O Excellent Motion!”: Invite students to pantomime the movements suggested in the poem (raising hand, shrug shoulders) while you read it aloud.
- “Friends, Romans, Countrymen, Lend Me Your Auricles!”: Students can say all the repeated words and phrases as you read the poem aloud again.
- “A Complaint or The Most Unkindest Cut of All”: Invite students to chime in on their favorite body part named in the poem (gall bladder,

diaphragm, ligaments, ileum) as you read it aloud again.

Make recordings of their readings to enjoy, share, or review. **CCSS.ELA-LITERACY.RL.6.7; CCSS.ELA-LITERACY.SL.3.5; 4.5; 5.5; 6.5**

AFTER YOU READ

- Challenge students to choose one of the body parts featured in this book and then research additional key facts and vocabulary with a partner and create their own original riddle poem. Possibilities include: stomach, teeth, tongue, heart, brain, eye, nose, blood, liver, pancreas, kidneys, bones, spleen, skin, muscles, ears, gallbladder, ileum, diaphragm, lungs. Bonus challenge: incorporate a word or phrase coined by Shakespeare!
- Collaborate with students to create a poetry-anatomy slide show or digital video, gathering scientific images of the body parts that are highlighted in *Random Body Parts*, alongside a taped soundtrack of students reading the poems aloud. Share with another class, group, or families at an Open House gathering or other event. Bonus challenge: incorporate drawings and cut paper images to add texture and interest as Mike Lowery does for his illustrations in the book. **CCSS.ELA-LITERACY.RL.3.7; 5.7; 6.7; CCSS.ELA-LITERACY.SL.3.5; 4.5; 5.5; 6.5**

INTERDISCIPLINARY CONNECTIONS

LANGUAGE ARTS

- Bulion employs a wide variety of poetic devices and types of poems in *Random Body Parts*, including the following: couplets and tercets, rhyme and free verse, limerick, sonnet, epigram, parody, haiku, cinquain, ballad, triolet, and concrete poetry. Plus, each poem is a riddle, too! After reading, sharing, and performing the poems and discussing the body parts that are featured, students may be ready to consider the craft behind the poems, talking about each type, and its structure, and looking at the examples in the following chart closely. **CCSS.ELA-LITERACY.RL.3.5; 4.5; 5.5; 6.5**

“Knock, Knock! Who’s There?”	limerick
“Sonnet Number Four”	sonnet
“Crack This Nut”	epigram
“The River of Life”	haiku
“Reduce, Reuse, Recycle”	concrete poem
“Firm of Purpose”	cinquain

"Good Riddance to Bad Blood"	ballad
"O Excellent Motion!"	triolet
"Friends, Romans, Countrymen, Lend Me Your Auricles!"	free verse

- Most children enjoy using higher order thinking skills to solve intriguing logic puzzles called "riddles." Discuss the key components of a riddle poem: information first, hints throughout, subject last or in a sidebar. Several poets use the riddle form in creating poetry. Follow up with additional examples of poetry in riddle form such as the following:

Calmenson, Stephanie. Ed. *Kindergarten Kids: Riddles, Rebuses, Wiggles, Giggles, and More!* HarperCollins, 2005.

Dotlich, Rebecca Kai. *When Riddles Come Rumbling: Poems to Ponder*. Boyds Mills Press/Wordsong, 2001.

Lewis, J. Patrick. *Scien-trickery: Riddles in Science*. Harcourt, 2004.

Lewis, J. Patrick. *Spot the Plot: A Riddle Book of Book Riddles*. Chronicle, 2009.

Morrison, Lillian. *Guess Again!: Riddle Poems*. August House, 2006.

Shannon, George. *Busy in the Garden*. Greenwillow, 2006.

Sidman, Joyce. *Butterfly Eyes and Other Secrets of the Meadow*. Houghton Mifflin Harcourt, 2006.

Talk about how using the form of riddles can also add humor to the poem in the form of mystery, wordplay, puns, surprise, etc. Consider how the illustrations in this book also add to the riddle and to the humorous effect. **CCSS.ELA-LITERACY.RL.3.5; 5.5; 6.5**

- Older students may enjoy exploring the Shakespearean connections in the poems. They can research his plays and sonnets, his use of language, even his career as an actor. One helpful resource is cited in Bulion's bibliography: Shakespeare for Kids <https://www.folger.edu/shakespeare-kids>
- Consider the various plays (and a sonnet) that Bulion incorporates in each of the poems in *Random Body Parts*. Students can work in pairs to learn a bit more about each of the famous plays and share that information with the class. (Featured plays: *Henry IV*, *Macbeth*, *Julius Caesar*, *Romeo and Juliet*, *Troilus and Cressida*, *Hamlet*, *Twelfth Night*, *The*

Merchant of Venice, *The Taming of the Shrew*)
CCSS.ELA-LITERACY.RL. 3.5; 4.5; 5.5; 6.5

Poems and Shakespeare Connections

"Riddle Me This"	phrase from <i>Henry IV</i>
"Lunchtime"	lines from <i>Macbeth</i>
"Uneasy Lies the Head with No Crowns"	title from <i>Henry IV</i> ; phrase from <i>Julius Caesar</i>
"Knock, Knock! Who's There?"	phrase from <i>Macbeth</i>
"Sonnet Number Four"	like "Sonnet 18"
"Wherefore Art Thou, Alveoli?"	line from <i>Romeo and Juliet</i>
"Crack This Nut"	phrase from <i>Troilus and Cressida</i>
"Quick as a Wink"	lines from <i>Hamlet</i>
"The Gatekeeper"	song from <i>Twelfth Night</i>
"The River of Life"	phrase from <i>Macbeth</i>
"What Bile Part of This Anatomy?"	title from <i>Romeo and Juliet</i> ; phrase from <i>The Merchant of Venice</i>
"Self-Importance"	phrase from <i>Macbeth</i>
"Reduce, Reuse, Recycle"	phrase from <i>Macbeth</i>
"Firm of Purpose"	phrase from <i>Macbeth</i>
"Good Riddance to Bad Blood"	phrase from <i>Troilus and Cressida</i> and <i>The Merchant of Venice</i>
"These Make Sense"	phrase from <i>Romeo and Juliet</i>
"Through Thick and Thin"	phrase from <i>The Merchant of Venice</i>
"O Excellent Motion!"	title from <i>The Taming of the Shrew</i>
"Friends, Romans, Countrymen, Lend Me Your Auricles!"	line from <i>Julius Caesar</i>
"A Complaint or The Most Unkindest Cut of All"	phrase from <i>Julius Caesar</i>

- Students may also enjoy discussing the way Bulion uses the language, phrasing, and rhythms of Shakespeare's writing in creating her poems, including parody for comic effect. Talk about examples of this in *Random Body Parts* and seek out more parody poetry such as these below. **CCSS.ELA-LITERACY.RL. 3.4; 4.2; 5.2; 6.4**

Dahl, Roald. *Vile Verses*. Viking, 2005.

Katz, Bobbi. *The Monsterologist; A Memoir in Rhyme*. Sterling, 2009.

Levine, Gail Carson. *Forgive Me, I Meant to Do It: False Apology Poems*. HarperCollins, 2012.

Lewis, J. Patrick and Yolen, Jane. *Last Laughs: Animal Epitaphs*. Charlesbridge, 2012.

Lewis, J. Patrick. *Once Upon a Tomb: Gravely Humorous Verses*. Candlewick, 2006.

Lewis, J. Patrick. *Edgar Allan Poe's Pie: Math Puzzlers in Classic Poems*. Houghton Mifflin Harcourt, 2012.

- Oelschlager, Vanita. *Ivy in Bloom: The Poetry of Spring from Great Poets and Writers of the Past*. VanitaBooks, 2009.
- Prelutsky, Jack. *The Swamps of Sleethe; Poems From Beyond the Solar System*. Knopf, 2009.
- Rex, Adam. *Frankenstein Takes the Cake*. Houghton Mifflin Harcourt, 2008.
- Scieszka, Jon. *Science Verse*. Viking, 2004.
- Shapiro, Karen Jo. *I Must Go Down to the Beach Again*. Charlesbridge, 2007.
- Sidman, Joyce. *This is Just to Say: Poems of Apology and Forgiveness*. Houghton Mifflin Harcourt, 2007.
- Wheeler, Lisa. *Spinster Goose; Twisted Rhymes for Naughty Children*. Atheneum, 2011.
- Wilson, Karma. *What's the Weather Inside?* Simon & Schuster, 2009.

SCIENCE

- Focus on the prose paragraphs that Bulion provides alongside each poem. What facts are presented there? Compare and contrast what we gain from the poem and what we gain from the prose and note that one author wrote both! Discuss the other book components she provides:
 - Glossary (words and definitions)
 - Some Parts of the Human Body (diagram of a body and parts)
 - Poetry Notes (for each poem)
 - For Further Investigation (Five helpful books and websites) **CCSS.ELA-LITERACY.RL.4.5; 6.9**
- Talk about the various body parts that are featured in the poem (stomach, teeth, tongue, heart, brain, eye, nose, blood, liver, pancreas, kidneys, bones, spleen, skin, muscles, ears, gallbladder, ileum, diaphragm, lungs). Challenge students to research more factual information about one of these using nonfiction resources such as:

- Daniels, Patricia and Wilsdon, Christina. *Ultimate Bodypedia: An Amazing Inside-Out Tour of the Human Body*. National Geographic Kids, 2014.
- Green, Dan. *Human Body Factory: The Nuts and Bolts of Your Insides*. Kingfisher, 2012.
- Jennings, Ken. *The Human Body* (Ken Jennings's *Junior Genius Guides*). Simon & Schuster, 2015.
- Macaulay, David. *The Way We Work: Getting to Know the Amazing Human Body*. Houghton Mifflin Harcourt, 2008.

- Simon, Seymour. *The Human Body*. HarperCollins, 2008.
- First Human Body Encyclopedia*. DK Publishing, 2005.

Then encourage students to create “found” poems from the prose text they have used for their research along with collage illustrations complete with doodles, drawings, and cut paper in the style of Mike Lowery in *Random Body Parts*. Post and share them with one another. **CCSS.ELA-LITERACY.W.3.2; 4.2; 5.2; 6.2**

- Consider inviting a guest speaker with expertise in body health or human anatomy such as a school nurse, local doctor, or physical therapist to talk more about these body parts, their functions, and their healthy maintenance.

JUST FOR FUN

- If you have access to the commercially produced board game, “Operation,” playing this game can be a fun way to review some of the key body parts presented in the book, although with a humorous twist. And for older students, try the online game or app, “Alien Autopsy,” a similar body part game.
- Challenge your students with the two reproducible pages at the end of this guide.
Answers for Funny Bones: 1. spine, 2. radius, 3. metaCARPal, 4. FIBula, 5. kneeCAP, 6. STERNum, 7. funny bone or humerus, Bonus: hammer, or malleus, in the inner ear.
Answers for Body Part Bardisms: 1. thumbs, 2. spleen, 3. tooth, 4. hand, 5. head, 6. Ears

WEB RESOURCES

- MEDtropolis* provides information in English and Spanish about the human skeleton, the heart, the brain, and the digestive tract, and how they function. <http://medtropolis.com/virtual-body/>
- National Geographic also provides interactive diagrams showing the brain, heart, digestive system, lungs, and skin. <http://science.nationalgeographic.com/science/health-and-human-body/human-body/>

RELATED READING

Other books of poetry written by Leslie Bulion:

- Hey There, Stink Bug!*
 - At the Sea Floor Café; Odd Ocean Critter Poems*
- More poems about health, the human body, and body parts:

- Weisburd, Stefi. *Barefoot: Poems for Naked Feet*. Boyds Mills Press/Wordsong, 2008.
- Schertle, Alice. *Button Up! Wrinkled Rhymes*. Harcourt, 2009.
- Wolf, Allan. *The Blood-Hungry Spleen and Other Poems about Our Parts*. Candlewick, 2003.
- Wong, Janet. *Twist: Yoga Poems*. McElderry Books, 2007.

REVIEWS

“This collection ambitiously blends an introduction to some human physiology with puzzle poems inspired by varying Shakespearean writings and poetic forms, sonnet to cinquain.” —**Booklist**

“Whether educators are seeking material for health lesson units, an introduction to simile and metaphor, or simply something to tempt budding poetry lovers, they’ll find this exquisite gem of a book incredibly useful...”
—**School Library Journal**

“Bulion blends highbrow humor and scientific information while paying tribute to the nose, pancreas, skin, and more. In scrapbook-style spreads, Lowery offers an entertaining mix of cartoony humans and disembodied organs, which are accompanied by close-up photographic images of various organs. Supplemental information about the anatomical subjects and the poetic forms Bulion uses appear throughout, making this a smart pick for left- and right-brained readers alike.”
—**Publishers Weekly**

work and worked both as a medical and a school social worker. She is also the author of *Hey There, Stink Bug!*, *At the Sea Floor Café*, *Leaf Litter Critters*, *Superlative Birds*, and several novels for young readers. Leslie lives in Connecticut.

www.lesliebulion.com

ABOUT THE ILLUSTRATOR

Mike Lowery is a professor of illustration at the Savannah College of Art and Design Atlanta. He has illustrated several books for young readers, including *The Gingerbread Man Loose in the School*, *The Day My Mom Came to Kindergarten*, and the Ken Jennings’ *Junior Genius Guides* series. Mike lives in Atlanta, Georgia, with his wife and daughter. They live in an atomic ranch house surrounded by trees, where he likes to draw little animals in party hats and other silly stuff.

www.mikelowery.com

Teacher’s Guide for
RANDOM BODY PARTS
prepared by Sylvia M. Vardell, Ph.D

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THE ACTIVITIES IN THIS GUIDE DIRECTLY ADDRESS THE FOLLOWING STANDARDS:

Common Core State Standards (CCSS) English Language Arts Standards Reading: Literature

- **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**

ABOUT THE AUTHOR

Leslie Bulion has written poetry since fourth grade and has always been interested in science and nature. She earned graduate degrees in oceanography and social

Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

- **CCSS.ELA-LITERACY.RL.3.5**
Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
- **CCSS.ELA-LITERACY.RL.3.7**
Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)
- **CCSS.ELA-LITERACY.RL.4.1**
Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- **CCSS.ELA-LITERACY.RL.4.2**
Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- **CCSS.ELA-LITERACY.RL.4.5**
Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
- **CCSS.ELA-LITERACY.RL.5.1**
Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- **CCSS.ELA-LITERACY.RL.5.2**
Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- **CCSS.ELA-LITERACY.RL.5.4**
Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
- **CCSS.ELA-LITERACY.RL.5.5**
Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.
- **CCSS.ELA-LITERACY.RL.5.7**
Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
- **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.6.5**
Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- **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.RL.6.9**
Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

Common Core State Standards (CCSS) English Language Arts Standards Reading: Informational Text

- **CCSS.ELA-LITERACY.RI.3.2**
Determine the main idea of a text; recount the key details and explain how they support the main idea.

- **CCSS.ELA-LITERACY.RI.4.2**
Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- **CCSS.ELA-LITERACY.RI.5.4**
Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

Common Core State Standards (CCSS) English Language Arts Standards: Speaking & Listening

- **CCSS.ELA-LITERACY.SL.3.5**
Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.
- **CCSS.ELA-LITERACY.SL.4.5**
Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.
- **CCSS.ELA-LITERACY.SL.5.5**
Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- **CCSS.ELA-LITERACY.SL.6.5**
Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

Common Core State Standards (CCSS) English Language Arts Standards: Writing

- **CCSS.ELA-LITERACY.W.3.2**
Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- **CCSS.ELA-LITERACY.W.4.2**
Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- **CCSS.ELA-LITERACY.W.5.2**
Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- **CCSS.ELA-LITERACY.W.6.2**
Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Funny Bones: Riddles about the Bones in Your Skeleton

by Leslie Bulion

Name: _____

Date: _____

1. Which set of bones in your body is found in every book?
2. Which bone in your arm helps you calculate the area of a circle?
3. Which bone in your hand is a little fishy?
4. Which bone in your leg has a little lie hidden in it?
5. Which bone in your knee might you wear on your head?
6. Which bone in your chest is extremely serious?
7. Which bone in your arm might make you laugh? (There are 2 different answers.)

BONUS QUESTION: Which bone helps you pound a nail (or will help you hear the pounding at least)?

Body Part Bardisms:
by Leslie Bulion (with a little help from you know who)

Name: _____

Date: _____

A body part is missing in each of these well-known lines from Shakespeare plays.
Fill in the blanks.

1. By the pricking of my _____
Something wicked this way comes!
(HINT: The witches in *Macbeth* speak in rhyme.)

2. If she must teem,
Create her a child of _____, that it may live
And be a thwart disnatur'd torment to her!
(HINT: *King Lear* wishes for his daughter Goneril to have a child as terrible as she is, and names an inner body part that almost rhymes with teem. This body part is also the name of the caped superhero, _____ Man, in *Random Body Parts*.)

3. How sharper than a serpent's _____ it is
To have a thankless child!
(HINTS: Also from *King Lear*; Forsooth! That's a rhyme hint.)

4. Captain of or fairy band,
Helena is here at _____,
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!
(HINT: Puck's famous lines making fun of humans (and another rhyme) from *A Midsummer Night's Dream*.)

5. Off with his _____!
(HINT: In *Richard III*, Richard tries to get rid of anyone standing in his way of becoming king and shouts this. You may know that the Queen of Hearts also shouted this quite a bit in *Alice's Adventures in Wonderland*.)

6. Friends, Romans, countrymen, lend me your _____.
(HINT: The missing word in this line from *Julius Caesar* will be clear if you read *Random Body Parts*.)

The “Anatomy” of *Random Body Parts*

POEM	BODY PART	POETIC DEVICE OR TYPE	SHAKESPEARE CONNECTION
“Riddle Me This”	intro	stanzas, rhyme, rhythm	phrase from <i>Henry IV</i>
“Lunchtime”	stomach	parody	lines from <i>Macbeth</i>
“Uneasy Lies the Head with No Crowns”	teeth	unique rhyming couplets	title from <i>Henry IV</i> ; Phrase from <i>Julius Caesar</i>
“Knock, Knock! Who’s There?”	tongue	limerick	phrase from <i>Macbeth</i>
“Sonnet Number Four”	heart	sonnet	like “Sonnet 18”
“Wherefore Art Thou, Alveoli?”	lungs	rhyme	line from <i>Romeo and Juliet</i>
“Crack This Nut”	brain	epigram	phrase from <i>Troilus and Cressida</i>
“Quick as a Wink”	eyelids	stanza, parody	lines from <i>Hamlet</i>
“The Gatekeeper”	nose	song	song from <i>Twelfth Night</i>
“The River of Life”	blood	haiku	phrase from <i>Macbeth</i>
“What Bile Part of This Anatomy?”	liver	rhyming stanzas	title from <i>Romeo and Juliet</i> ; Phrase from <i>The Merchant of Venice</i>
“Self-Importance”	pancreas	tercets, enjambment	phrase from <i>Macbeth</i>
“Reduce, Reuse, Recycle”	kidneys	concrete or shape poem	phrase from <i>Macbeth</i>
“Firm of Purpose”	bones	cinquain	phrase from <i>Macbeth</i>
“Good Riddance to Bad Blood”	spleen	ballad	phrase from <i>Troilus and Cressida</i> and <i>The Merchant of Venice</i>
“These Make Sense”	eye	poem for two voices	phrase from <i>Romeo and Juliet</i>
“Through Thick and Thin”	skin	note	phrase from <i>The Merchant of Venice</i>
“O Excellent Motion!”	muscles	triolet	title from <i>The Taming of the Shrew</i>
“Friends, Romans, Countrymen, Lend Me Your Auricles!”	ears	free verse	line from <i>Julius Caesar</i>
“A Complaint or The Most Unkindest Cut of All”	gallbladder ileum diaphragm	use of dactyl	phrase from <i>Julius Caesar</i>