## Block 4: Poetry

12/1 – 12/18
3 weeks (14 days)

TEKS 4.1A, 4.4/Fig 19D, 4.4A, 4.3/Fig 19D, 4.8A, Fig.19A-F

<table>
<thead>
<tr>
<th>Week</th>
<th>Time Frame</th>
<th>Lessons</th>
<th>Focus</th>
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<tr>
<td>1</td>
<td>12/1-12/5</td>
<td>1-5</td>
<td>4.4, 4.4A, 4.4/Fig 19D, 4.8A, 4.8/Fig 19D&lt;br&gt;Poetry Reading Strategies, Figurative Language in Poetry, Sound Effects in Poetry, Sensory Language in Poetry, and Rhyme Scheme</td>
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<tr>
<td>2</td>
<td>12/8-12/12</td>
<td>6-10</td>
<td>4.4A, 4.4/Fig 19D, 4.7/Fig 19E, 4.3/Fig 19D&lt;br&gt;Forms of Poetry, Repetition, Speaker of the Poem, Theme, Analyzing Poetry, and Bridging Poetry</td>
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<td>3</td>
<td>12/15-12/18</td>
<td>11-14</td>
<td>4.4/Fig 19D, 4.4A, 4.8A, 4.8/Fig 19D Bridging Poetry</td>
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**Unit Assessment by 12/19**

**3 Flex Days**
# Block 4: Poetry

<table>
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<tr>
<th>Lesson</th>
<th>TEKS &amp; Objective/Product</th>
<th>Procedure</th>
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<tr>
<td>1</td>
<td>TEKS: Fig 19A-C; 4.4&lt;br&gt;<strong>Obj:</strong> We will establish purpose, ask questions, and monitor comprehension when reading.&lt;br&gt;<strong>Product:</strong> I will establish purpose, ask questions, and monitor comprehension when reading poetry.</td>
<td><strong>Focus:</strong> Poetry Reading Strategies&lt;br&gt;<strong>Text:</strong> “A Symphony of Trees” and “A Word to the Wise” (Included in the Handouts)&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud&lt;br&gt;<strong>Resources/Materials:</strong> Poetry Reading Strategies Anchor Chart</td>
</tr>
<tr>
<td>2</td>
<td>TEKS: 4.4/Fig 19D, 4.8A&lt;br&gt;<strong>Obj:</strong> We will identify the author’s use of similes and metaphors to produce imagery.&lt;br&gt;<strong>Product:</strong> I will identify the author’s use of similes and metaphors to produce imagery.</td>
<td><strong>Focus:</strong> Figurative Language in Poetry&lt;br&gt;<strong>Text:</strong> “If I Built a Village” and “Long Trip” (Included in the Handouts)&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud &amp; Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;li&gt;Figurative Language in Poetry Anchor Chart&lt;/li&gt;</td>
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<td>3</td>
<td>TEKS: 4.4/19D&lt;br&gt;<strong>Obj:</strong> We will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from text to support our understanding.&lt;br&gt;<strong>Product:</strong> I will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from text to support our understanding by creating a list of noticings and text examples.</td>
<td><strong>Focus:</strong> Sound Effects in Poetry&lt;br&gt;<strong>Text:</strong> “The Sure-Footed Shoe Finder” and “Long Trip” and “At the Flick of a Switch” (Included in the Handouts)&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud &amp; Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;li&gt;Sound Effects in Poetry Anchor Chart&lt;/li&gt;</td>
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<td>4</td>
<td>TEKS: 4.8/Fig 19D&lt;br&gt;<strong>Obj:</strong> We will understand, make inferences and draw conclusions about how an author’s sensory language creates imagery in poetry and provide evidence from text to support their understanding.&lt;br&gt;<strong>Product:</strong> I will understand, make inferences and draw conclusions about how an author’s sensory language creates imagery in poetry and provide evidence from text to support their understanding.</td>
<td><strong>Focus:</strong> Sensory Language in Poetry&lt;br&gt;<strong>Text:</strong> “Camping” (Included in the Handouts)&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud &amp; Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;li&gt;Sensory Language in Poetry Anchor Chart&lt;/li&gt;&lt;br&gt;<strong>Independent Text:</strong> “Old Crow Warriors” (Included in the Handouts)</td>
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<td>5</td>
<td>TEKS: 4.4A&lt;br&gt;<strong>Obj:</strong> We will explain how the structural elements of poetry relate to form.&lt;br&gt;<strong>Product:</strong> I will explain how the structural elements of poetry relate to form</td>
<td><strong>Focus:</strong> Rhyme Scheme&lt;br&gt;<strong>Text:</strong> “The CIRCLE and the POLES,” “The Sure-Footed Shoe Finder,” “Darkness is my Friend,” “A Symphony of Trees,” “A Word of the Wise,” &amp; “Long Trip” (Included in the Handouts)&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud &amp; Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;li&gt;Rhyme Scheme Anchor Chart&lt;/li&gt;</td>
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Lesson 1

Poetry Reading Strategies

Lesson Overview: 4.4, Fig19A, Fig19B, Fig19C
Text: “A Symphony of Trees” (Included in the Handouts)
Approach: Interactive Read Aloud
Focus: Poetry Reading Strategies

BEFORE THE LESSON

1. Read the handout Reading Poetry Aloud (For Teachers)
2. Create the Poetry Reading Strategies Anchor Chart

Interactive Read Aloud “A Symphony of Trees”

1. Introduce Text. “Today we are going to read the poem ‘A Symphony of Trees.’ I want you to just listen to the poem as I read it aloud.”
2. Read the Poem aloud
3. Display the Poetry Reading Strategies Anchor Chart and Introduce/Model each strategy separately
4. Place the poem “A Symphony of Trees” under the document camera to model each strategy
5. “When you are going to read a poem, the first thing I want you to do is Preview the Poem. I want you to read the title and notice the stanzas, lines and ending punctuation. Look over it quickly and notice these things.” Model identifying these features on the poem “A Symphony of Trees” (See completed anchor chart & Close-up of Poem)
6. “After you have previewed the poem, the next thing you need to do is read the poem aloud several times. As you read listen for the rhyme, rhythm and overall sound of the poem. This will make it easier to understand the poem.” Model identifying the rhyming words. (See completed anchor chart & Close-up of Poem)
7. “As you read the poem, visualize the images by paying close attention to strong verbs, powerful language, and comparisons in the poem. Let the language paint a picture in your head. Do the images remind you of anything?” Reread the first two stanzas of the poem
and sketch a picture the images you visualize. (See completed anchor chart & Close-up of Poem)

8. “After reading the poem, clarify words and phrases using context to find the meaning. Notice any phrases that stand out or are repeated.” Ask: “What phrase is repeated in this poem?” (We hear) label the phrase on the poem Ask: “Any interesting phrases?” (But we never hear their bark!) (See completed anchor chart & Close-up of Poem)

9. “Finally, after you have read the poem several times, evaluate the poem’s theme by asking what message is the poet trying to send of help you understand?” Ask: “What is the message the poet is wanting us to understand about ‘A Symphony of Trees’?” (Discuss that a symphony is a musical concert…a musical concert of trees…this poem is describing all the sounds that you hear in the trees and how they are like musicians making music together.) Record the Theme on the poem (See completed anchor chart & Close-up of Poem)

10. Attach the “A Symphony of Trees” to the Reading Strategies Anchor Chart
(See completed anchor chart & Close-up of Poem)

Independent Practice: Students will work with a partner or in a small group to read the poem, “A Word to the Wise” using the Poetry Reading Strategies to discuss and notice the features of the poem. Have students sketch what they visualize as they read the poem. Also, have students write the theme or poet’s message in their reading notebook or on a sticky notebook.

Reading Workshop: (Review any Reading Workshop Minilessons, as needed.) Each day as students complete their Independent Practice, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.
Reading Poetry Aloud (For Teachers)

Fountas and Pinnell say:

When you read new poems, avoid long introductions. Simply read the piece aloud without analyzing it or introducing vocabulary. Read it again, ask for comments, or invite partners to talk with each other. You can ruin poetry by focusing too much attention on what must be learned (Graves 1992).

Model the reading of poetry so students can learn to read it for themselves. The following tips will help you read poetry aloud successfully:

- Read it yourself first and consider the meaning, language, rhythm, and other features of the poem that you will highlight for your listeners.
- Convey the meaning of the poem with your voice.
- Allow students to hear the poem first before they see it projected or on paper.
- Tell them the title and the poet but avoid long, elaborate introductions.
- Read in a natural voice, letting your tone convey the mood.
- Don’t emphasize the beat; let language provide the rhythm.
- Enunciate each word and syllable clearly because each word is important.
- Slow down from your normal pace of reading so listeners can savor the words.
- Use your voice as a tool; whisper or elongate words as appropriate.
- Read the poem several times.
- Encourage students to reflect on a poem, but invite a short discussion rather than a long analysis.
- Avoid activity extensions of every poem—a few quick comments, a partner share, or a quick sketch are efficient, enjoyable options.
POETRY READING STRATEGIES

1. Preview the Poem
   - Title
   - Stanzas
   - Lines
   - Ending Punctuation

2. Read the Poem Aloud Several Times
   - Rhyme
   - Rhythm
   - Overall Sound of the Poem

3. Visualize the Images
   - Remind you of anything?
   - Words that paint a picture in your mind

4. Clarify Words and Phrases
   - Find the meaning of words you don't know
   - Phrases that stand out or are repeated

5. Evaluate the Poem's Theme
   - What message is the Poet trying to send or help you understand?
   - Does it relate to your life, in any way?
A Symphony of Trees

by Charles Ghigna

Theme: The author wants us to know how the trees are like musicians.
A Symphony of Trees
by Charles Ghigna

Trees make such exciting sounds.
They whisper when we're near.
Whenever we pass by the trees,
This is what we hear:

We hear their branches sway and creak.
We hear the wind howl higher.
We hear a symphony of trees,
Of nature's great, green choir.

We hear the squirrels scampering.
We hear the blue jays sing.
We hear the robin and the dove-
All sounds the trees can bring.

But one thing that we never hear
When we pass through the park;
We hear the trees' sweet symphonies,
But we never hear their bark!
A Word to the Wise

by Mari Paz Pradillo

I don't have to study.
I don’t go to school.
I know what I know,
And I'm nobody's fool.

I hatched from an egg
And I live in a den,
But I'm hardly a lion,
A fox, or a hen.

I don't have a nose,
So I smell with my tongue.
I'm agile and mobile,
Though I can’t fly or run.

I have no paws
To leave tracks or trails.
I'm not a fish, though
I'm covered with scales.

My cheeks help me locate
A meal I can’t see,
But it feels like a meal.
It's much warmer than me.

I roll up in a coil.
It comes close. I am still.
I will swallow it whole.
I will bite. I will kill.

Some think me cruel.
I have style. I have skill.
I'm the colors of jewels
And survive, that I will.

So leave me alone
And this tale you will tell:
Snake rules at ground level.
Watch your heels and farewell.
Lesson 2

Figurative Language in Poetry
Lesson Overview: 4.4/Fig 19D, 4.8A
Text: “If I Built a Village” and “Long Trip” (Included in the Handouts)
Approach: Interactive Read Aloud & Minilesson
Focus: Poetry Reading Strategies & Figurative Language in Poetry

BEFORE THE LESSON

1. Read the handout Reading Poetry Aloud (For Teachers)
2. Create the Figurative Language in Poetry Anchor Chart with type/definition filled in and the rest of the chart left blank.

Interactive Read Aloud “If I Built a Village” by Kazue Mizumura & “Long Trip” by Langston Hughes

1. Introduce the poem, “If I Built a Village”
2. Read the Poem aloud.
3. Display and refer to the Poetry Reading Strategies Anchor Chart.
4. Place the poem “If I Built a Village” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy from the Poetry Reading Strategies Anchor Chart.
5. Focus discussion from the Poetry Reading Strategies on #2: Reading the poem aloud to point out rhyme, rhythm, and overall sound of the poem to help the reader visualize the poem.
6. Group your students together so that you have 3-4 students in each group. Pass out the Poem “Long Trip” to each student.
7. Have the students read through the poem as a group using the Poetry Reading Strategies Anchor Chart and discuss the poem using each of the 5 strategies.

Minilesson: Sound Effects in Poetry (Figurative Language)

1. Say: “Today, we are going to talk about 2 types of Figurative Language, similes and metaphors, in poetry. Poets use figurative language to help readers create images in their mind and to emphasize and strengthen feelings, ideas, and/or mood.
2. Use “If I Built a Village” to identify an example of a simile.
3. Fill in what is being compared.
4. Sketch on a sticky note what that helped you visualize and add it to your anchor chart.
5. Use your sketch to compose a statement about why the poet used that figurative language.
6. Use “Long Trip” to identify an example of a metaphor.
7. Ask students to turn and talk about what is being compared.
8. Have students sketch on a sticky note what that helped them visualize and add it to your anchor chart.
9. With their turn and talk partner, have students use the sketches to compose a statement about why the poet used the metaphor.
10. A completed copy of the **Figurative language in Poetry Anchor Chart**

**Reading Workshop:** (Review any Reading Workshop Minilessons, as needed.) Each day as students complete the **Independent Practice**, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.
If I Built a Village...

by Kazue Mizumura

If I built a village
Upon the hill
Along the river
In the woods,
There would be rabbits
Leaping in the sun,
Their white tails
A streak and a flash
Against the wind.

There would be trout
That shine like rainbows
Swimming in the river
As their shadows
Flicker and swirl
Through the ripples.

There would be owls, too,
For me to listen to when they hoot
In the woods at night,
Their eyes full of
Moon lights.

If I built a town
In the valleys
Around the lakes
Beside the forests,
I would leave the jumping mice
Sound asleep
In their nests,
Deep under the frosted valley,
Until the spring melts the ice.

And I would welcome the geese
From Canada
Long Trip

by Langston Hughes

The sea is a wilderness of waves,
A desert of water.
We dip and dive,
Rise and roll.
Hide and are hidden
On the sea.
    Day, night,
    Night, day,
The sea is a desert of waves,
A wilderness of water.
# Figurative Language in Poetry

Poets use **Figurative Language** to produce pictures or images in the reader’s mind.

<table>
<thead>
<tr>
<th>Type/Definition</th>
<th>Example</th>
<th>What is being compared?</th>
<th>Visualize</th>
<th>Why did the poet use it?</th>
</tr>
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<tbody>
<tr>
<td><strong>Simile</strong> - comparison of 2 unlike objects using “like” or “as”</td>
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# Figurative Language in Poetry

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<td><strong>Simile</strong>-comparison of 2 unlike objects using “like” or “as”</td>
<td>There would be trout <em>That shine like rainbows</em> Swimming in the river As their shadows Flicker and swirl Through the ripples. From “If I Built a Village”</td>
<td>Trout and Rainbows</td>
<td>The poet uses this figurative language to help the reader visualize or imagine the way the trout looks and/or shimmers.</td>
<td></td>
</tr>
<tr>
<td><strong>Metaphor</strong>-a direct comparison of unlike things</td>
<td>The sea is a wilderness of waves, A desert of water. From “Long Trip”</td>
<td>Sea and wilderness/desert</td>
<td>The poet uses this figurative language to emphasize how there is no beginning or end to the waves, like looking at the wilderness or a desert.</td>
<td></td>
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Lesson 3

Sound Effects in Poetry
Lesson Overview: 4.4/Fig 19D
Text: “The Sure Footed Shoe Finder” and “Long Trip” (Included in the Handouts)
Approach: Interactive Read Aloud & Minilesson
Focus: Poetry Reading Strategies & Sound Effects in Poetry

BEFORE THE LESSON
1. Read the handout Reading Poetry Aloud (For Teachers)
2. Create the Sound Effects in Poetry Anchor Chart with type/definition filled in and the rest of the chart left blank.

Interactive Read Aloud “The Sure Footed Shoe Finder” by Andrea Perry
1. Introduce the poem, “The Sure Footed Shoe Finder”
2. Read the Poem aloud.
3. Display and refer to the Poetry Reading Strategies Anchor Chart.
4. Place the poem “The Sure Footed Shoe Finder” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy from the Poetry Reading Strategies Anchor Chart.
5. Focus discussion from the Poetry Reading Strategies on #3: Visualize the Images words that help the reader visualize the poem

Minilesson: Sound Effects in Poetry
1. Say: “Today, we are going to talk about 2 types of Sound Effects, onomatopoeia and alliteration, in poetry. Poets use Sound Effects to emphasize and strengthen feelings, ideas, and/or mood.
2. Read the definition of alliteration.
3. Place the poem “Long Trip” under the document camera, project it on your SmartBoard, or give every student a copy of the poem and reread the poem with the purpose of identifying examples of alliteration.
4. Write the examples of alliteration on the anchor chart.
5. Ask, “What do you see in your mind (visualize) as I read those lines? What is the poet emphasizing with these sound effects?”
6. With your students, compose a statement about why the poet used alliteration in this poem.
7. Read the definition of onomatopoeia.
8. Place the poem “The Sure Footed Shoe Finder” under the document camera, project it on your SmartBoard, or give every student a copy of the poem and reread the poem with the purpose of identifying examples of onomatopoeia.
9. Write the examples of onomatopoeia on the anchor chart.
10. Ask, “What do these sound effects help you visualize or imagine?” (what the shoe finder sounds like as it moves)
11. With your students, compose a statement about why the poet used alliteration in this poem.
12. A completed copy of the Sound Effects in Poetry Anchor Chart is included.

**Independent Reading:**
1. Have your students work with a partner or in a group to read the poem, “At the Flick of a Switch” using the Poetry Reading Strategies Anchor Chart and discuss the poem using each of the 5 strategies.
2. Have students identify an example of the sound effects the poet used and why the poet used the sound effects? Students can complete this on a sticky note and place it in their reading notebook with the poem or use the student handout provided.

**Reading Workshop:** (Review any Reading Workshop Minilessons, as needed.) Each day as students complete the Independent Practice, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.
The Sure--Footed Shoe Finder

from Here's What You Do When You Can't Find Your Shoe

by Andrea Perry

How many times has this happened to you?
You're late for the school bus and can't find a shoe.
It might take you two hours unless you have got
the Sure-Footed Shoe Finder there on the spot!

Just lift up the lever and open the gate
then toss in the shoe that is missing its mate.
With a beep and a clang and a stagger and lurch,
the Shoe Finder's off on its shoe-finding search.

The powerful Foot-Odor-Sensitive Vent
tracks down your sneaker by matching its scent,
and mere seconds later the shoe is retrieved.
You won't miss the school bus! Now aren't you relieved?

Most of our customers happen to choose
our standard shoe model for footwear they lose,
although the new jumbo Shoe Finder can trace
even those snow boots you children misplace!
Long Trip

by Langston Hughes

The sea is a wilderness of waves,
A desert of water.
We dip and dive,
Rise and roll.
Hide and are hidden
On the sea.
   Day, night,
   Night, day,
The sea is a desert of waves,
A wilderness of water.
At the Flick of a Switch

by Pat Moon

Swish goes the washing machine,
Grrrr goes the grater,

Ping goes the microwave,
Pdpp the percolator,

Brmmm goes the vacuum cleaner,
Whim, the tumble dryer,

Wizzz goes the liquidizer,
Sizzz, the deep-fat fryer.

There goes the thingy-me-bob
That makes the fizzy drinks,

With all the other thingy-me-bobs
To the cupboard under the sink.

Up go more power stations,
Up goes the smoke,

Cough-cough goes this planet,
"You're going to make me choke!"
# Sound Effects in Poetry

Poets use **Sound Effects** to strengthen feelings, ideas, or mood in a poem.

<table>
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<tr>
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<td><strong>Alliteration</strong> - repetition of consonant sounds</td>
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<tr>
<td><strong>Alliteration</strong>-repetition of consonant sounds</td>
<td>We <em>dip</em> and <em>dive</em>, <em>Rise</em> and <em>roll</em>, <em>Hide</em> and are <em>hidden</em></td>
<td>The repetition of sounds <em>(dip/dive; rise/roll; hide/hidden)</em> helps the reader picture the repeated movement of the ocean.</td>
</tr>
<tr>
<td></td>
<td>from “Long Trip”</td>
<td></td>
</tr>
<tr>
<td><strong>Onomatopoeia</strong>-the use of words that imitate the sound of what they represent</td>
<td>With a <em>beep</em> and a <em>clang</em> and a stagger and lurch</td>
<td>The sound words <em>(beep &amp; clang)</em> help the reader imagine what the shoe finder sounds like as it moves.</td>
</tr>
<tr>
<td></td>
<td>from “The Sure-Footed Shoe Finder”</td>
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</tbody>
</table>
Name:_____________________________________

Directions: Circle the type of Sound Effect (Alliteration or Onomatopoeia) that is used in the poem then complete the chart.

**Sound Effects in Poetry**

Poets use **Sound Effects** to strengthen feelings, ideas, or mood in a poem.

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<td><strong>Or</strong></td>
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<td><strong>Onomatopoeia</strong>-the use of words that imitate the sound of what they represent</td>
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Lesson 4

Sensory Details, Imagery, and Visualizing in Poetry

Lesson Overview: 4.8/Fig.19D
Text: “Camping” (Included in the Handouts)
Approach: Interactive Read Aloud & Minilesson
Focus: Sensory Details, Imagery, and Visualizing

BEFORE THE LESSON

1. Create the Sensory Language in Poetry Anchor Chart. Leave the Sensory Detail chart blank, along with the Visualizing box.

Interactive Read Aloud “Camping”

1. Introduce Text. “Today, we are going to read the poem ‘Camping’ by Steven Herrick. I want you to just listen to the poem as I read it aloud.”
2. Read the Poem aloud.
3. Display and refer to the Poetry Reading Strategies Anchor Chart.
4. Place the poem “Camping” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy.

Minilesson: Sensory Language in Poetry

1. Say: “Today, we are going to learn about the different types of Sensory Language in Poetry and how poets use it to emphasize ideas in their poems. Sensory Language, like figurative language, helps the reader create images in their mind. Poets use language to emphasize and strengthen feelings, ideas, and/or mood.”
2. Use the poem, “Camping” to identify examples of sensory language and what sense it appeals to the most. Most poems will not have sensory details that appeal to ALL senses. (This poem does not have details that appeal to the sense of taste, touch, or smell) Write the examples of sensory language under the appropriate sense. Explain and discuss the how those lines appeal to that sense or emotion/feeling.
3. Say: “The poet used this language to help you visualize the images in your mind so that the feeling of fear or terror would be strengthened.”
4. Have students sketch what they visualize on a sticky note. Attach the sticky notes to the anchor chart.

Independent Reading:

1. Have your students work with a partner or in a group to read the poem, “Old Crow Warriors” using the Poetry Reading Strategies Anchor Chart and discuss the poem using each of the 5 strategies.
2. Students should complete the Sensory Language in Poetry Handout using “Old Crow Warriors”
3. Remind students that most poems will not have sensory details that appeal to ALL senses, so some boxes will remain empty.

**Reading Workshop:** (Review any Reading Workshop Minilessons, as needed.) Each day as students complete the Independent Practice, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.
Sensory Language in Poetry

*Sensory Language* is used by poets to create imagery by appealing to the 5 senses (sight, touch, taste, smell, hear) to create images in the reader’s mind. Poets also appeal to the reader’s feelings/emotions according to the mood and tone of the poem.

<table>
<thead>
<tr>
<th>Hear</th>
<th>Sight</th>
<th>Touch</th>
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<table>
<thead>
<tr>
<th>Taste</th>
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</tr>
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</table>

Visualization
Sensory Language in Poetry

**Sensory Language** is used by poets to create imagery by appealing to the 5 senses (sight, touch, taste, smell, hear) to create images in the reader’s mind. Poets also appeal to the reader’s feelings/emotions according to the mood and tone of the poem.

<table>
<thead>
<tr>
<th>Hear</th>
<th>Sight</th>
<th>Touch</th>
</tr>
</thead>
<tbody>
<tr>
<td>that creep, and crack of dead branches as closer it comes</td>
<td>its shadow bigger than a giant on the tent wall</td>
<td>These lines from the poem appeal mostly to the reader’s sense of sound or hearing</td>
</tr>
<tr>
<td>its huge feet stomping outside</td>
<td>its claws ripping the tent walls…</td>
<td></td>
</tr>
<tr>
<td>Its belly rumbling with hunger and the ROAR</td>
<td></td>
<td></td>
</tr>
</tbody>
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<tr>
<td></td>
<td></td>
<td>What’s that? that creep, and crack of dead branches as closer it comes its shadow bigger than a giant on the tent wall its huge feet stomping outside Its belly rumbling with hunger and the ROAR its claws ripping tent walls…</td>
</tr>
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Visualization
**Sensory Language in Poetry**

*Sensory Language* is used by poets to create imagery by appealing to the 5 senses (sight, touch, taste, smell, hear) to create images in the reader’s mind. Poets also appeal to the reader’s feelings/emotions according to the mood and tone of the poem.

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**Visualization**
Camping by Steven Herrick

For years I’ve wanted to go camping –
a camping vacation
with a tent
a sleeping bag
a fishing rod (for catching dinner).
I’ve wanted to build a fire
tell stories late into the night
go to sleep with one eye on the stars
to hear the wind whistling in the trees
and listen for...

What’s that?
that creep, and crack of dead branches
as closer it comes
its shadow bigger than a giant on the tent wall
its huge feet stomping outside
Its belly rumbling with hunger
and the ROAR
its claws ripping tent walls...

For years I’ve wanted to go camping –
a camping vacation
but you know, nothing too hard,
so here we are, me and Dad
In the backyard!
Old Crow Warriors

by Frederick M. Howe III

Watching the trees swaying,
the beautiful colors of leaves.
Take a breath. Can you feel
the crisp cold air enter
your lungs?

Look, look, the gray cloud.
Is there no end?
Winter is upon us.

Shhh. Hear that?
The voices, the voices
of old Crow warriors.
Hear them? They're telling
me to be strong.
Lesson 5

Rhyme Scheme

Lesson Overview:  4.4A
Text: “The CIRCLE and the POLES,” “The Sure-Footed Shoe Finder,” “A Symphony of Trees,” “Darkness is my Friend,” “A Word to the Wise,” and “Long Trip” (Included in the Handouts)
Approach: Minilesson
Focus: Rhyme Scheme

BEFORE THE LESSON

1. Create the Rhyme Scheme Anchor Chart with the Poem and Example filled in. Leave the Rhyme Scheme column blank.

Interactive Read Aloud “The CIRCLE and the POLES”

1. Introduce Text. “Today, we are going to read the poem ‘The CIRCLE and the POLES’ by J. Patrick Lewis. I want you to just listen to the poem as I read it aloud.”
2. Read the Poem aloud.
3. Display and refer to the Poetry Reading Strategies Anchor Chart.
4. Place the poem “The CIRCLE and the POLES” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy.

Minilesson: Rhyme Scheme

1. Display the Rhyme Scheme Anchor Chart. Say: “Rhyme Scheme is the pattern of rhyming words in a poem. Poets use rhyme scheme to determine the rhythm and set the mood, tone, and overall feeling of the poem.”
2. With the poem “The CIRCLE and the POLES” under the document camera, use the poem to identify and label the rhyme scheme.
   • Step 1- Read the first stanza and underline the rhyming words at the end of the lines (lines 2 & 4 rhyme: line & spine)
   • Step 2-Label the rhyme scheme (A B C B)
   • Step 3-Explain the rhyme scheme. (You might say “the 2nd and 4th lines in each stanza rhyme”)
   • Step 4-Fill in the row for “The CIRCLE and the POLES” on the Rhyme Scheme Anchor Chart.
3. Use this same process to identify the rhyme scheme for “The Sure-Footed Shoe Finder” and “Darkness is my Friend”

***Note: Not all poems rhyme, so they will not have a rhyme scheme, or rhyming pattern. You will model this with the poem “Darkness is my Friend.”***
**Independent Reading:**

1. Students will work with a partner or in a group to identify the rhyme scheme of the poems, “A Symphony of Trees,” “A Word to the Wise,” and “Long Trip.”

**Reading Workshop:** (Review any Reading Workshop Minilessons, as needed.) Each day as students complete the Independent Practice, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.
The CIRCLE and the POLES

by J. Patrick Lewis

'I'm THE CIRCLE,’” said Equator,  
"An imaginary line. 
I circle round the planet 
Like a horizontal spine.”

"You're THE CIRCLE?” said the North Pole.  
"I'm stuck up here in ice, 
But if we could get together, CIRCLE, 
Wouldn't that be nice?”

So Equator checked the reading  
On his thermostat control.  
"Let us make some Baked Alaska!”
Said THE CIRCLE to North Pole.

But the South Pole interrupted them.  
"While you two shoot the breeze, 
I should mention that I'm getting 
Slightly warmer by degrees:’

"You are?!” THE CIRCLE said to him.  
"How about a glacier melt!”
The South Pole glared. Equator flared, 
Adjusting his sunbelt.

So the tropics stayed on "simmer"  
As Equator let off steam, 
And the Poles remained like continental 
Plates of white ice cream.
Darkness Is *My* Friend

from *Mouse Tail Moon*

by Joanne Ryder

Darkness is my friend.
No one sees me.
Darkness is my friend.
I am small.
and I feel much braver and tall.
All around, I hear others like me.
We are those
who darkness sets free.
We are those
who rustle and whisper,
living lives outsiders won't see.
We are born and die
in the darkness,
sharing comfort shadows can lend-
melting in the
brightness of daylight
when the nighttime
comes to its end.
In the dark
I too am a shadow.
Darkness is my friend.
A Symphony of Trees

by Charles Ghigna

Trees make such exciting sounds.
They whisper when we're near.
Whenever we pass by the trees,
This is what we hear:

We hear their branches sway and creak.
We hear the wind howl higher.
We hear a symphony of trees,
Of nature's great, green choir.

We hear the squirrels scampering.
We hear the blue jays sing.
We hear the robin and the dove-
All sounds the trees can bring.

But one thing that we never hear
When we pass through the park;
We hear the trees' sweet symphonies,
But we never hear their bark!
The Sure--Footed Shoe Finder

from *Here's What You Do When You Can't Find Your Shoe*  
by Andrea Perry

How many times has this happened to you?  
You're late for the school bus and can't find a shoe.  
It might take you two hours unless you have got  
the Sure-Footed Shoe Finder there on the spot!

Just lift up the lever and open the gate  
then toss in the shoe that is missing its mate.  
With a beep and a clang and a stagger and lurch,  
the Shoe Finder's off on its shoe-finding search.¹

The powerful Foot-Odor-Sensitive Vent  
tracks down your sneaker by matching its scent,  
and mere seconds later the shoe is retrieved.  
You won't miss the school bus! Now aren't you relieved?

Most of our customers happen to choose  
our standard shoe model for footwear they lose,  
although the new jumbo Shoe Finder can trace  
even those snow boots you children misplace!
A Word to the Wise

by Mari Paz Pradillo

I don't have to study.
I don't go to school.
I know what I know,
And I'm nobody's fool.

I hatched from an egg
And I live in a den,
But I'm hardly a lion,
A fox, or a hen.

I don't have a nose,
So I smell with my tongue.
I'm agile and mobile,
Though I can't fly or run.

I have no paws
To leave tracks or trails.
I'm not a fish, though
I'm covered with scales.

My cheeks help me locate
A meal I can't see,
But it feels like a meal.
It's much warmer than me.

I roll up in a coil.
It comes close. I am still.
I will swallow it whole.
I will bite. I will kill.

Some think me cruel.
I have style. I have skill.
I'm the colors of jewels
And survive, that I will.

So leave me alone
And this tale you will tell:
Snake rules at ground level.
Watch your heels and farewell.
The sea is a wilderness of waves,
A desert of water.
We dip and dive,
Rise and roll.
Hide and are hidden
On the sea.
    Day, night,
    Night, day,
The sea is a desert of waves,
A wilderness of water.
## Rhyme Scheme – the pattern of rhyming words in a poem

<table>
<thead>
<tr>
<th>Poem</th>
<th>Example</th>
<th>Rhyme Scheme</th>
</tr>
</thead>
<tbody>
<tr>
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<td>“I’m THE CIRCLE,” said the Equator,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“An imaginary line.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I circle round the planet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Like a horizontal spine.”</td>
<td></td>
</tr>
<tr>
<td>“The Sure-Footed Shoe Finder”</td>
<td>How many times has this happened to you?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>You’re late for the school bus and can’t find a shoe.</td>
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<td></td>
<td>It might take you two hours unless you have got the Sure-Footed Shoe Finder there on the spot!</td>
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<tr>
<td>“Darkness is my Friend”</td>
<td>Darkness is my friend.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No one sees me.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Darkness is my friend.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I am small.</td>
<td></td>
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<tr>
<td></td>
<td>In the night I know</td>
<td></td>
</tr>
<tr>
<td></td>
<td>darkness hides me,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and I feel much braver and tall.</td>
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</tr>
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<td>All around, I hear others like me.</td>
<td></td>
</tr>
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<td>Trees make such exciting sounds</td>
<td></td>
</tr>
<tr>
<td></td>
<td>They whisper when we’re near.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Whenever we pass by the trees,</td>
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<td>This is what we hear.</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>I don’t go to school.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I know what I know,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>And I’m nobody’s fool.</td>
<td></td>
</tr>
<tr>
<td>“Long Trip”</td>
<td>The sea is a wilderness of waves,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A desert of water.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>We dip and dive,</td>
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<tr>
<td></td>
<td>Rise and roll.</td>
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<td>“The CIRCLE and the POLES”</td>
<td>“I’m THE CIRCLE,” said the Equator, An imaginary line. I circle round the planet Like a horizontal spine.”</td>
<td>A B C B</td>
</tr>
<tr>
<td></td>
<td>The 2nd &amp; 4th lines in each stanza rhyme</td>
<td></td>
</tr>
<tr>
<td>“The Sure-Footed Shoe Finder”</td>
<td>How many times has this happened to you? You’re late for the school bus and can’t find a shoe. It might take you two hours unless you have got the Sure-Footed Shoe Finder there on the spot!</td>
<td>A A B B</td>
</tr>
<tr>
<td></td>
<td>This poem uses rhyming couplets...a couplet is two successive lines of verse that rhyme</td>
<td></td>
</tr>
<tr>
<td>“Darkness is my Friend”</td>
<td>Darkness is my friend. No one sees me. Darkness is my friend. I am small. In the night I know darkness hides me, and I feel much braver and tall. All around, I hear others like me.</td>
<td>A B A C D E C E</td>
</tr>
<tr>
<td></td>
<td>Even though some words rhyme, this poem does NOT have a rhyming pattern</td>
<td></td>
</tr>
<tr>
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<td>Trees make such exciting sounds They whisper when we’re near. Whenever we pass by the trees, This is what we hear.</td>
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<td>The sea is a wilderness of waves, A desert of water. We dip and dive, Rise and roll.</td>
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</tr>
<tr>
<td>Lesson</td>
<td>TEKS &amp; Objective/Product</td>
<td>Procedure</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------</td>
<td>-----------</td>
</tr>
</tbody>
</table>
| 6      | TEKS: 4.4A  
Obj: We will explain how the structural elements of poetry relate to form.  
Product: I will explain how the structural elements of poetry relate to form | Focus: Speaker of a Poem  
Approach: Interactive Read Aloud/Minilesson  
Resources/Materials:  
• Forms of Poetry Anchor Chart |
| 7      | TEKS: 4.4/Fig 19D  
Obj: We will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support their understanding.  
Product: I will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support their understanding by analyzing poetry. | Focus: Repetition in Poetry  
Text: “All But Blind,” “Darkness is My Friend,” “Buffalo Dusk,” and “Camping”  
Approach: Interactive Read Aloud/Minilesson  
Resources/Materials:  
• Repetition in Poetry Anchor Chart |
| 8      | TEKS: 4.4/Fig 19D  
Obj: We will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support their understanding.  
Product: I will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support their understanding by analyzing poetry. | Focus: Speaker of the Poem  
Text: “Darkness is My Friend,” “A Word to the Wise,” and “The Big Field”  
Approach: Interactive Read Aloud/Minilesson  
Resources/Materials:  
• Speaker of the Poem Anchor Chart |
| 9      | TEKS: 4.4A, 4.8A, 4.4/Fig. 19A-E  
Obj: We will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support their understanding.  
Product: I will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support their understanding by analyzing poetry. | Focus: Analyzing Poetry  
Text: “Writers,” “Walk Lightly,” or “ Tradition”  
Approach: Independent Application  
Resources/Materials:  
• Poetry Reading Strategies Anchor Chart |
| 10     | TEKS: 4.4, 4.4A, 4.4/Fig. 19D, 4.8A  
Obj: We will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support understanding.  
Product: I will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support understanding. | Focus: Bridging Genre-Poetry  
Poem(s): “The Big Field”  
Approach: Minilesson  
Resources/Materials:  
“The Big Field” and question Poetry Anchor Charts |
Lesson 6

Forms of Poetry

Lesson Overview: 4.4A

Text: “The Invisible Beast,” “The Big Field,” “Long Trip,” “The Sure-Footed Shoe Finder,” “The Giant Jam Sandwich,” and “Camping” (Included in the Handouts)

Approach: Minilesson

Focus: Forms of Poetry

BEFORE THE LESSON

1. Create the Forms of Poetry Anchor Chart with the Form and Definition/Characteristics filled in. Leave the Poem Examples column blank.

Interactive Read Aloud “The Invisible Beast”

1. Introduce the poem, “The Invisible Beast” by Jack Prelutsky.
2. Read the Poem aloud.
3. Display and refer to the Poetry Reading Strategies Anchor Chart.
4. Place the poem “The Invisible Beast” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy.
5. Group your students together so that you have 3-4 students in each group. Pass out the Poem “The Big Field” to each student.
6. Have the students read through the poem as a group using the Poetry Reading Strategies Anchor Chart and discuss the poem using each of the 5 strategies.

Minilesson: Forms of Poetry

1. Display the Forms of Poetry Anchor Chart. Say: “There are many different forms poets use to express their ideas. Poets select the form of poetry that best expresses their ideas.”
2. Read the Definition/Characteristics of Lyrical Poetry and fill in the example column (“The Invisible Beast” is an example of lyrical poetry because it rhymes and does not fit any other form)
3. Read the Definition/Characteristics of Narrative Poetry and fill in the example column (“The Big Field” is an example because it tells a sequence of events that happen after the field is mowed)
4. Read the Definition/Characteristics of Free Verse Poetry and fill in the example column (“Long Trip” is an example of Free Verse because it does not rhyme)

Independent Reading:

1. Students will work with a partner or in a group to read each poem, “The Invisible Beast,” “The Giant Jam Sandwich,” and “Camping” and identify its form.
2. Students will complete the Forms of Poetry Handout.

Reading Workshop: (Review any Reading Workshop Minilessons, as needed.) Each day as students...
complete the **Independent Practice**, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.
## Forms of Poetry

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<thead>
<tr>
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<tbody>
<tr>
<td><strong>Lyrical</strong></td>
<td>Personal and descriptive poetry; it helps the reader feel through the senses.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lyrical poetry showcases melodic language that conveys a sense of SONG.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Always has rhyme.</td>
<td></td>
</tr>
<tr>
<td><strong>Narrative</strong></td>
<td>Tells a story or sequence of events.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>May or may not rhyme.</td>
<td></td>
</tr>
<tr>
<td><strong>Free-Verse</strong></td>
<td>Poetry that does <strong>NOT</strong> rhyme and has no regular rhythm.</td>
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## Forms of Poetry—With Answers

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<td>Free-Verse</td>
<td>Poetry that does NOT rhyme and has no regular rhythm.</td>
<td>“Long Trip”</td>
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</table>
Form | Definition/Characteristics | Poem Examples
--- | --- | ---
**Lyrical** | Personal and descriptive poetry; it helps the reader feel through the senses.  
Lyrical poetry showcases melodic language that conveys a sense of SONG.  
Always has rhyme. |  

**Narrative** | Tells a story or sequence of events.  
May or may not rhyme. |  

**Free-Verse** | Poetry that does **NOT** rhyme and has no regular rhythm. |  

Name:_________________________________________
The Invisible Beast by Jack Prelutsky

The beast that is invisible
is stalking through the park,
but you cannot see it coming
though it isn’t very dark.
Oh you know it’s out there somewhere
though just why you cannot tell,
but although you cannot see it
it can see you very well.

You sense its frightful features
and its great ungainly form,
and you wish that you were home now
where it’s cozy, safe and warm.
And you know it’s coming closer
for you smell its awful smell,
and although you cannot see it,
it can see you very well.

Oh your heart is beating faster,
beating louder than a drum,
for you hear its footsteps failing
and your body’s frozen numb.
And you cannot scream for terror
and your fear you cannot quell,
for although you cannot see it,
it can see you very well.

From Pathways
The Big Field

Mr. Gammons mows the big field
with his tractor,
then rakes and bundles
hay for the barn.

George and I
grab our bats,
gloves, and balls
and race across the field
like major leaguers
in spring training.

We hit long flies
to each other
all afternoon,
ever lose a ball
in the stubble,
and don’t stop
until Mother calls
us for supper.

- Donald Graves
Long Trip

by Langston Hughes

The sea is a wilderness of waves,
A desert of water.
We dip and dive,
Rise and roll.
Hide and are hidden
On the sea.
   Day, night,
   Night, day,
The sea is a desert of waves,
A wilderness of water.
The Sure--Footed Shoe Finder

from Here's What You Do When You Can't Find Your Shoe
by Andrea Perry

How many times has this happened to you?
You're late for the school bus and can't find a shoe.
It might take you two hours unless you have got
the Sure-Footed Shoe Finder there on the spot!

Just lift up the lever and open the gate
then toss in the shoe that is missing its mate.
With a beep and a clang and a stagger and lurch,
the Shoe Finder's off on its shoe-finding search.¹

The powerful Foot-Odor-Sensitive Vent
tracks down your sneaker by matching its scent,
and mere seconds later the shoe is retrieved.
You won't miss the school bus! Now aren't you relieved?

Most of our customers happen to choose
our standard shoe model for footwear they lose,
although the new jumbo Shoe Finder can trace
even those snow boots you children misplace!
The Giant Jam Sandwich
by John Vernon Lord and Janet Burroway

One hot summer in Itching Down,
Four million wasps flew into town.
They drove the picnickers away,
They chased the farmers from their hay,
They stung Lord Swell on his fat bald pate,
They dived and hummed and buzzed and ate,
And the noisy, nasty nuisance grew
Till the villagers cried, "What can we do?"

So they called a meeting in the village hall,
And Mayor Muddlenut asked them all,
"What can we do?" And they said, "Good question!"
But nobody had a good suggestion.

Then Bap the Baker leaped to his feet
And cried, "What do wasps like best to eat? Strawberry jam! Now wait a minute!
If we made a giant sandwich we could trap them in it!
The gentlemen cheered, the ladies squealed,
And Farmer Seed said, "Use my field."

Bap gave instructions for the making of the dough.
"Mix flour from above and yeast from below.
Salt from the seaside, water from the spout.
Now thump it! Bump it! Bang it about!"

While they were working, and working hard,
Some more made a tablecloth out in the yard.
When they were done, the dough was left to rise
Till the loaf was a mountain in shape and size!

They hitched it up, with a bit of fuss,
To tractors, cars and the village bus,
And took it to the oven they had made on the hill—
Fifty cookers in an old brick mill.
For hours and hours they let it cook.
It swelled inside till the windows shook.
It was piping hot when they took it out,
And the villagers raised a mighty shout.
"Isn't it crusty, Aren't we clever!"
But the wasps were just as bb baa ever.

It was piping hot when they took it out,
And the villagers raised a mighty shout.
"Isn't it crusty, Aren't we clever!"
But the wasps were just as bad as ever.

The loaf was left to cool, and then
The people watched while six strong men
Took a great big saw and sliced right through.
Everybody clapped, and they cut slice two.

The village bus, they all agreed,
Would spoil the fields of Farmer Seed,
So eight fine horses pulled the bread
To where the picnic cloth was spread.
A truck drew up and dumped out butter,
And they spread it out with a flap and a flutter.
Spoons and spades! Slap and slam!
And they did the same with the strawberry jam.

Meanwhile, high above the field,
Six flying machines whirred and wheeled,
Ready for the wasps to take the bait.
And then there was nothing to do but wait.

Suddenly the sky was humming!
All four million wasps were coming!
They smelled that jam, they dived and struck!
And they ate so much that they all got stuck.

The other slice came down-kersplat!-
On top of the wasps, and that was that.
There were only three that got away, And where they are now I cannot say.
Camping by Steven Herrick

For years I’ve wanted to go camping –
a camping vacation
with a tent
a sleeping bag
a fishing rod (for catching dinner).
I’ve wanted to build a fire
tell stories late into the night
go to sleep with one eye on the stars
to hear the wind whistling in the trees
and listen for...

What’s that?
that creep, and crack of dead branches
as closer it comes
its shadow bigger than a giant on the tent wall
its huge feet stomping outside
Its belly rumbling with hunger
and the ROAR
its claws ripping tent walls...

For years I’ve wanted to go camping –
a camping vacation
but you know, nothing too hard,
so here we are, me and Dad
In the backyard!
Lesson 7

Repetition in Poetry

Lesson Overview:  4.4/Fig 19D

Text:  “All But Blind” and “Darkness is My Friend”  (Included in the Handouts)

Approach: Interactive Read Aloud & Minilesson

Focus: Repetition in Poetry

BEFORE THE LESSON

1. Create the Repetition in Poetry Anchor Chart with the Poems filled in. Leave the repetition and what is emphasized by the repetition columns blank.

Interactive Read Aloud “All But Blind”

1. Introduce the poem, “All But Blind” by Walter de la Mare.
2. Read the Poem aloud.
3. Display and refer to the Poetry Reading Strategies Anchor Chart.
4. Place the poem “All But Blind” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy.

Minilesson: Repetition in Poetry

1. Display the Repetition in Poetry Anchor Chart. Say: “Repetition occurs when poets repeat words, phrases, or lines in a poem to create a pattern, increase rhythm, and strengthen feelings, ideas, and mood in a poem.”
2. With the poem “Darkness is My Friend” under the document camera, identify the phrase that is repeated. (darkness is my friend)
3. Ask “What is the poet emphasizing by repeating the phrase?” (the speakers affection for darkness)
4. Complete the first row on the anchor chart.
5. Use the same process for “All But Blind.”

Independent Reading:

1. Students will work with a partner or in a group to read each poems, “Buffalo Dusk” and “Camping” using the poetry reading strategies.
2. Students will complete the Repetition in Poetry Handout.
All But Blind

by Walter de la Mare

All but blind
In his chambered hole
Gropes for worms
the four-clawed Mole.

All but blind
In the evening sky,
The hooded Bat
Twirls softly by.

All but blind
In the burning day
The Barn-Owl blunders
On the way.

And blind as are
These three to me,
So, blind to Someone
I must be.
Darkness Is My Friend

from Mouse Tail Moon

by Joanne Ryder

Darkness is my friend.
No one sees me.
Darkness is my friend.
I am small.
In the night I know
darkness hides me,
and I feel much braver and tall.
All around, I hear others like me.
We are those
who darkness sets free.
We are those
who rustle and whisper,
living lives outsiders won't see.
We are born and die in
the darkness,
sharing comfort shadows can lend-
melting in the
brightness of daylight
when the nighttime
comes to its end.
In the dark
I too am a shadow.
Darkness is my friend.
Buffalo Dusk

By Carl Sandburg

The buffaloes are gone.
And those who saw the buffaloes are gone.
Those who saw the buffaloes by thousands and how they
pawed the prairie sod into dust with their hoofs,
their great heads down pawing on in a great pageant
of dusk,
Those who saw the buffaloes are gone.
And the buffaloes are gone.
For years I’ve wanted to go camping –
a camping vacation
with a tent
a sleeping bag
a fishing rod (for catching dinner).
I’ve wanted to build a fire
tell stories late into the night
go to sleep with one eye on the stars
to hear the wind whistling in the trees
and listen for...

What’s that?
that creep, and crack of dead branches
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its shadow bigger than a giant on the tent wall
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Its belly rumbling with hunger
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For years I’ve wanted to go camping –
a camping vacation
but you know, nothing too hard,
so here we are, me and Dad
In the backyard!
Repetition in Poetry

Repetition – occurs when poets repeat words, phrases or lines in a poem to create a pattern, increase rhythm, and strengthen feelings, ideas, and mood in a poem.

<table>
<thead>
<tr>
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<th>Repetions</th>
<th>What is emphasized by the repetition?</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Darkness is My Friend”</td>
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<td></td>
</tr>
<tr>
<td>“All But Blind”</td>
<td></td>
<td></td>
</tr>
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</table>
# Repetition in Poetry—with Answers

Repetition – occurs when poets repeat words, phrases or lines in a poem to create a **pattern, increase rhythm, and strengthen feelings, ideas, and mood** in a poem.

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<tr>
<td>“Darkness is My Friend”</td>
<td>Darkness is my friend</td>
<td>The speaker’s affection for darkness</td>
</tr>
<tr>
<td>“All But Blind”</td>
<td>All but blind</td>
<td>This adds to the song like quality of the poem and emphasizes the idea that the creatures are all but blind</td>
</tr>
</tbody>
</table>
Repetition in Poetry

Repetition – occurs when poets repeat words, phrases or lines in a poem to create a **pattern**, **increase rhythm**, and **strengthen feelings**, **ideas**, and **mood** in a poem.

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<td>“Camping”</td>
<td></td>
<td></td>
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</table>
Lesson 8

Speaker of the Poem
Lesson Overview: 4.4/FIG 19D
Text: “Darkness is My Friend,” “The Big Field,” and “A Word to the Wise” (Included in the Handouts)
Approach: Minilesson
Focus: Speaker of the Poem

BEFORE THE LESSON
1. Create the Speaker of the Poem Anchor Chart with the Poems filled in. Leave clues and speaker columns blank.

Minilesson: Speaker of the Poem
1. Display the Speaker of the Poem Anchor Chart. Say: “The speaker of a poem is the voice or persona of a poem. It is usually not the poet, but sometimes it could be. Key words that identify the speaker include personal pronouns I, me, we”
2. With the poem “Darkness is My Friend” under the document camera, identify the lines from the poem that give clues to the speaker. Record the lines under the clues column.
3. Model thinking aloud to infer who the speaker of the poem might be and record it under the speaker column.
4. For the last column, Speaker’s Purpose read the question “What is the speaker’s main purpose?” Model thinking aloud. SAY: “We know that the speaker is the voice of the poem, so to figure out the speaker’s purpose we need to think about what the poet is saying to us. In this poem we know that the poet uses the repetition of the phrase, darkness is my friend, to emphasize the speaker’s affection for darkness.”
5. Craft a statement with your students about the speaker’s main purpose (to share his affection or feelings for darkness)
6. Use the same process for “A Word to the Wise” and “The Big Field.”

Independent Reading:
1. Students will work with a partner or in a group to reread the poems, “If I Built a Village” and “Camping” and complete the Speaker of the Poem Handout.
The **Speaker** of the Poem

The *speaker* is the voice or persona of a poem. It is usually not the poet.

***not all poems have a speaker***

Key Words: *I, me, we* (personal pronouns)

<table>
<thead>
<tr>
<th>Poem</th>
<th>Clues</th>
<th>Speaker</th>
<th>Speaker’s Purpose (What is the speaker’s main purpose?)</th>
</tr>
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<tbody>
<tr>
<td>“Darkness is My Friend”</td>
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<td></td>
<td></td>
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<tr>
<td>“A Word to the Wise”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The Big Field”</td>
<td></td>
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The **Speaker** of the Poem-*with answers*

The **speaker** is the voice or persona of a poem. It is usually not the poet.

***not all poems have a speaker***

**Key Words:** I, me, we (personal pronouns)

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<th>Speaker’s Purpose</th>
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<tr>
<td>“Darkness is My Friend”</td>
<td>Darkness is <em>my</em> friend, No one sees <em>me</em> I am small We are those who rustle and whisper, In the dark I too am a shadow</td>
<td>a small creature that comes out at night could be a mouse</td>
<td>to express his affection for darkness</td>
</tr>
<tr>
<td>“A Word to the Wise”</td>
<td>I hatched from an egg so I smell with <em>my</em> tongue I’m covered with scales I roll up in a coil</td>
<td>a snake</td>
<td>to describe himself and warn the reader to watch out for snakes</td>
</tr>
<tr>
<td>“The Big Field”</td>
<td>George and I grab our bats We hit long flies don’t stop until Mother calls us for supper</td>
<td>George’s brother or sister could be the poet</td>
<td>To describe what happens as soon as Mr. Gammons mows the field</td>
</tr>
</tbody>
</table>
The *Speaker* of the Poem

The *speaker* is the voice or persona of a poem. It is usually not the poet.

***not all poems have a speaker***

Key Words: I, me, we (personal pronouns)

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</table>
Darkness Is My Friend
from *Mouse Tail Moon*

by Joanne Ryder

Darkness is my friend.
No one sees me.
Darkness is my friend.
I am small.
In the night I know
darkness hides me,
and I feel much braver and tall.
All around, I hear others like me.
We are those
who darkness sets free.
We are those
who rustle and whisper,
living lives outsiders won't see.
We are born and die in
the darkness,
sharing comfort shadows can lend-
melting in the
brightness of daylight
when the nighttime
comes to its end.
In the dark
I too am a shadow.
Darkness is my friend.
A Word to the Wise

by Mari Paz Pradillo

I don't have to study.  
I don't go to school.  
I know what I know,  
And I'm nobody's fool.

I hatched from an egg  
And I live in a den,  
But I'm hardly a lion,  
A fox, or a hen.

I don't have a nose,  
So I smell with my tongue.  
I'm agile and mobile,  
Though I can't fly or run.

I have no paws  
To leave tracks or trails.  
I'm not a fish, though  
I'm covered with scales.

My cheeks help me locate  
A meal I can't see,  
But it feels like a meal.  
It's much warmer than me.

I roll up in a coil.  
It comes close. I am still.  
I will swallow it whole.  
I will bite. I will kill.

Some think me cruel.  
I have style. I have skill.  
I'm the colors of jewels  
And survive, that I will.

So leave me alone  
And this tale you will tell:  
Snake rules at ground level.  
Watch your heels and farewell.
The Big Field

Mr. Gammons mows the big field with his tractor,
then rakes and bundles hay for the barn.

George and I
grab our bats,
gloves, and balls
and race across the field like major leaguers
in spring training.

We hit long flies
to each other all afternoon,
never lose a ball in the stubble,
and don’t stop until Mother calls us for supper.

- Donald Graves
If I Built a Village...

by Kazue Mizumura

If I built a village
Upon the hill
Along the river
In the woods,
There would be rabbits
Leaping in the sun,
Their white tails
A streak and a flash
Against the wind.

There would be trout
That shine like rainbows
Swimming in the river
As their shadows
Flicker and swirl
Through the ripples.

There would be owls, too,
For me to listen to when they hoot
In the woods at night,
Their eyes full of
Moon lights.

If I built a town
In the valleys
Around the lakes
Beside the forests,
I would leave the jumping mice
Sound asleep
In their nests,
Deep under the frosted valley,
Until the spring melts the ice.

And I would welcome the geese
From Canada
Camping by Steven Herrick

For years I’ve wanted to go camping –
a camping vacation
with a tent
a sleeping bag
a fishing rod (for catching dinner).
I’ve wanted to build a fire
tell stories late into the night
go to sleep with one eye on the stars
to hear the wind whistling in the trees
and listen for...

What’s that?
that creep, and crack of dead branches
as closer it comes
its shadow bigger than a giant on the tent wall
its huge feet stomping outside
Its belly rumbling with hunger
and the ROAR
its claws ripping tent walls...

For years I’ve wanted to go camping –
a camping vacation
but you know, nothing too hard,
so here we are, me and Dad
In the backyard!
Lesson 9

Analyzing Poetry
Lesson Overview: 4.4A, 4.8A, 4.4/Fig. 19A-E
Text: “Writers,” “Walk Lightly,” or “Traditon” (Included in the Handouts)
Approach: Independent Application
Focus: Analyzing Poetry

BEFORE THE LESSON
1. Select the poem that you want your students to analyze and make enough copies for each of your students.
2. Display and refer to the Poetry Reading Strategies Anchor Chart.

Analyzing Poetry: Independent Practice:
- Divide your class into partners or groups, or have them complete the analyzing poetry activity independently.
- Give each student/group a copy of the poem
- Have students use the Poetry Reading Strategies Anchor Chart to read the poem with their group.
- Students should complete each step of the Analyzing Poetry Chart in their Reader’s Notebook or on the handout provided.
Group Share: Have students return from their group to discuss the poem and their analysis. Clarify any misconceptions.

Reading Workshop: (Review any Reading Workshop Minilessons, as needed.) Each day as students complete the Independent Practice, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.
Emily writes of poetic things
Like crocuses and hummingbirds’ wings,
But I think people beat hummingbirds every time.¹

Emily likes to write of snow
And dawn and candlelight aglow.
But I’d rather write about me and Emily and stuff like that.

The funny thing is, I delight
To read what Emily likes to write,
And Emily says she thinks my poems are okay, too.

Also, sometimes, we switch with each other. Emily writes of a fight with her mother.
I tell about walking alone by the river,
-how still and golden it was.

I know what Emily means, you see.
And, often, Emily’s halfway me…
Oh, there’s just no way to make anybody else understand.

We’re not a bit the same and yet, We’re closer than most people get.
There’s no one word for it. We just care about each other the way we are supposed to.

So I can look through Emily’s eyes
And she through mine. It’s no surprise,
When you come right down to it, that we’re friends.
WALK LIGHTLY

by J. Patrick Lewis

Make the Earth your companion.
   Walk lightly on it, as other creatures do.
Let the Sky paint her beauty—she is always watching over you.
Learn from the Sea how to face harsh forces.
Let the River remind you that everything will pass.
Let the Lake instruct you in stillness.
Let the Mountain teach you grandeur.
Make the Woodland your house of peace.
Make the Rainforest your house of hope.
Meet the Wetland on twilight ground.

Save some small piece of Grassland for a red kite on a windy day.
Watch the Icecaps glisten with crystal majesty.
Hear the Desert whisper hush to eternity.

Let the Town bring you togetherness.
Make the Earth your companion.
   Walk lightly on it, as other creatures do.
TRADITION

from *Under the Sunday Tree*

by Eloise Greenfield

Pineapples! pumpkins! chickens! we carry them on our heads you see
we can glide along forever
and not drop a thing, no never
never even use our hands
never put a finger to it
you know how we learned to do it?
knowledge came from other lands
Africans of long ago
passed it down to us and so
now we pass it on to you
for what is old is also new
pineapples, pumpkins, chickens, we carry more than the things you see
we also carry history
# ANALYZING POETRY

<table>
<thead>
<tr>
<th>Reading Strategy</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Preview the Poem:</strong>&lt;br&gt;- titles&lt;br&gt;- stanzas&lt;br&gt;- number of lines&lt;br&gt;- ending punctuation</td>
<td>Anything unusual? What and why?</td>
</tr>
<tr>
<td><strong>2. Read Poem Aloud Several Times:</strong>&lt;br&gt;- rhyme scheme&lt;br&gt;- rhythm&lt;br&gt;- overall sound&lt;br&gt;- any other sound effects (onomatopoeias or alliterations)</td>
<td>Is there a rhyme scheme?  If so, label it.&lt;br&gt;Draw a box around any onomatopoeias or alliterations you see and write down WHY the poet did it.</td>
</tr>
<tr>
<td><strong>3. Visualize the Images:</strong>&lt;br&gt;- figurative language&lt;br&gt;- sensory details&lt;br&gt;- imagery</td>
<td>Underline and identify all types of figurative language.&lt;br&gt;Circle sensory details.&lt;br&gt;Choose a part of the poem where the poet used imagery and draw what you visualized.</td>
</tr>
<tr>
<td><strong>4. Clarify Words and Phrases:</strong>&lt;br&gt;- words or phrases that stand out&lt;br&gt;- repeated words/phrases&lt;br&gt;- unknown words/phrases</td>
<td>If there are words/phrases that stand out, write a quick response of WHY.&lt;br&gt;If anything was repeated, why did author repeat those words/phrases?&lt;br&gt;Clarify and infer the meaning of any unknown words and phrases you find. Write the inferred meaning.</td>
</tr>
<tr>
<td><strong>5. Evaluate the Poem’s Theme:</strong>&lt;br&gt;- identify the speaker&lt;br&gt;- message the poet is trying to send or help you understand</td>
<td>Write a description or the speaker.  What message (theme) is the poet trying to help you understand?&lt;br&gt;Does it relate to your life in any way? Explain.</td>
</tr>
</tbody>
</table>
Lesson 10

Bridging: Genre-Poetry
Lesson Overview: 4.4, 4.4A, 4.4/Fig. 19D, 4.8A
Text: “The Big Field”
Approach: Minilesson

BEFORE THE LESSON

1. Reread the poem that is included as a handout at the end of this lesson “The Big Field.” You will be using this poem to read aloud and THINK aloud with your students, either under the document camera or on the SmartBoard. During the lesson, you will want to track your thinking about what you are reading, according to the minilessons you taught. Identify and plan these Think Aloud stopping points using sticky notes and “The Big Field.” Be familiar with the poem and what you want to record on the passage before you teach the lesson.

2. Divide your students into 5 cooperative learning groups and ensure you have made a copy of the poem for each of the groups. Each group will receive a copy of the poem and the question page (included in the handouts).

Bridging: Poetry

1. Read “The Big Field” with the Think Aloud stopping points you created before the lesson.
2. Make sure the Sound Effects in Poetry Anchor Chart, Figurative Language in Poetry Anchor Chart, Sensory Language Anchor Chart, Poetry Reading Strategies Anchor Chart, and Speaker of the Poem Anchor Chart are visible and accessible in your classroom.
3. Pass out a copy of the poem and the question page from “The Big Field” included in the handouts to each group.
4. SAY-“We are going to see what test makers might ask us to do when they ask us questions about poetry.”
5. First, read the question aloud and guide students in determining what the question is asking (This question is asking us to find text evidence to support an inference about the speaker of the poem.)
6. Guide students in deciding to which of the Anchor Charts from the lessons you have taught in the Poetry Block this question belongs (Speaker of the Poem-this question is asking us to find text evidence to support an inference about the speaker of the poem).
7. Now that we know that the question is asking us to find text evidence or lines from the poem that support the inference that the speaker enjoys it when Mr. Gammons mows the field, let’s look back in the poem to find the lines that support that inference.
8. In their groups, students should work together to find the lines from the poem that support the inference about the speaker.
9. Now that you have answered the question, you need to read the answer choices. SAY”Test makers always try to trick you with the answer choices they use. There is always an answer choice that is BEST or correct. In addition, there is usually an answer choice that is WORST (it does not make any sense or it is clearly wrong) Lastly, there is usually at least one answer choice that is CLOSE (it is almost right or partially right…it is a distractor….put there to distract you from choosing the right answer. If you are not reading carefully, you will choose this answer.”
10. SAY: “The first thing I want you to find the WORST answer, the one that does not make any sense. In your groups, talk with your team members to decide which answer choice is the WORST.” After a
few minutes, have each group report what they selected as the WORST and why. Clear up any misconceptions and label that answer choice as WORST.

11. SAY: “In your group, find and label the answer choice(s) that is CLOSE (that some students might think was correct if they didn’t read the question correctly). Then lastly, find the answer choice that is BEST or correct and circle it and label it BEST.

12. When all the groups have finished, have each group report what they selected as the BEST answer and what they selected as CLOSE and why.

***You will need to monitor groups and ensure they are following the directions and are not getting off track.***

13. Finally, attach this question and the poem to the Speaker of the Poem Anchor Chart.

**Reading Workshop:** Each day as students complete the independent practice, they **SHOULD** read their independent book, record thinking on sticky notes, paste them in their Reading Notebook in the Reading Response section, and continue to keep a **Record of their Reading**.
The Big Field

Mr. Gammons mows the big field
with his tractor,
then rakes and bundles
hay for the barn.

George and I
grab our bats,
gloves, and balls
and race across the field
like major leaguers
in spring training.

We hit long flies
to each other
all afternoon,
never lose a ball
in the stubble,
and don’t stop
until Mother calls
us for supper.

- Donald Graves
Instructions:
1. From what we’ve learned about poetry, determine what the question is asking you using the Anchor Charts.
2. Eliminate the answer choice that is the WORST and label it as WORST.
3. Choose the answer choices that are CLOSE. Label those as well.
4. Finally, choose the BEST (correct) answer choice!!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

1 Which lines from the poem show that the speaker is excited when Mr. Gammons mows the big field?

A We hit long flies to each other all afternoon

B Mr. Gammons mows the big field with his tractor

C never lose a ball in the stubble, and don’t stop until Mother calls us for supper

D George and I grab our bats, gloves, and balls and race across the field like major leaguers in spring training
## Block 4: Poetry

<table>
<thead>
<tr>
<th>Lesson</th>
<th>TEKS &amp; Objective/Product</th>
<th>Procedure</th>
</tr>
</thead>
</table>
| 11     | **TEKS:** 4.4, 4.4A, 4.4/Fig. 19D, 4.8A  
**Obj:** We will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support understanding.  
**Product:** I will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from the text to support understanding. | **Focus:** Bridging Genre-Poetry  
**Poem(s):** “An Unwelcome Guest”  
**Approach:** Minilesson  
**Resources/Materials:** “An Unwelcome Guest” and questions |

<table>
<thead>
<tr>
<th>12-15</th>
<th>Flex Days</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Unit Assessment by 12/19</strong></td>
</tr>
</tbody>
</table>
Lesson 11

Bridging: Genre—Poetry
Lesson Overview: 4.4, 4.4A, 4.4/Fig. 19D, 4.8A
Text: “An Unwelcome Guest”
Approach: Minilesson

BEFORE THE LESSON

1. Read the selection that is included as a handout at the end of this lesson “An Unwelcome Guest.” You will be using this selection to read aloud and THINK aloud with your students, either under the document camera or on the SmartBoard. During the lesson, you will want to track your thinking about what you are reading, according to the minilessons you taught. Identify and plan these Think Aloud stopping points using sticky notes and “An Unwelcome Guest.” Be familiar with the text and what you want to record on the passage before you teach the lesson.

2. Divide your students into 5 cooperative learning groups and ensure you have made a copy of the poem for each of the groups. Each group will receive a copy of the poem and ONE question page (included in the handouts).

Bridging: Poetry

1. Read “An Unwelcome Guest” with the Think Aloud stopping points you created before the lesson.
2. Make sure the Sound Effects in Poetry Anchor Chart, Figurative Language in Poetry Anchor Chart, Sensory Language Anchor Chart, Inferring in Drama, and Speaker of the Poem Anchor Chart are visible and accessible in your classroom.
3. Using the question pages from “An Unwelcome Guest” included in the handouts, assign each group of students one question.
4. First, have students determine what the question is asking them using the Anchor Charts from the lessons you have taught in the Poetry Block as a reference.
5. In their groups, students should answer their question and be able to defend and explain the answer choice they chose as the BEST (Correct) answer. They should also identify which choice is the:
   - WORST
   - CLOSE answer choice that some students might think was correct if they didn’t read the question correctly

***You will need to monitor groups and ensure they are following the directions and are not getting off track.***

6. After all groups have a chance to complete the task, allow students to present their question to the rest of the class by putting it under the document camera or pull it up on the Smart Board to explain their thinking and the process they used to find the correct answer.
7. Students should attach their question and the poem to the appropriate Anchor Chart.
ANSWER KEY

1. Forms of Poetry Anchor Chart **Answer: C**
2. Poetry Reading Strategies **Answer: C**
3. Speaker of the Poem Anchor Chart **Answer: C**
4. Figurative Language Anchor Chart **Answer: A**
5. Poetry Reading Strategies Anchor Chart **Answer: A**

**Reading Workshop:** Each day as students complete the independent practice, they **SHOULD** read their independent book, record thinking on sticky notes, paste them in their **Reading Notebook** in the **Reading Response** section, and continue to keep a **Record of their Reading**.
An Unwelcome Guest

A wild, gray guest blows into town
And people pull their windows down.
Rushing up and down the streets,
It shoves at everyone it meets

We race inside and slam our doors.
The angry guest shrieks and roars.
“This storm,” we cry “is more than rain!
It has become a hurricane!”

Denied our hospitality,
The guest tears through our fair city,
It rips the branches off the trees
And flings them in the street like skis.

Its greenish clouds swirl and burst.
Its manners are the very worst!
It serves us rain-a watery dish.
Streets are streams and cars are fish.

After putting out most every light
And keeping us awake all night,
The storm departs, a most rude guest,
Leaving us to clean its mess.
The reader can tell that the poem is written in lyrical form because it has—

A  no rhyming pattern
B  plot and conflict
C  a rhyming pattern
D  a common theme
2 Read lines 7 and 8.

“This storm,” we cry “is more than rain! It has become a hurricane!”

The dialogue used in these lines shows that —

A they think the storm will soon pass
B the speaker is not worried about the storm
C they think the storm is gaining force
D the speaker is entertained by the storm
Instructions:
1. From what we’ve learned about poetry, determine what the question is asking you using the Anchor Charts.
2. Eliminate the answer choice that is the WORST and label it as WORST.
3. Choose the answer choices that are CLOSE. Label those as well.
4. Finally, choose the BEST (correct) answer choice!!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

3 What is the speaker’s main purpose in the poem?

A To persuade the townspeople to offer hospitality to the “guest”.
B To inform readers about storms.
C To share her feelings about the “guest”.
D To teach readers to seek shelter during a storm.
Instructions:
1. From what we’ve learned about poetry, determine what the question is asking you using the Anchor Charts.
2. Eliminate the answer choice that is the WORST and label it as WORST.
3. Choose the answer choices that are CLOSE. Label those as well.
4. Finally, choose the BEST (correct) answer choice!!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

4. Read line 16.

   Streets are streams and cars are fish.

   Why does the poet compare cars to fish?

   A  To emphasize that the cars are in water.

   B  To show that the cars are blue.

   C  To explain how cars can ride on water.

   D  To explain why the cars are full of fish.
Instructions:
1. From what we’ve learned about poetry, determine what the question is asking you using the Anchor Charts.
2. Eliminate the answer choice that is the WORST and label it as WORST.
3. Choose the answer choices that are CLOSE. Label those as well.
4. Finally, choose the BEST (correct) answer choice!!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

5. What is the message of this poem?
   
   A. power of a storm
   B. need to work together
   C. excitement of a new adventure
   D. importance of fixing past mistakes