The Midnight Ride of Paul Revere

A Unit for 5th Grade Students

Kerry Rennie, Media Specialist, West Palm Beach, FL
Picturing Early America: People, Places & Events 1770-1870
NEH, Salem, Massachusetts 2009
Reading/Language Arts: 5th Grade

• LA.5.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text;
• LA.5.1.6.3: The student will use context clues to determine meanings of unfamiliar words;
• LA.5.1.6.10: The student will determine meanings of words, pronunciation, parts of speech, etymologies, and alternate word choices by using a dictionary, thesaurus, and digital tools;
• LA.5.1.7.1: The student will explain the purpose of text features (e.g., format, graphics, diagrams, illustrations, charts, maps), use prior knowledge to make and confirm predictions, and establish a purpose for reading;
• LA.5.1.7.2: The student will identify the authors purpose (e.g., to persuade, inform, entertain, explain) and how an authors perspective influences text;
• LA.5.1.7.3: The student will determine the main idea or essential message in grade-level text through inferring, paraphrasing, summarizing, and identifying relevant details;
• LA.5.1.7.5: The student will identify the text structure an author uses (e.g., comparison/contrast, cause/effect, sequence of events) and explain how it impacts meaning in text;
• LA.5.2.1.1: The student will demonstrate knowledge of the characteristics of various genres (e.g., poetry, fiction, short story, dramatic literature) as forms with distinct characteristics and purposes;
• LA.5.2.1.2: The student will locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, problem/resolution, and theme in a variety of fiction;
• LA.5.2.1.3: The student will demonstrate how rhythm and repetition as well as descriptive and figurative language help to communicate meaning in a poem;
• LA.5.2.1.5: The student will demonstrate an understanding of a literary selection, and depending on the selection, include evidence from the text, personal experience, and comparison to other text/media;
Florida Sunshine State Standards
http://www.floridastandards.org/index.aspx

- LA.5.2.1.6: The student will write a book report, review, or critique that identifies the main idea, character(s), setting, sequence of events, conflict, crisis, and resolution;
- LA.5.2.1.7: The student will identify and explain an authors use of descriptive, idiomatic, and figurative language (e.g., personification, similes, metaphors, symbolism), and examine how it is used to describe people, feelings, and objects;
- LA.5.2.1.8: The student will explain changes in the vocabulary and language patterns of literary texts written across historical periods;

Social Studies: 5th Grade
- SS.5.A.1.1: Use primary and secondary sources to understand history
- SS.5.A.1.2: Utilize timelines to identify and discuss American History time periods
- SS.5.A.4.3: Identify significant individuals responsible for the development of the New England, Middle, and Southern colonies.
- SS.5.A.5.1: Identify and explain significant events leading up to the American Revolution
- SS.5.A.5.2: Identify significant individuals and groups who played a role in the American Revolution
- SS.5.A.5.3: Explain the significance of historical documents including key political concepts, origins of these concepts, and their role in American independence.
Lessons

• Introduction to Biographies: Paul Revere, William Dawes, John Hancock, John Adams, Dr. Warren
• Timeline: Recall events of the evening of April 18, 1775
• Reader’s Theatre: Students write their own script, add musical instruments for sound, project pictures from book on screen for backdrops
• Vocabulary/Dictionary Activity: Define words from poem for understanding using dictionaries and online resources
• Creative Writing: Students create their own poem starting with the heading Listen, my children, and you shall hear...
• Study of Personal Objects: Discuss Copley Portrait of Revere; each student brings an object from home to draw and write about
• Comparing Grant Wood’s painting with engraving by Christopher Bing
• Map Skills: Using end pages of book and map of New England from Norman B. Leventhal Map Center online at the BPL
• Author’s Purpose & Examining Primary/Secondary Evidence
5th Grade Media, 30 Min. Lesson

Vocabulary/Dictionary Skills

Standards:
- Information & Media Literacy - The student comprehends the wide array of informational text that is part of our day to day experiences.
- Language Arts- Vocabulary Development - The student uses multiple strategies to develop grade appropriate vocabulary.
- Social Studies - American Revolution & Birth of a New Nation

Benchmarks/Objectives:
- LA.5.1.6.2 The student will listen to, read, and discuss familiar and conceptually challenging text;
- LA.5.1.6.10 The student will determine meanings of words, pronunciation, parts of speech, etymologies, and alternate word choices by using a dictionary, thesaurus, and digital tools.
- LA.5.6.1.1 The student will read and interpret informational text and organize the information (e.g., use outlines, timelines, and graphic organizers).
- SS.5.A.1.1 Use primary and secondary sources to understand history.
- SS.5.A.5.1 Identify and explain significant events leading up to the American Revolution.
- SS.5.A.5.2 Identify significant individuals and groups who played a role in the American Revolution.

Procedures:
- Create a K-W-L chart. Determine students’ prior knowledge by asking students what they know about the subject and what they want to know. Write their answers on the chart. (5 min.)
- Explain to the students that they need to use context clues to determine meanings of unfamiliar words in the poem. Read the poem to the students (5 min.)
- Ask the students higher order questions to determine what they learned and write their answers on the chart. (5 min.)
- Tell students that they will be completing a dictionary activity to decipher words from the poem. Break students into 2 groups. Give each group a list of ten different words to define. One group will use dictionaries at their tables to define words and the other group will use online dictionary sources at the computer stations. After they have defined 5 of the words, the groups will switch. (13 min.) Vocabulary- aloft, belfry, arm, oar, moorings, phantom, spar, muster, barrack, grenadiers, rafters, encampment, sentinel, impetuous, girth, spectral, bridle, tranquil, alders, aghast

Materials:
- The Midnight Ride of Paul Revere, document camera, LCD projector, paper for K-W-L, markers, pencils, vocabulary word lists, dictionaries and computers with internet access.

Evaluation:
- Interaction with K-W-L chart and ability to define vocabulary words using a dictionary and online resources.
5th Grade Media, 30 Min. Lesson

Author’s Purpose & Examining Primary/Secondary Evidence

Standards:

Social Studies - American Revolution & Birth of a New Nation
Language Arts - Reading Comprehension - The student uses a variety of strategies to comprehend grade level text.

Benchmarks/Objectives:

LA.5.1.7.1 The student will explain the purpose of text features (e.g., format, graphics, diagrams, illustrations, charts, maps), use prior knowledge to make and confirm predictions, and establish a purpose for reading;
LA.5.1.7.2 The student will identify the authors purpose (e.g., to persuade, inform, entertain, explain) and how an authors perspective influences text;
SS.5.A.1.1 Use primary and secondary sources to understand history.
SS.5.A.5.1 Identify and explain significant events leading up to the American Revolution.
SS.5.A.5.2 Identify significant individuals and groups who played a role in the American Revolution.

Procedures:

Explain author’s purpose – to inform, persuade, entertain or explain. This poem was written to entertain explain and it contains both fact and fiction. Longfellow was creating a hero out of Paul Revere and an American legend through his poem. (5 min.)
Display the illustrations from the book using the document camera & projector. Ask students to identify the people, places, clothing and objects on the pages in order to learn more about the life and people at the time of 1775. (10 min.)
Have students compare & contrast Paul Revere’s deposition with the events in the poem to determine what is fact & fiction. (5 min.)

Materials:


Evaluations:

Explain author’s purpose, identify items in illustrations and compare & contrast primary evidence with information in poem.
New England Map, John Green, 1775
PAUL REVERE
by John Singleton Copley, 1768
Paul Revere Biography


• Early Life
• Silversmith/Craftsman
• Political Activities/Revolutionary War
Cann, ca. 1780, has "REVERE" mark. Photo supplied by Sotheby’s.

Salt Spoons, 1796 have "PR" mark. Photo by John Miller.

Sugar Tongs, ca. 1780, marked "REVERE" Photo © Jim Smalley.

At left, Creamer, ca. 1755-1765, has "P.REVERE" mark. Photo © Jim Smalley. Above, Creamer, ca. 1790-1800, marked "REVERE" Photo © Jim Smalley.
The Midnight Ride

• In 1774 and the Spring of 1775 Paul Revere was employed by the Boston Committee of Correspondence and the Massachusetts Committee of Safety as an express rider to carry news, messages, and copies of resolutions as far away as New York and Philadelphia.

• On the evening of April 18, 1775, Paul Revere was sent for by Dr. Joseph Warren and instructed to ride to Lexington, Massachusetts, to warn Samuel Adams and John Hancock that British troops were marching to arrest them. After being rowed across the Charles River to Charlestown by two associates, Paul Revere borrowed a horse from his friend Deacon John Larkin. While in Charlestown, he verified that the local "Sons of Liberty" committee had seen his pre-arranged signals. (Two lanterns had been hung briefly in the bell-tower of Christ Church in Boston, indicating that troops would row "by sea" across the Charles River to Cambridge, rather than marching "by land" out Boston Neck. Revere had arranged for these signals the previous weekend, as he was afraid that he might be prevented from leaving Boston).

• On the way to Lexington, Revere "alarmed" the countryside, stopping at each house, and arrived in Lexington about midnight. As he approached the house where Adams and Hancock were staying, a sentry asked that he not make so much noise. "Noise!" cried Revere, "You'll have noise enough before long. The regulars are coming out!" After delivering his message, Revere was joined by a second rider, William Dawes, who had been sent on the same errand by a different route. Deciding on their own to continue on to Concord, Massachusetts, where weapons and supplies were hidden, Revere and Dawes were joined by a third rider, Dr. Samuel Prescott. Soon after, all three were arrested by a British patrol. Prescott escaped almost immediately, and Dawes soon after. Revere was held for some time and then released. Left without a horse, Revere returned to Lexington in time to witness part of the battle on the Lexington Green.
Images of Revere’s Ride
http://www.paulreverehouse.org/ride/images.shtml
The Midnight Ride Route

http://www.paulreverehouse.org/ride/real.shtml
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 somber 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, 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 gazed on 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 somber 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 meeting-house windows, blank 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 meadows 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 farm-yard wall,
  Chasing the red-coats 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 forevermore!
  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-beat of that steed,
  And the midnight-message of Paul Revere.
Grant Wood, *The Midnight Ride of Paul Revere*, 1931
Description of Grant Wood’s Rendition of the Midnight Ride

- "The Ride of Paul Revere," which makes no attempt at historical accuracy — for example, eighteenth-century houses surely would not have been so brightly lit. The picture has a dreamlike sense of unreality. The bird's-eye view makes the setting look like a New England town in miniature. Note the geometric shapes of the buildings and the landscape (even the treetops are perfectly round); the precisely delineated, virtually unmodulated light emanating from the buildings and raking across the foreground; the distinct, regularized shadows; and the way in which the forms in the darker background are almost as clear and visible as those in the brightly lit foreground. With his clean line and his even, unerring hand, Wood has thrown the scene into high relief, heightening reality so as to make it almost otherworldly, a quality that differentiates him from his fellow Regionalists. His precision evokes the work of eighteenth-century American limners. Unlike his modernist contemporaries, Wood remained committed to depicting regional life in America and, he hoped, the creation of a national style.

- Signatures, Inscriptions, and Markings Signature: [lower right]: GRANT WOOD 1931
Paul Revere, Gilbert Stuart, 1813
Paul Revere's Marble Monument,
Granary Burying Ground, Boston, MA