

I Remember: Poems and Pictures of Heritage

compiled by Lee Bennett Hopkins

About the Book

Genre: Poetry (Biographical)

Format: Hardcover, \$19.95
56 pages, 7" x 10"

ISBN: 9781620143117

Reading Level: Grade 5

Interest Level: Grades 4–12

Guided Reading Level: W

Accelerated Reader® Level/Points:
NP

Lexile™ Measure: NP

*Reading level based on the ATOS Readability Formula

Themes: Art, Biography and Memoir, Biracial/
Multiracial Interest, Childhood Experiences and Memories,
Cultural Diversity, Diversity, Dreams and Aspirations, Empathy
and Compassion, Families, Fathers, Food, Grandparents,
Gratitude, Identity, Self Esteem and Confidence, Integrity and
Honesty, Kindness and Caring, Mothers, Multiethnic Interest,
Occupations, Optimism and Enthusiasm, Poetry, African/African
American Interest, Asian/Asian American Interest, Latinx/
Hispanic/Mexican Interest, Jewish Interest, Native/Indigenous
Interest

Resources on the web:
leeandlow.com/books/i-remember

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.

SYNOPSIS

I Remember: Poems and Pictures of Heritage brings together the work of fourteen award-winning poets and sixteen illustrators of diverse backgrounds who share aspects of their childhood experiences in honest portraits of what it was like for them growing up in the United States. Newbery Medalist Kwame Alexander takes us on a riotous ride through good times and sad spent with his extended family, which is perfectly captured by Coretta Scott King Award winner Michele Wood's vibrant overlapping images. Pura Belpré Award winner Margarita Engle shares happy memories of learning embroidery from her grandmother, accompanied by Ecuadorean fine artist and printmaker Paula Barragán's colorful graphic representation of a granddaughter and grandmother at work. Bestselling author Nick Bruel talks about his confusion at having to define himself by a single racial label, which is brought to life by newcomer Janine Macbeth's reflective image of herself trying to figure out her own mixed ancestry.

Together these heartfelt poems and captivating illustrations shine a light on the rich diversity of people in our nation as well as the timeless human connections and universal experiences we all share. Readers of any age and background will find much that sparks their own memories and opens their eyes.

Featuring poems by Kwame Alexander, Jorge Tetl Argueta, Joseph Bruchac, Nick Bruel, Margarita Engle, Douglas Florian, Guadalupe García McCall, Marilyn Nelson, G. Neri, Naomi Shihab Nye, Cynthia Leitich Smith, Carole Boston Weatherford, Janet S. Wong, and Jane Yolen; and illustrations by Paula Barragán, Sawsan Chalabi, R. Gregory Christie, Julie Downing, David Kanietakeron Fadden, Insoo Kim, Rafael López, Janine Macbeth, Juliet Menéndez, Daniel Minter, Sean Qualls, Charlotte Riley-Webb, Jeanne Rorex Bridges, Simone Shin, Neil Waldman, and Michele Wood.

BACKGROUND

About the Poets and Artists

Read below for excerpted biographies from the backmatter of the fourteen poets and sixteen artists who shared their childhood experiences in *I Remember*.

JACKET

Sean Qualls was born in Florida, raised in New Jersey, and currently lives in Brooklyn, New York. The projects he works on often explore historical subjects, with an emphasis on the important issues of identity and race. You can view a collection of his books and fine art paintings and collages on his website at seanqualls.com.

"MOTHER'S DAY" and "SPEAK UP"

Janet S. Wong was born in Los Angeles, California. Because of her diverse background growing up with her Chinese immigrant father and Korean immigrant mother, much of Janet's writing provides insight into the varied types of challenges and prejudices many children confront today. She lives in New Jersey, and her website is janetwong.com.

"MOTHER'S DAY"

Simone Shin, born and raised in the San Francisco Bay area of California, is an award-winning fine artist and illustrator. As the child of South Korean parents, Simone was drawn to Korean folk art, which has played a big role in the development of her artistic style. Her website is simoneshin.com.

"SPEAK UP"

Insoo Kim was born in Los Angeles, California, to Korean immigrant parents. Growing up he often felt on the periphery of American culture, and this has motivated him to create personal projects as well as stories about Korean history, family, and culture. He currently works as an art director, a concept artist, an illustrator, and an animator. His website is insookimyo.com.

"HERE'S WHAT I REMEMBER"

Kwame Alexander was born in New York City to a family of artists. In addition to writing more than twenty-eight books for young readers, he is cofounder of LEAP for Ghana, an international literacy project that builds libraries, trains teachers, and empowers children through literature. In 2015, Kwame received the Newbery Medal for his middle grade verse-novel *The Crossover*. His website is kwamealexander.com.

Michele Wood was born in Indianapolis, Indiana. She works as a children's book illustrator, fine artist, designer, and filmmaker. "I want every child to have exposure to books that reflect their experiences," Michele says. "Every young mind can succeed with exposure to books that reflect and engage." She lives in Florida, and her website is michelewood.com.

"LA VISITA"

Margarita Engle was born and raised in Los Angeles, California. Her childhood summers were spent in Cuba, where she developed deep family bonds and later found the inspiration for many of her

books. Margarita's works have won numerous awards and honors. She lives in central California and her website is margaritaengle.com.

Paula Barragán was born in Quito, Ecuador, and studied graphic design and illustration at Pratt Institute in New York. Paula's lively, colorful, graphic illustrations draw inspiration from her Latin American roots and began appearing in picture books in 2001 with the publication of *Love to Mamá*, a collection of poetry celebrating mothers. Her website is paulabarragan.com.

"GRANDPA"

Douglas Florian, poet and artist, was born, raised, and currently lives in New York City. Douglas's numerous acclaimed children's books are known for their creative poems, which often include rhyme, wordplay, emotion, and/or humor to engage readers. His work is online at floriancafe.blogspot.com.

Neil Waldman was born in Bronx, New York. As a child he loved to draw and create images of what lived in his imagination. In addition to his work as a fine artist, he has illustrated more than fifty books for young readers, including several that he also wrote. He lives in White Plains, New York, and his website is artsnet.net/waldman/.

"AMAZING AUNTIE ANNE"

Cynthia Leitich Smith, a citizen of the Muscogee (Creek) Nation, was born in Kansas City, Missouri, and lived in several states before settling in Austin, Texas. Her books often focus on the lives of modern-day Native American characters. A New York Times bestselling author, Cynthia also writes poetry, short stories, and nonfiction essays. Her website is cynthialeitichsmith.com.

Jeanne Rorex Bridges was born and grew up in Oktaha, Oklahoma. She is a Native artist of Cherokee ancestry who still lives on the same family farmland where she was raised. As a child Jeanne was fascinated by the way her sculptor uncle could express feelings and thoughts through simple designs. Her website is rorexbridgesart.com.

"FAR, FAR AWAY (FOR PALESTINE)"

Naomi Shihab Nye, born in St. Louis, Missouri, to a Palestinian father and a German-Swiss American mother, grew up in St. Louis, Jerusalem, and San Antonio, Texas. In the United States, her experiences as an Arab American are often expressed in poems about peace and heritage, and her books are acclaimed for their cultural awareness and sensitivity. More about her can be found online at poetryfoundation.org/poets/naomi-shihab-nye.

Sawsan Chalabi is a Lebanese American illustrator and designer. She grew up in Lebanon and Ghana, so from childhood she was exposed to people of different backgrounds both culturally and artistically. When illustrating the words of a poem, story, or article, Sawsan favors simple but strong and conceptual imagery to convey the meaning as well as the mood and spirit of the written piece. Her website is schalabi.com.

"TEPECHAPA RIVER"

Jorge Tetl Argueta, a Pipil Nahua Indian, was born in El Salvador, where his family owned a small restaurant. Due to political unrest in his country, he came to the United States in 1980. He is a prize-winning poet and author of more than twenty books for children, many of them bilingual. He lives and works in San Francisco, California, and San Salvador, El Salvador.

Rafael López was born in Mexico City and grew up in a suburb of that city. As a young boy he connected with stories and drawing, fascinated by imagery from different lands and cultures. For the picture books he illustrates, Rafael creates diverse characters that reflect and honor the lives of all young people. He lives part-time in California, and part-time Mexico. His website is [rafaellopez.com](https://www.rafaellopez.com).

"ROUTE 66"

Marilyn Nelson was born in Cleveland, Ohio. During her youth she lived on various military bases, often the only black child at schools she attended. Marilyn's book *Carver: A Life in Poems* was awarded a Newbery Medal Honor, and in 2017, she was the recipient of the National Council of Teachers of English (NCTE) Award for Excellence in Poetry for Children. She lives in Connecticut, and her website is [marilyn-nelson.com](https://www.marilyn-nelson.com).

R. Gregory Christie was born and raised in New Jersey. He demonstrated a talent for art at an early age, and his first illustration was published in a newspaper while he was still in art school. He won a Caldecott Medal Honor for *Freedom in Congo Square*, and is a six-time Coretta Scott King Illustrator Award honoree. He lives in the Atlanta, Georgia, area. His website is [gas-art.com](https://www.gas-art.com).

"PICK ONE"

Nick Bruel was born in New York City to a Chinese mother and a Belgian father. "Pick One" reflects his experiences having to define his race on official documents. "I'm sometimes at a loss for how to answer since I'm not entirely Asian, I'm not entirely white, and 'Other' doesn't seem to fit at all," says Nick. He lives in Westchester County, New York, and his websites are [nickbruel.com](https://www.nickbruel.com) and [badkittybooks.com](https://www.badkittybooks.com).

Janine Macbeth was born and raised in Oakland, California, and is of Asian, Black, white, and Native ancestry. She has wanted to create children's books since she was a child, but when authors and illustrators of color were absent from the books in her school library, Janine followed her passion for racial justice instead. Her websites are [j9macbeth.com](https://www.j9macbeth.com) and [bloodorangepress.com](https://www.bloodorangepress.com).

"GUMBO NATION"

G. Neri was raised in Los Angeles, California, then moved to Santa Cruz to attend college and pursue a career in filmmaking. His heritage is Creole, Filipino, and Mexican, which he says is "a great example of globalization." His graphic novel *Yummy: The Last Days of a Southside Shorty* was awarded a Coretta Scott King Author Award Honor. He lives in Florida, and his website is [gneri.com](https://www.gneri.com).

Charlotte Riley-Webb was born in Atlanta, Georgia, and grew up in Cleveland, Ohio. Charlotte's signature rhythmic style, with its bright, exuberant colors and strokes, is reflected in both her abstract and representational paintings, and easily translated into the illustrations for eight picture

books. Charlotte lives in Stockbridge, Georgia. Her website is [charlotterileywebb.com](https://www.charlotterileywebb.com).

"CALLING HOME"

Jane Yolen, born in New York City, grew up in a literary environment. She has written more than 375 books, including picture books, young adult novels, science fiction, fantasy, and poetry for all ages, and has won numerous awards for her works. She divides her time between homes in Hatfield, Massachusetts, and St. Andrews, Scotland. Her website is [janeyolen.com](https://www.janeyolen.com).

Julie Downing was born and raised in Denver, Colorado. As a child she loved to draw and paint, even though she thought she might grow up to be an actor. Her rich, jewel-like watercolors can be seen in the more than forty-five popular books she has illustrated. She lives in San Francisco, California, and her website is [juliedowning.com](https://www.juliedowning.com).

"REZ ROAD"

Joseph Bruchac was born in Saratoga Springs, New York, and grew up in Greenfield Center, New York, where he still lives. He is a poet and the author of more than 130 books, many of which draw on his Abenaki ancestry. He believes "every human being shares the drumbeat of the heart and we all must share the heartbeat of the earth." His website is [josephbruchac.com](https://www.josephbruchac.com).

David Kanietakeron Fadden, Wolf Clan Mohawk, was born in Lake Placid, New York, and grew up in nearby Onchiota in a family of artists, naturalists, and storytellers. Although he did not attend art school, David learned from his father, an art teacher and illustrator; his mother, a wood sculptor and potter; and his paternal grandfather, an educator, a storyteller, and the founder of Six Nations Indian Museum. His artwork is online at [sixnationsindianmuseum.com/art.html](https://www.sixnationsindianmuseum.com/art.html).

"WHAT MY KINFOLK MADE"

Carole Boston Weatherford, born and raised in Baltimore, Maryland, was in first grade when she dictated her first poem to her mother. Carole's first book for children was published in 1995. Since then she has written dozens more books, most of them in verse, that explore African American lives and events. Her works have received numerous honors, including the Coretta Scott King Award and an NAACP Image Award. Her website is [cbweatherford.com](https://www.cbweatherford.com).

Daniel Minter was born in Ellaville, Georgia. As a child, he liked to spend time outside and in the woods. Today his ideas for his artwork still come from observing the natural world, as well as from social interactions with people and thinking about history and science. He received a Coretta Scott King Illustrator Award Honor for his images in *Ellen's Broom*. Daniel lives in Portland, Maine, and his website is [danielminter.net](https://www.danielminter.net).

"MY QUINCEAÑERA"

Guadalupe García McCall was born in Piedras Negras, Coahuila, Mexico, and at age six moved with her family to the United States, where she grew up in Eagle Pass, Texas. Her first book, *Under the Mesquite*, won the Pura Belpré Author Award. She is an assistant professor of English at George Fox University and lives in the Pacific Northwest. Her website is [guadalupegarciamccall.com](https://www.guadalupegarciamccall.com).

Juliet Menéndez was born in the United States to a Guatemalan father and an Irish American mother. Coming from a bicultural family and as a former bilingual teacher in New York City, Juliet sees the need for more books that depict children from diverse backgrounds. She divides her time among Guatemala City, New York City, and Paris. Her website is [julietmenendez.com](https://www.julietmenendez.com).

Culture in the Classroom from Teaching Tolerance

Culture is more than holidays, recipes, religious traditions, and language, it is “a lived experience unique to each individual.” Educators need to value and acknowledge students’ cultures, especially since they are most often going to be different from their own. Teaching Tolerance’s “Culture in the Classroom” is professional development geared toward aiding educators in bridging the cultural gap between students and teachers. It also shows how diverse texts, culturally responsive curriculum, and honoring students’ backgrounds are critical to their academic and social/emotional development (<https://www.tolerance.org/professional-development/culture-in-the-classroom>).

BEFORE READING

Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

- Have students share what they think culture means. What is culture? Why is culture important? How do you identify with your culture?
- Have students share what they think heritage is. What is heritage? Why is heritage important? What do you think it means to have a “proud” heritage? Why?
- Ask students what traditions mean to them. What are traditions? Why are traditions important? What are some traditions you observe every year? How does your family honor those traditions?
- What are some of your favorite things about where you live? Why do you like those particular things?
- Why do you think learning family stories is important? Have you ever asked your grandparents, aunts or uncles, parents, or other adults in your life about what it was like for them when they were kids? What did you learn?
- Ask students to share a childhood memory. What is an important memory you have from your childhood? What does it mean to you?
- Ask students to think about their family and what family means to them. How is family important to you? What are some favorite childhood memories of your family and/or family members? Why are these special or important to you?
- What does it mean to be treated equally? What are some ways, in history and today, that

people have not been treated equally? Why do you think they are not treated equally?

- Ask students why it's important to acknowledge traditions and cultures that are different from their own. Why is it essential to learn about different cultures in the United States and around the world even if you do not identify with that particular culture or tradition?

Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1; Craft & Structure, Strand 5; and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- **Book Title Exploration:** Talk about the title of the book, *I Remember: Poems and Pictures of Heritage*. Then ask students what they think this book will most likely be about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?
- **Read Lee Bennett Hopkin's Biography:** Read about contributor and anthologist Lee Bennett Hopkins on the jacket back flap. Why do you think Hopkins decided to bring together the work of fourteen poets and sixteen illustrators of diverse backgrounds?
- **Read the Poets' and Illustrators' Biographies:** Read about the poets and illustrators who shared their work in *I Remember* in the back of the book. What did you learn about these authors and illustrators that made you think differently about their writing or artwork?
- Encourage students to stop and jot down notes in their reading notebooks during the read-aloud when they: learn new information, see a powerful image, have an emotional reaction or an idea, have a question, or hear new words.
- Have students quickly write their feelings in their notebooks during reading. After reading, ask students why they wrote down those feelings and have them write journal entries about them.
- Ask students to make a prediction: Do you think this book will be fiction or nonfiction? What makes you think so? What clues does are given that help you know whether this book will be fiction or nonfiction?

Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)

Have students read to find out:

- how and why culture is essential to your identity
- what heritage means and its impact on a person's life
- what family means to each poet and illustrator
- how family and childhood influence your life
- why traditions are important
- why it's important to acknowledge and learn about cultures different from your own

Encourage students to consider why the anthologist, Lee Bennett Hopkins, would want to share with young people this collection about the heritages, traditions, and beliefs from a group of diverse poets and illustrators. Also encourage students to consider the different poetic forms as well as the different styles of the illustrators and how the artwork interacts with the text of the poems.

VOCABULARY

(Reading Standards, Craft & Structure, Strand 4)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

The story contains several content-specific and academic words and phrases that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below.

Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word. (Many of the Spanish words can be found in the book glossary, but there are also some that are not included. Students could be encouraged to create a log of these words—they will not be listed here.)

Content Specific

gargoyle, halmoni, haraboji, imo, bid whist, Kwanzaa, Abuelita, cubana, perfecto, sofer, scribe, Torah, scrolls, Hebrew, Indian School, dust-bowl, Mvskoke, Jello salad, blue dumplings, Cadillac, Ferguson, Witzapan, Tepechapa, Kaiser, egg custards, lao po bing, winter melon, pommes frites, apfelstrudel, Han Dynasty, hemp, mahjongg, Kuomintang, Huguenot, Abbott and Costello, Antwerp, gumbo, roux, andouille sausage, crawdad, file, sassafras, bayou, Creole, zydeco, sycamore, rez, corn husk saddles, nurse-midwife, tamales, homebrew, sermons, ephemera, quinceañera, curtsy, gente buena, señorita

Academic

summoning, memorabilia, embroider, spare, shorn, upended, debris, compatriots, disdain, agony, darkling, concocted, remnants, prejudice, incandescent, transcended, commended, discourteous

AFTER READING

Discussion Questions

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite textual evidence with their answers.**

Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

For each of the poems, consider asking students:

1. Who is the author of the poem?
2. Who is the illustrator of the poem?
3. What is the poem about?
4. Who is the narrator of the poem? Is the narrator an adult or a young person? How do you know?
5. What culture or heritage is evidenced in the poem and artwork?
6. How does the author describe what poetry means to him or her?
7. How does the illustrator describe what art means to him or her?

Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 2 and 3 and Craft & Structure, Strands 4 and 6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

For each of the poems, consider asking students:

1. What do you think the poet is trying to tell the reader? How can you tell? How does the language and context of the poem help you figure out the tone of the poem?
2. What do you think the artist is trying to show in relation to the poem? What visual clues does the illustrator give to help you to determine the tone and the message of the illustration along with the text of the poem?
3. What does the title of each poem mean to you after reading? How are the titles critical to both the text of the poem and the artwork? Why do you think the poet chose that particular title?
4. How does the artwork support the poem or make you think differently about the poem? How does the illustration go along with the text? Do you think the poem would be different if it did not have an illustration? Why do you think that?
5. How does the narrator convey feelings about his or her culture, heritage, and identity in the poem? What makes you think that?

6. How does the illustrator convey feelings about his or her culture, heritage, and identity in the artwork? What makes you think that?
7. After reading the introduction by the anthologist, Lee Bennett Hopkins, why do you think he chose to showcase these particular poems and illustrations in *I Remember*? How do they all relate to or build off one another?
8. Why do you think anthologist, Lee Bennett Hopkins, selected a different artist to illustrate each poem? Why not use the same illustrator for the entire anthology? How does using multiple artists to illustrate the poems contribute to the meaning of the book about heritage?
9. What kinds of choices do you think each author and illustrator made in creating the poem or illustration?
10. Which poem and/or illustration best conveys that heritage is an asset, not a detriment or disadvantage, to us? Why do you think so?
11. How is this book different from other poetry collections you've read? What makes it different? How do the design choices add to the book's intentions?
12. Can you tell where each poet is from? What place does he or she write about in the poem? How is this place special or unique to the identity or childhood memories of the poet?
13. How does this collection of poems and art teach about universality and commonality? What about the importance of diversity? What makes you think that?

Reader's Response

(Writing Standards, Text Types & Purposes, Strands 1–3 and Production & Distribution of Writing, Strands 4–6)

Use the following questions and writing activities to help students practice active reading and personalize their responses to the book. **Suggest that students respond in reader's response journals, essays, or oral discussion.** You may also want to set aside time for students to share and discuss their written work.

1. What is one big thought that you have after reading this book? Think about your own culture, heritage, and identity. What is your takeaway from this book? What would you tell a friend about this book?
2. What do you think Lee Bennet Hopkins's message is to the reader? Think about possible motivations behind Lee Bennett Hopkins's intentions to compile the poems and illustrations in this book. What do you think he wanted to share these with readers?
3. Have students make a text-to-self connection. What kind of connections did you make between the poems and/or art in the book and your own life? What poems did you relate to and how did they make you think of your own childhood or growing up experiences?
4. Have students make a text-to-text connection. Did you think of any other books or poems while reading *I Remember*? Why did you make those connections?
5. Have students make a text-to-world connection. What kind of connections did you make between the poems and/or art in the book and what you have seen happening in the world, such as on television, in a newspaper, or online? What in this book made you think of that?

6. What does identity and culture mean to students after reading? After reading *I Remember*, what does identity, culture, and heritage mean to them? Why?

ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.
2. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
3. Depending on students' level of English proficiency, after the first reading:
 - Review the poems illustrations in order and have students summarize what is happening on each page, first orally, then in writing.
 - Have students work in pairs to tell what they learned about one of the poems. Then ask students to write a short summary, synopsis, or opinion about what they have read.
4. Have students give a short talk about which poem they identified with the most and why. Students may also share their own childhood experiences or memories of something from their own cultures or heritages.
5. The book contains several content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word. Also remind students to refer to the pronunciations and definitions in small print at the end of some poems when they encounter unknown words.
6. Have students consult a map when reading the poems or present a world map to the whole class. Identify the location each poet is writing about or a location mentioned in the poem. Students can pinpoint on the map where each poet is from or where the poet lived during a specific period during his or her childhood.

Social and Emotional Learning

(Reading Standards, Key Ideas & Details, Strands 1-3 and Craft & Structure, Strands 4-6)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)
(Writing Standards, Text Types & Purposes, Strands 1–2 and Production & Distribution of Writing, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Social and emotional learning involves being aware of and regulating emotions for healthy development. In addition to understanding one's own feelings, strong socio-emotional development allows individuals to develop empathy for others and to establish and maintain

relationships.

Use the following prompts to help students study the socio-emotional aspects of this book.

1. What does it mean to be yourself? How do you show your own interests and passions? How does that make you feel? What does it mean to be accepted by your family and friends? What actions demonstrate that they care for you and accept you for who you are?
2. Several poets and artists note in their poems or descriptions of their artwork that they experienced racism and prejudice while growing up. How do you respond to racism or discrimination when you experience it yourself and/or when you see others being subjected to racial or prejudicial words or actions?
3. What one part of your heritage, culture, or identity are you most proud? Do you think your school or classroom has been a safe place to share that part of yourself? Why or why not?
4. Which illustration in *I Remember* do you think best shows an emotion? Explain which emotion you think it is. How does the artist portray that emotion?
5. Choose an emotion such as happiness, fear, hope, sadness, and so on. Illustrate or act out what that emotion looks like in *I Remember*.

INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

English/Language Arts

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- Have students read Lee Bennet Hopkins's introduction about heritage before and after reading the poems in *I Remember*. Before reading, have students share a word or two that summarizes what heritage means to them. Create a word cloud (<https://www.wordclouds.com/>) to display to the whole class. Then have students share a different word about something they learned after reading. Create a different word cloud with their new words and compare and contrast the word clouds. What did students learn from the poems and illustrations that made them think differently about their heritages, and about heritages different from their own?
- Have students write about what poetry and/or art means to them. In the book, each poet and illustrator describes how poetry or artwork is meaningful in her or his life (in italic type). Students may write or create a piece of artwork in response to this assignment.
- Ask each student to select a poem from *I Remember* and write his or her reactions to the poem. Why did the student pick that poem? What stood out to him or her? What resonated

with the student? What did the student identify with or what did he or she learn from the particular poem? How did the poem make the student feel?

- Have students then create a Venn Diagram after writing their reactions and compare the cultures or heritages in their poems to their own. What are some similarities they both share? How did the poems remind them of their own lives or childhood memories? How are they different? Then have students write a compare and contrast essay based on their findings. Students may also reflect on why they selected their poems to focus on.
- Encourage students to write poems about a childhood memory or something that is meaningful to them about their identities, cultures, or heritages. Using inspiration from *I Remember*, have students think about what they want to communicate about themselves, their families, and/or their favorite childhood experiences. What do they want to share and why did they pick that particular thing to write about? Students can share their work with a partner, a small group, or the whole class. Consider creating a class book with illustrations and have the book available to students in the classroom library.
- Conduct a figurative language study with students. Have students go on a figurative language scavenger hunt among the poems in *I Remember*. Refer to Read Write Think's "Figurative Language Resource Page" as a tool for students to use during their search (http://www.readwritethink.org/files/resources/lesson_images/lesson79/figresource.pdf). Ask students to keep track of what they find in a notebook or other written format.
- Consider having students conduct an author study on one of the poets from *I Remember*. Students can investigate other works by the author and how they compare to the author's poem in *I Remember*. What did students learn about the author's work?
- Have students learn about different poetic forms. Ask each student to select a poem, find out what kind of poem it is, and then write a poem in the same form. What are the different features of the poem chosen? Use the resource from Read Write Think to refer to different types of poems. After students examine the poems in more detail, ask each student to write a poem in a style of their choosing about a childhood memory, what culture means to him or her, or anything related to his or her identity. (http://www.readwritethink.org/files/resources/lesson_images/lesson417/poetry-forms2.pdf).
- After reading all sixteen poems, think about why anthologist Lee Bennett Hopkins includes them together as a collection. What do all the poems have in common? How do they complement and build on one another? What do you think Lee Bennett Hopkins wants readers to learn and understand from these snapshots and experiences of the poets' and artists' lives? Students can write their response in a written format of their choosing.
- Encourage students to select one poem and write a letter to the narrator. In the letter, students can share connections they have with the poem as well as advice to the narrator or lessons from their own lives.
- Encourage students to learn more about Lee Bennett Hopkins's work and conduct an author study with his other poetry anthologies *Amazing Faces* (<https://www.leeandlow.com/books/amazing-faces>) and *Amazing Places* (<https://www.leeandlow.com/books/amazing-places>).

What do the students notice is similar about the poetic styles in these anthologies? How are the poems compiled? What is different about the anthologies? Then have students write poems with their observations about the poetic styles from each of the books in mind.

- Have students read additional books by some of the authors or illustrators featured in *I Remember*. What is the central idea of each book? Is the book written in verse or prose? How does the topic, character, or message compare to the author's poem in *I Remember*? How does the artwork style resemble or differ from the illustration style in the artist's other books?
 - For the illustration in "Here's What I Remember," look at Michele Wood's *Going Back Home* ([leeandlow.com/books/going-back-home](https://www.leeandlow.com/books/going-back-home)) and *i see the rhythm* ([leeandlow.com/books/i-see-the-rhythm](https://www.leeandlow.com/books/i-see-the-rhythm)).
 - For the illustration in "La visita," look at Paula Barragán's *Poem's to Dream Together/Poemas para soñar juntos* ([leeandlow.com/books/poems-to-dream-together-poemas-para-soñar-juntos](https://www.leeandlow.com/books/poems-to-dream-together-poemas-para-soñar-juntos)) and *Love to Mamá* ([leeandlow.com/books/love-to-mama](https://www.leeandlow.com/books/love-to-mama)).
 - For "Tepechapa River" by Jorge Tetl Argueta, read *Moony Luna/Luna, Lunita Lunera* ([leeandlow.com/books/moony-luna-luna-lunita-lunera](https://www.leeandlow.com/books/moony-luna-luna-lunita-lunera)), *Xochitl and the Flowers/Xochitl, la Niña de las Flores* ([leeandlow.com/books/xochitl-and-the-flowers-xochitl-la-nina-de-las-flores](https://www.leeandlow.com/books/xochitl-and-the-flowers-xochitl-la-nina-de-las-flores)), *A Movie in My Pillow/Una película en mi almohada* ([leeandlow.com/books/a-movie-in-my-pillow-una-pelicula-en-mi-almohada](https://www.leeandlow.com/books/a-movie-in-my-pillow-una-pelicula-en-mi-almohada)), and *Magic Dogs of the Volcanoes/Los perros mágicos de los volcanes* ([leeandlow.com/books/magic-dogs-of-the-volcanoes-los-perros-magicos-de-los-volcanes](https://www.leeandlow.com/books/magic-dogs-of-the-volcanoes-los-perros-magicos-de-los-volcanes)).
 - For the illustration in "Route 66," look at R. Gregory Christie's *It Jes' Happened* ([leeandlow.com/books/it-jes-happened](https://www.leeandlow.com/books/it-jes-happened)), *Richard Wright and the Library Card* ([leeandlow.com/books/richard-wright-and-the-library-card](https://www.leeandlow.com/books/richard-wright-and-the-library-card)), *The Palm of My Heart* ([leeandlow.com/books/the-palm-of-my-heart](https://www.leeandlow.com/books/the-palm-of-my-heart)), *Love to Langston* ([leeandlow.com/books/love-to-langston](https://www.leeandlow.com/books/love-to-langston)), *DeShawn Days* ([leeandlow.com/books/deshawn-days](https://www.leeandlow.com/books/deshawn-days)), and *Brothers in Hope* ([leeandlow.com/books/brothers-in-hope](https://www.leeandlow.com/books/brothers-in-hope)).
 - For "Gumbo Nation" by G. Neri, read *Chess Rumble* ([leeandlow.com/books/chess-rumble](https://www.leeandlow.com/books/chess-rumble)) and *Yummy* ([leeandlow.com/books/yummy](https://www.leeandlow.com/books/yummy)).
 - For "Rez Road" by Joseph Bruchac, look at *Crazy Horse's Vision* ([leeandlow.com/books/crazy-horse-s-vision](https://www.leeandlow.com/books/crazy-horse-s-vision)), *Buffalo Song* ([leeandlow.com/books/buffalo-song](https://www.leeandlow.com/books/buffalo-song)), and *Jim Thorpe's Bright Path* ([leeandlow.com/books/jim-thorpe-s-bright-path](https://www.leeandlow.com/books/jim-thorpe-s-bright-path)).
 - For the illustration in "What My Kinfolk Made," look at Daniel Minter's *Step Right Up* (<https://www.leeandlow.com/books/step-right-up>).
 - For "My Quinceañera" by Guadalupe García McCall, older readers can try *Under the Mesquite* ([leeandlow.com/books/under-the-mesquite](https://www.leeandlow.com/books/under-the-mesquite)).

Social Studies/Geography

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- Investigate the complexities of race and how the poets and artists navigate their own identities. Consult Teaching Tolerance's Race & Ethnicity professional development resources for more information about how to teach about race in your respective setting (<https://www.tolerance.org/topics/race-ethnicity>). Students can research more about how they or other people have struggled with and/or embraced their race, identity, and culture. NPR's Code Switch Podcast about Race and Identity is also a source where people can share their stories (<https://www.npr.org/sections/codeswitch/2017/06/08/462395722/racial-impostor-syndrome-here-are-your-stories>). Have students compare and contrast the stories shared in NPR's podcast and article to the poets and artists who share their conflicts with their race in *I Remember*.
- Consider establishing a background on what culture means in your classroom prior to engaging with activities about students' heritage and identity to create a foundation for students' understanding. As discussed in the Background section of this Teacher's Guide, Teaching Tolerance's "Culture in the Classroom" is professional development geared toward aiding educators in bridging the cultural gap between students and teachers. It also shows how diverse texts, culturally responsive curriculum, and honoring students' backgrounds are critical to their academic and social/emotional development (<https://www.tolerance.org/professional-development/culture-in-the-classroom>).
- Organize students into small teams to research further the history of different groups and communities becoming part of the United States, based on *I Remember* or additional communities of interest to your school's community. Groups should be prepared to present to the class their findings on when different groups migrated to the United States or if the community was in North America prior to the United States becoming a country, what the factors for immigration or integration were (voluntary or forced), what the community is like today, and so on. Here are several resources to get you started:
 - Migration Policy Institute <https://www.migrationpolicy.org/programs/data-hub/us-immigration-trends>
 - American Immigration Council <https://www.americanimmigrationcouncil.org/topics/history-immigration>
 - Pew Research Center <https://www.pewresearch.org/fact-tank/2015/09/30/how-u-s-immigration-laws-and-rules-have-changed-through-history/>
 - Library of Congress <http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/timeline/riseind/immigrants/>
 - Smithsonian's History Explorer <https://historyexplorer.si.edu/>
 - Re-imagining Migration <https://reimaginingmigration.org/>

- US Citizenship and Immigration Services <https://www.uscis.gov/history-and-genealogy/our-history/overview-ins-history/early-american-immigration-policies>

Arts/Media

(Reading Standards, Key Ideas and Details, Strands 1-3, Craft and Structure, Strands 4-6, Integration of Knowledge & Ideas, Strands 7-9, Range of Reading of Text Complexity, Strand 10) (Writing Standards, Text Types & Purposes, Strands 1-3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7-9, and Range of Writing, Strand 10) (Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3, Presentation of Knowledge and Ideas, Strands 4-6)

- Encourage each student create an illustration that represents her or his culture, identity, and/or heritage. Students can study and mimic a particular artist's style from *I Remember* or create a piece in their own style. Afterward, students may share their artwork with a partner, a small group, or the whole class. What did students learn about themselves during this process? Why did they choose a particular artistic style and items to include in their artwork? What do their images mean to them?
- Encourage students to investigate the artistic styles of each of the illustrators featured in *I Remember*. What materials do you think the artists used to create their pieces? How do students know? What is the impact of the artwork after reading the poem? How did it affect students' interpretation of the meaning of the poem?
- Consider having students conduct an illustrator study of one of the artists in the book. Students can investigate other works by the illustrator and how her or his other works compare to the artwork in *I Remember*. Students can create a piece of art in the style of the artist and share their findings about the illustrator in a visual presentation of their choosing.

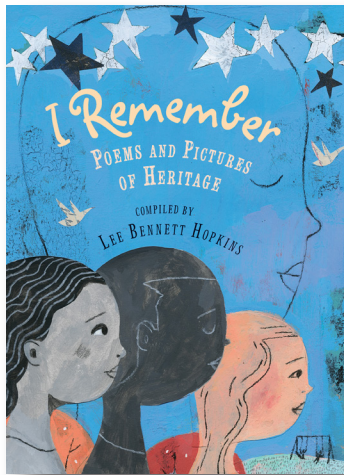
School-Home Connection

(Reading Standards, Integration of Knowledge and Ideas, Strands 7 and 9)

(Writing Standards, Text Types & Purposes, Strands 1-3, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strands 7-9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3, Presentation of Knowledge and Ideas, Strands 4-6)

- Encourage students to interview family members about a favorite or impactful childhood memory. How did that event influence the family member? How did it affect the person's life moving forward? Consider having children, if comfortable, share their findings with a partner, a small group, or whole class.
- Similarly, ask students to speak with family members about their heritages and how their heritages are special to them. What is unique about each person's heritage? How did it influence the person throughout life?
- Have students bring home *I Remember* and share the poems and artwork with other family members. Ask students to start a discussion about what their families learned from the different poems, their families related to the poems, or what family members learned from the text.



Ordering Information

General Order Information:

leeandlow.com/contact/ordering

Secure Online Ordering:

leeandlow.com/books/i-remember

By Phone: 212-779-4400 ext. 25

By Fax: 212-683-1894

By Mail:

Lee & Low Books, 95 Madison Avenue,
New York, NY 10016

ABOUT THE ANTHOLOGIST

Lee Bennett Hopkins is an acclaimed poet and writer and has created numerous poetry anthologies for young readers. He is the recipient of the 2009 NCTE Award for Excellence in Poetry for Children, which honors his body of work, and three poetry awards have been established in his name to recognize the best in poetry for children and young adults. Hopkins's books have won many honors, including ALA Notable Children's Books, Notable Social Studies Trade Books for Young People, Children's Choices, American Bookseller Pick of the Lists, Christopher Award, and New York Public Library Best Children's Books. Lee Bennett Hopkins passed away in 2019. His website is maintained in his memory: <http://leebenetthopkins.com/>.

REVIEWS

"Pairing the works of some of today's most important voices in children's poetry with illustrations by artists of equal talent makes this is a must-have for all elementary and middle grade collections." –*School Library Journal*, **starred review**

"A perfect addition to the bookshelves of culture, poetry, and art." –*Kirkus Reviews*, **starred review**

"A rich celebration of the cultures and moments that shape people." –*Publisher's Weekly*, **starred review**

"A gorgeous must-have for all poetry units and an excellent collection for all libraries." –*Booklist*, **starred review**

"Young writers and artists will likely want to set down their own familial recollections after reading this uncommon anthology." –*Shelf Awareness*

"Chock-full of information, this multifaceted collection invites repeated perusal." –*The Horn Book*

ABOUT LEE & LOW BOOKS

LEE & LOW BOOKS is the largest children's book publisher specializing in diversity and multiculturalism. Our motto, "about everyone, for everyone," is as urgent today as it was when we started in 1991. It is the company's goal to meet the need for stories that children of color can identify with and that all children can enjoy. The right book can foster empathy, dispel stereotypes, prompt discussion about race and ethnicity, and inspire children to imagine not only a world that includes them, but also a world where they are the heroes of their own stories. Discover more at leeandlow.com.