

Kiyoshi's Walk

written by Mark Karlins

illustrated by Nicole Wong

About the Book

Genre: Realistic Fiction/Poetry

Format: Hardcover, \$18.95
32 pages, 11" x 8-1/2"

ISBN: 9781620149584

Reading Level: Grade 3

Interest Level: Grades K-5

Guided Reading Level: O

Accelerated Reader® Level/Points:
NP

Lexile™ Measure: NP

*Reading level based on the ATOS Readability Formula

Themes: Asian/Asian American Interest,
Childhood Experiences and Memories,
Environment/Nature, Families,
Grandparents, Identity/Self Esteem/
Confidence, Poetry

Resources on the web:

leeandlow.com/books/kiyoshi-s-walk

SYNOPSIS

After Kiyoshi watches his grandfather, Eto, compose his delicate haiku, he wonders out loud: "Where do poems come from?" His grandfather answers by taking him on a walk through their city, where they see a cat perched on a hill of oranges; hear the fluttering of wings; imagine what's behind a tall wall; and discuss their walk, with each incident inspiring a wonderful new haiku from Eto. As Kiyoshi discovers that poems come from the way the world outside of us meets the world within each of us, he also finds the courage to write a haiku of his own.

This lovely book will speak to any reader who treasures poetry, city life, grandparents, or the beauty of the everyday.

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

BACKGROUND

Author's Note from Mark Karlins

"My own life as a writer began with poetry. I wondered, like Kiyoshi, how to find poems of my own and how to write them.

Kiyoshi and Eto are both fictional characters. But their poems, called haiku, are a traditional form that originated in Japan. The most famous writer of haiku was Basho, a Japanese poet who lived from 1644 to 1694. I like to think that Eto is similar to Basho in that both are keen observers of the world.

Haiku do not use rhyme, and they often concentrate on ordinary, "unpoetic" things: taking a walk, brushing your teeth, toast popping from the toaster, a crumpled newspaper blowing down the street. The focus is on the moment. Often the final line of a haiku has an unexpected image, a surprise.

A haiku is always written in three lines. Haiku in English commonly have five syllables in the first line, seven in the second, and five in the third (a total of seventeen syllables). In the original Japanese, it's not syllables that matter, but sounds. In English, some poets reflect this by choosing a looser style, writing three-line poems that do not conform to the five-seven-five pattern, but capture the spirit of the haiku by focusing on nature, spontaneity, and simplicity of expression.

Usually created by a single poet, haiku can become part of a gamelike form called renga in which two or more people write linked poems. Haiku can also include painting and calligraphy. If we look with a poet's eye, everything becomes poetry."

Japanese Poetic Forms, from the Afterword of *The Crane Girl* ([leeandlow.com/books/the-crane-girl](https://www.leeandlow.com/books/the-crane-girl))

Haiku (pronounced "hi-koo"; the plural is also haiku) is the best-known form of Japanese poetry. In Japan, it is written in one line, vertically down the page. Elsewhere in the world, it is usually written in three short horizontal lines. Although many people are taught that a haiku must have a pattern of 5-7-5 syllables, this is not strictly true. In Japan, counting 5-7-5 refers to Japanese language sound symbols, which are different—and shorter—than English syllables.

Most contemporary poets who write literary haiku in English do not try to force their haiku to fit the 5-7-5 rule. Instead, they try to keep their haiku no longer than about seventeen syllables (most often around ten to fourteen syllables) and pay more attention to including a reference to the season, using images based on one or more of the five senses, and presenting the poem in two parts (one of the parts being spread over two lines). The separate images or ideas of each of the two parts can interact in surprising ways—and can make a haiku very powerful even though it is such a short poem.

Other poetic forms are based on or related to haiku. Many poems that look like haiku are actually senryu (pronounced something like "send you"). Whereas haiku usually concern the seasons and

tend to have a serious tone, senryu (singular and plural are the same) can be about human foibles and often poke fun. Haibun ("hi-boon") is a Japanese term used for prose writing that contains one or more haiku or senryu—like this story. Haiga ("hi-guh") combines a painting with a haiku in calligraphy. The type of poem at the end of the story, written by two people in collaboration, is known as a tan-renga ("tan-ren-guh"). Haiku is very popular in Japan, and nearly a thousand haiku clubs exist where members can improve and share their poetry. There are similar groups in the United States and other western countries, such as the Haiku Society of America, Haiku Canada, the British Haiku Society, and smaller regional and local organizations.

Lee & Low Poetry Resource Guide for Students

Consult the Lee & Low Poetry Resource Guide for tips and strategies from renowned poet, educator, and literacy advocate Pat Mora about how to use poetry with students in various educational settings. The Poetry Resource Guide provides ways for educators and librarians to inspire students to read and write poetry, and also offers links to additional resources for teaching poetry in the classroom (https://www.leeandlow.com/uploads/loaded_document/787/PoetryGuide_2020.pdf).

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:

- Ask students what poetry means to them. What is poetry? What do you think of when you think of poetry? Why? How do students get inspired to write poetry?
- What do students know about haikus? Have they ever written or read haikus? What was it like?
- Encourage students to think about creativity. How do you express creativity and show your imagination? What does it mean to be creative? What creative things do you like to do? Why? Where do they get their ideas for creative activities like writing stories or drawing?
- Ask students to share a childhood memory. What is an important memory you have from your childhood? What does it mean to you?
- Brainstorm with students how they get inspired when they write. How do they use the world around them when they write poetry, or an essay? What kinds of strategies do they use to think about what they want to write about?
- 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?

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, *Kiyoshi's Walk*. 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 Mark Karlins's Biography:** Read about author Mark Karlins on the jacket back flap. How do you think Mark Karlins comes up with his ideas for poetry? What do you think inspired him to write *Kiyoshi's Walk*?
- **Read Nicole Wong's Biography:** Read about illustrator Nicole Wong. She has illustrated twenty-plus books: how does she get inspiration from the text while she creates the art from the story?
- 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 poetry and haikus can be powerful
- 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 author, Mark Karlins, would want to share with young people this book about Kiyoshi, his grandfather, and how they create poetry together. Also encourage students to consider haiku and its impact as a poetic art form.

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

brush and ink, haiku

Academic

wise, faucet, tumble, whooshed, whirl, reeled

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)

1. What does Kiyoshi watch his grandfather write?
2. What does Kiyoshi's grandfather suggest they do after Kiyoshi asks him where poems come from?
3. What is the first place Kiyoshi and Eto walk by? What did Eto stop and write?
4. What did Kiyoshi and Eto see in the sky? Where does Kiyoshi think poems come from then?
5. What are the other things that Kiyoshi and Eto see that his grandfather writes poems about?
6. What are the other places where Kiyoshi think poems come from?
7. How does Kiyoshi feel at the river? What does he see that makes him feel that way?
8. What two things does Eto say have to come together to make poems?
9. What does Kiyoshi write about in his poem at the end?

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)

1. What does the title *Kiyoshi's Walk* mean to you after reading? Why do you think the author chose this particular title?
2. How does nature play a role in *Kiyoshi's Walk*? How is Kiyoshi's grandfather inspired by the world around him?
3. What does Eto teach Kiyoshi about poetry? How does he show Kiyoshi the ways that he's inspired to write his poetry? How does this compare to the way that you have learned about poetry? What are the similarities? What are the differences?
4. Why is it important to use your imagination? What are the ways that you use your imagination in your daily life? How does it make you feel?
5. How is this book different from other books about poetry that you've read? What makes it stand out?
6. How are all of the poems similar? What are some elements that the poems share in common?

What makes you think that? What evidence can you provide to prove their differences?

7. How are the poems different? What are some elements that vary from poem to poem? What makes you think that? What evidence can you provide to prove their differences?
8. What kinds of themes do you see throughout the poems? How does Eto use his own experiences in connection with the world around him to write his haikus?
9. What do you think Mark Karlins means when he writes, "And in everything there was a poem." Why do you think he decided to end the story in that way? How does this reflect poetry?
10. Which poems did you connect with the most? How did you feel about them? Why?
11. How can you use the illustrations to help you make sense of the poems and their messages? How do the illustrations convey the feelings and emotions from Eto and Kiyoshi's poems?
12. Why do you think the author uses specific figurative language in the poems? What figurative language do you see throughout the poems?
13. Why is it important to explore your community and be outdoors? How does nature and your neighborhood inspire you?
14. How does *Kiyoshi's Walk* teach about the importance of observing the world around you? 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 Mark Karlins's message is to the reader? Think about possible motivations behind Mark Karlins's intentions to write this book about Kiyoshi, his grandfather, and their journey through poetry.
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 *Kiyoshi's Walk*? 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 poetry mean to students after reading? After reading *Kiyoshi's Walk*, do you think

differently about poetry? Why or why not?

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 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 haiku they identified with the most from *Kiyoshi's Walk* and why. Afterwards, students can create their own poem inspired by *Kiyoshi's Walk*.
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 read more examples of haiku and learn about the different rules associated with how haikus are constructed.

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. Kiyoshi mentions that he's lonely in the story when he sees two children flying kites at the

park. Have you ever been lonely? What did that feel like? What did you do to make yourself feel better? What would you recommend to a friend or a classmate who is feeling lonely?

2. Which illustration in *Kiyoshi's Walk* do you think best shows an emotion? Explain which emotion you think it is. How does the artist portray that emotion?
3. Choose an emotion such as happiness, hope, sadness, and so on. Illustrate or act out what that emotion looks like in *Kiyoshi's Walk*.
4. Have students experiment with reading with feeling. Print out a chart of different faces that demonstrate various emotions, or print feeling words on cards (e.g. excited). Prior to reading, consult this blog post that features Pat Mora's tips on reading poetry out loud (<http://blog.leeandlow.com/2018/04/17/tips-for-reading-poetry-aloud-to-children/>). In small groups, have a student read aloud a poem of her or his own choice. Then have other students in the group guess the emotion the student was expressing during the reading. Have students explain their reasoning, and experiment with different emotions while reading other poems.
5. Similarly, have students write poems with different emotions in mind. Not only can students learn to read with emotion, but they can also learn to write with feeling. Encourage students to write poems about when they feel particular emotions, such as excited, angry, sad, or overjoyed. After writing their poems, some student volunteers may wish to read their poems, with feeling, to the group.

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)

- **Review how to write haiku with students.** ReadWriteThink.org has a lesson plan, "Haiku Starter" that has resources and instructions on how to teach students about the rhythm and structure of haiku (<http://www.readwritethink.org/classroom-resources/printouts/haiku-starter-30697.html>). Additionally, consult the Afterword from Mark Karlins for more information about the history and background of haiku. Students can experiment with haiku and have fun with creating their own poetry in this specific format. The Society of Classic Poets also has more information and tips on how to write haikus (<https://classicalpoets.org/2016/11/13/how-to-write-a-haiku-and-much-much-more/>).
- **Create a graphic organizer for students to demonstrate how Kiyoshi's grandfather is inspired by the world around him when he writes his poetry.** Label one column

"Sense Involved" and then the other column, "Sense the Poem Came From." For example, students can write "oranges and the sun" for when Kiyoshi and his grandfather stop by the neighborhood market, and "seeing things" as where the poem came from. After students complete the chart, have them write a poem using their own inspiration from the "Where the Poem Came From" column. Students can write a haiku about something that they see, something they smell, something they hear, and more.

- **Ask each student to select a haiku from *Kiyoshi's Walk* and write their reactions to the haiku.** Why did the student pick that haiku? What stood out to them? What did they relate to? What did the student identify with or what they learn from that haiku? How did that haiku make the student feel?
- **Encourage students to write a haiku about a childhood memory or something that is meaningful to them about their identities, cultures, or heritages.** Using inspiration from *Kiyoshi's Walk*, 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 in *Kiyoshi's Walk*. 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). Create a chart with different rows for figurative language terms (i.e. simile, metaphor) and students can fill it in with specific examples from *Kiyoshi's Walk*.
- **Have students learn about different poetic forms.** Display different books of poetry for students. 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, their community, anything related to their identity, or something that inspired them in nature and the outdoors (http://www.readwritethink.org/files/resources/lesson_images/lesson417/poetry-forms2.pdf).
- **Conduct a haiku literature study. Along with *Kiyoshi's Walk*, read two other Lee & Low titles about haiku, *Cool Melons–Turn to Frogs! The Life and Poems of Issa* (<https://www.leeandlow.com/books/cool-melons-turn-to-frogs-the-life-and-poems-of-issa>) and *The Crane Girl* (<https://www.leeandlow.com/books/the-crane-girl>). In *Cool Melons–Turn to Frogs!*, renowned poet Issa wrote haiku inspired by his deep love for the natural world. *The Crane Girl* is an adapted Japanese folktale alternating between prose and haiku about a boy who helps an injured crane, that then returns to human form in order to weave silk and save the boy and his father from poverty. Compare and contrast the three books and how their haikus are similar and different. What kinds of figurative language do the authors use in their haikus? How do the haikus showcase the beauty of nature? Students can use graphic organizers to gather their thoughts and then share their findings in an essay.**

- **The five senses are used frequently throughout *Kiyoshi's Walk*.** Have students write a haiku using each of their senses (sight, touch, hearing, smell, and taste). If possible, provide students with props that pertain to each of the senses in your classroom (for example, provide a leaf for sight and a feather for touch; play classical music for hearing; spray a scent in the classroom for smell; offer orange segments for taste). Students can write a haiku for each object using that specific sense. Throughout the lesson, encourage students to think about how Kiyoshi and his grandfather described particular things using descriptive words that related to that specific sense.
- **Provide students with a list of where Kiyoshi and his grandfather think poems come from: "seeing things," "listening," "your imagination," "our feelings," "your heart."** Have students write a haiku inspired by each of these things, and have students explain how they came up with their poem. What were they inspired by? Students can share their poems with a partner, small group, or the whole class.

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)

- **If possible, have students take a walk around their communities near their school as a field trip.** Using inspiration from *Kiyoshi's Walk*, have students pay close attention to their surroundings to mirror what Kiyoshi and his grandfather did in the story. What do they see and hear? What's important in their neighborhood around their school? What can they not see, and what do they imagine? Pick a few places to stop along the neighborhood walk and have students write a poem in their notebooks. After the field trip, have students write a reflection essay about the experience and what their neighborhood and community means to them.
- **Conduct a research study on the history of haiku.** Have students use online resources, as well as other books in the classroom about haiku, to create an informational poster about the poetic form. Stanford University has information about the history of ancestry of haiku (https://spice.fsi.stanford.edu/docs/the_history_and_artistry_of_haiku). Students can think about the following questions while they're researching haiku: How was haiku created? Who created haiku? Why does haiku follow a particular rhythm and format? What are haiku poems typically about? Students can present photographs and examples of haiku, as long as other information they find, in their poster. Students can work independently, with a partner, or in small groups.

Art, Media & Music

(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 to create an illustration to accompany a haiku that they created in any of the activities from the English & Language Arts section of this guide.** Students can study and mimic Nicole Wong's style from *Kiyoshi's Walk* 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?
- **Have students conduct an illustrator study on Nicole Wong** (<http://nicole-wong.com/>). What kind of style does she use in her artwork? What do you think her process is for creating the illustrations along with a children's book? Consider reaching out to Nicole for a virtual illustrator visit. Students can investigate other works by Nicole and see how her other works compare to the artwork in *Kiyoshi's Walk*.
- **Ask students to analyze how Nicole Wong uses angles and close-ups in her illustrations in *Kiyoshi's Walk*.** Whether you're in your classroom or you can go outside, have students choose a space to draw from a particular angle in Nicole Wong's style. Afterwards, have students reflect on this experience and what it was like to draw an object from a different perspective.

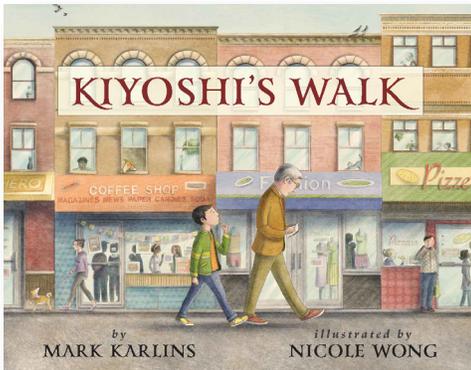
School-Home Connection

(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 powerful 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.
- **Students and families can write a haiku together.** If possible, have students teach grown-ups and family members at home about haiku. Write a joint haiku together as a family. Ask students to reflect: what was that process like? What was it like to write a poem together?



Ordering Information

General Order Information:
leeandlow.com/contact/ordering

Secure Online Ordering:
leeandlow.com/books/kiyoshi-s-walk

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 AUTHOR

Mark Karlins is the author of six picture books, two books of poetry for adults, and a number of reviews and essays on poetry. He runs poetry workshops for children and teenagers and has also taught at a number of colleges, including the MFA Program in Writing for Children and Young Adults at the Vermont College of Fine Arts. He lives in Santa Fe, New Mexico. You can find him on the Web at markkarlins.com.

ABOUT THE ILLUSTRATOR

Nicole Wong is a full-time illustrator with a BFA degree from the Rhode Island School of Design. Her twenty-plus books include *Three Lost Seeds: Stories of Becoming*; *No Monkeys, No Chocolate*; and illustrations for Andrea Cheng's *Only One Year*, published by Lee & Low Books. She lives in Fall River, Massachusetts, with her husband, daughter, two sleepy cats and two hyperactive dogs. Please visit her on the Web at nicole-wong.com.

REVIEWS

"Spare, precise prose is coupled with the haiku Kiyoshi and his grandfather create, building the story through each new scene to expand Kiyoshi's understanding of the origin of poems... See, hear, touch, taste, smell...and imagine poetry all around you."
—*Kirkus Reviews*, **starred review**

"Each poem brings Kiyoshi closer to the insight that poetry combines sensory perception and emotion—and closer to his grandfather, too. Karlins's (Starring Lorenzo and Einstein, Too) explanation is clear and accessible, and provides a fine springboard for discussion." —*Publishers Weekly*

"Wong's illustrations bring them in even deeper, progressing from simple portraits of the home to streets of city neighborhoods to stunning nighttime scenes by an illuminated river. The caring relationship between grandfather and grandson is the glue that holds the story together." —*Booklist*

ABOUT LEE & LOW BOOKS

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