## Block 4: Poetry

12/1-12/18  
3 weeks (14 days)

TEKS 5.1A, 5.4A, 5.8A, 5.9A, Fig. 19A - F

<table>
<thead>
<tr>
<th>Week</th>
<th>Time Frame</th>
<th>Lessons</th>
<th>Focus</th>
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<td>1</td>
<td>12/1-12/5</td>
<td>1-5</td>
<td>5.1A, 5.4A, 5.4A/Fig. 19D, 5.8A, Fig. 19A-C How to Read Poetry, Sound Effects, Figurative Language, &amp; Sensory Language</td>
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<tr>
<td>2</td>
<td>12/8-12/12</td>
<td>6-9</td>
<td>5.1A, 5.4A, 5.4A/Fig. 19D, 5.8A, Fig. 19A-C Speaker of the Poem, Analyzing Poetry Lesson 9-Bridging (NO BRIDGING ASSESSMENT)</td>
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<td>3</td>
<td>12/15-12/19</td>
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<td>FLEX DAYS</td>
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Unit Assessment GIVEN and SCANNED by 12/19.

4 Flex Days may be used anywhere within this block.
<table>
<thead>
<tr>
<th>Lesson</th>
<th>TEKS &amp; Objective/Product</th>
<th>Procedure</th>
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<tr>
<td>1</td>
<td><strong>TEKS: 5.4, Fig 19 A-C</strong>&lt;br&gt;<strong>Obj:</strong> We will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide text evidence.&lt;br&gt;<strong>Product:</strong> We will understand, make inferences, and draw conclusions about the structure and elements of poetry and provide text evidence.</td>
<td><strong>Focus:</strong> How to Read Poetry&lt;br&gt;<strong>Whole Group Poem(s):</strong> “Darkness is my Friend”&lt;br&gt;<strong>Independent Poem(s):</strong> “The Sure-Footed Shoe Finder”&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud/Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;br&gt;• Poetry Reading Strategies Anchor Chart&lt;br&gt;• Poetry Powerpoint Slides 2-13 <strong>OPTIONAL</strong></td>
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<td>2</td>
<td><strong>TEKS: 5.4A, Fig. 19A-D</strong>&lt;br&gt;<strong>Obj:</strong> We will analyze how poets use sound effects (e.g. alliteration, internal rhyme, onomatopoeia, rhyme scheme) to reinforce meaning in poems.&lt;br&gt;<strong>Product:</strong> I will analyze how poets use sound effects (e.g. alliteration, internal rhyme, onomatopoeia, rhyme scheme) to reinforce meaning in poems by labeling rhyme schemes and internal rhyme.</td>
<td><strong>Focus:</strong> Sound Effects in Poetry&lt;br&gt;<strong>Whole Group Poem(s):</strong> “The Dirtiest Man in the World”&lt;br&gt;<strong>Independent Poem(s):</strong> “A Word to the Wise”&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud/Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;br&gt;• Poetry Powerpoint Slides 14-21 <strong>OPTIONAL</strong>&lt;br&gt;• Sound Effects in Poetry Anchor Chart</td>
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<td><strong>Focus:</strong> Sound Effects in Poetry&lt;br&gt;<strong>Whole Group Poem(s):</strong> “Long Trip,” “Buffalo Dusk,” &amp; “At the Flick of a Switch”&lt;br&gt;<strong>Independent Poem(s):</strong> “The Sure-Footed Shoe Finder,” “Splish, Splash, Splosh,” “All But Blind,” and “A Punctuation Story” in MYSTERY ENVELOPES *see lesson for details&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud/Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;br&gt;• Poetry Powerpoint Slides 22-28 <strong>OPTIONAL</strong>&lt;br&gt;• ADD TO the Sound Effects in Poetry Anchor Chart&lt;br&gt;• envelopes</td>
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<td>4</td>
<td><strong>TEKS: 5.8A, 5.8/Fig. 19D</strong>&lt;br&gt;<strong>Obj:</strong> We will evaluate the impact of sensory details, imagery, and figurative language in literary text.&lt;br&gt;<strong>Product:</strong> I will evaluate the impact of figurative language by responding to the poet’s use of figurative language in poetry.</td>
<td><strong>Focus:</strong> Figurative Language in Poetry&lt;br&gt;<strong>Whole Group Poem(s):</strong> “The CIRCLE and the POLES”&lt;br&gt;<strong>Independent Poem(s):</strong> “Big Bully Joe,” “Long Trip,” “Walk Lightly,” and “Mother of Movement”&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud/Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;br&gt;• Poetry Powerpoint Slides 31-38 <strong>OPTIONAL</strong>&lt;br&gt;• Figurative Language in Poetry Anchor Chart</td>
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<td><strong>Focus:</strong> Sensory Details, Imagery, and Visualizing&lt;br&gt;<strong>Whole Group Poem(s):</strong> “The Giant Jam Sandwich” &amp; “Give Me Normal”&lt;br&gt;<strong>Independent Poem(s):</strong> “Mother of Movement”&lt;br&gt;<strong>Approach:</strong> Interactive Read Aloud/Minilesson&lt;br&gt;<strong>Resources/Materials:</strong>&lt;br&gt;• Poetry Powerpoint Slides 30 <strong>OPTIONAL</strong>&lt;br&gt;• Sensory Language in Poetry</td>
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Lesson 1

How to Read Poetry
Lesson Overview: 5.4, Fig19A, Fig19B, Fig19C
Text: “Darkness is my Friend” (Included in the Handouts)
Approach: Interactive Read Aloud & Minilesson
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 “Darkness is my Friend”
1. Introduce Text. “Today we are going to read the poem ‘Darkness is my Friend.’ 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 “Darkness is my Friend” 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 “Darkness is my Friend.” (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, but also point out there is no real pattern of 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 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?” (I like the idea of shadows “melting” in the daylight.) (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 or help you understand?” Ask: “What is the message the poet is wanting us to understand about ‘Darkness is my Friend?’” (Discuss that the speaker of the poem is someone or something that loves to be in the dark. I’m thinking it could be a small creature that we normally see come out at night, like a mouse or maybe even like a cockroach? The speaker feels safe and protected in the dark, probably because the daylight is when they could get hurt, or even eaten! Record the Theme on the poem (See completed anchor chart & Close-up of Poem)

10. Attach the “Darkness is my Friend” to the Reading Strategies Anchor Chart to serve as your model for the remainder of the Poetry Block. Students will need a CLEAR visual of the reading strategies on this chart with examples because they will be using them in the 2nd week of the block for independence. (See completed anchor chart & Close-up of Poem)

**Independent Practice:** Divide your class into partners or groups. Give each student in the group the poem, “The Sure-Footed Shoe Finder.” Have students use the Reading Strategies Anchor Chart to first Preview the poem: notice the title, any stanzas, and punctuation. Then, students need to read the poem aloud. Have another student in the group to read the poem aloud again. Students should then discuss the rhyme, rhythm, and overall sound of the poem. Have the group read the poem a final time. Each student should sketch what they visualized based on what images the poet’s language created in their mind. Have students discuss and clarify any words/phrases that they were unsure of their meaning. Finally, students should write what they think the poet’s message (or Theme) was of the poem on a sticky note or in their Reader’s Notebook.

**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.
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? Help you understand?
   - Does it relate to your life in any way?
Darkness Is My Friend
from *Mouse Tail Moon*
by Joanne Ryder

Darkness is my friend.
No one sees me.

and I feel much braver and tall.¹
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.
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
Lesson 2

Sound Effects in Poetry
Lesson Overview: 5.4A
Text: “The Dirtiest Man in the World” by Shel Silverstein (Included in the Handouts)
Approach: Interactive Read Aloud
Focus: Rhyme Scheme and Internal Rhyme

BEFORE THE LESSON
1. Read the handout Reading Poetry Aloud (For Teachers)
2. Create the Sound Effects in Poetry Anchor Chart with the examples cut out and ready to attach to the chart.
3. Use this link IN ADDITION to you reading the poem aloud so your students can hear the poem read in different voices.
   https://www.youtube.com/watch?v=V0yQefirNhI

Interactive Read Aloud “The Dirtiest Man in the World” by Shel Silverstein
1. Introduce Text. “Today we are going to read the poem ‘The Dirtiest Man in the World.’ 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 Dirtiest Man in the World” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy.
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.

Minilesson: Sound Effects in Poetry (Rhyme Scheme and Internal Rhyme)
1. Say: “Today, we are going to talk about 2 types of Sound Effects in poetry that poets use to convey their message in their poems. The pattern of rhyming words in poetry is called the Rhyme Scheme."
2. Use the Examples from the handouts to explain and discuss how to label rhyme scheme and make the point that there are all different rhyme schemes poets can use. *Also, discuss that not all poems have a rhyme scheme.* Attach the examples of the poems and their rhyme schemes to the Sound Effects in Poetry Anchor Chart under the Examples column.
3. Use “The Dirtiest Man in the World” to identify the internal rhyme in the 2 stanzas used in the Examples. Attach the examples to the Sound Effects in Poetry Anchor Chart under the Examples column.
**Independent Practice:** Divide your class into partners or groups. Give each student in the group the poem, “A Word to the Wise” (included in the handouts). Have students use the **Reading Strategies Anchor Chart** to first Preview the poem: notice the title, any stanzas, and punctuation. Then, students need to read the poem aloud. Have another student in the group to read the poem aloud again. Students should then discuss the rhyme, rhythm, and overall sound of the poem. Finally, have students label the rhyme scheme on a sticky note or in their Reader’s Notebook.

**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.
# Sound Effects in Poetry

Poets use sound effects to strengthen feelings, ideas, or mood in a poem.

<table>
<thead>
<tr>
<th>Feature &amp; Definition</th>
<th>Example</th>
<th>Why did the poet do it?</th>
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</thead>
<tbody>
<tr>
<td><strong>Rhyme Scheme</strong></td>
<td></td>
<td></td>
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<tr>
<td>- the pattern of rhyming words</td>
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<tr>
<td><strong>First Snow</strong></td>
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<td>Snow makes whiteness where it falls, The bushes look like popcorn balls. And places where I always play, Look like somewhere else today.</td>
<td>A A B B</td>
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<tr>
<td>- by Marie Louis Allen</td>
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<tr>
<td><strong>Internal Rhyme</strong></td>
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<td></td>
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<tr>
<td>- rhyming words in the same line</td>
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<tr>
<td><strong>From “The Dirtiest Man in the World”</strong></td>
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<tr>
<td>Oh, I’m Dirty Dan, the world’s dirtiest man, I have never taken a shower. I can’t see my shirt—it’s so covered with dirt, And my ears have enough to grow flowers.</td>
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### Table Entries

- **Feature & Definition**: This column lists the different sound effects in poetry.
- **Example**: This column provides examples of these sound effects as found in poems.
- **Why did the poet do it?**: This column explains the purpose of using these sound effects, such as determining rhythm or setting mood and tone.
# Sound Effects in Poetry

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

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| **Rhyme Scheme**     | - the pattern of rhyming words | • determines the rhythm  
                        |                      | • Sets mood, tone, and overall feeling |
| **Internal Rhyme**   | - rhyming words in the same line | • determines the rhythm  
                        |                      | • Sets mood, tone, and overall feeling |
Rhyme Scheme Examples:

**First Snow**
Snow makes whiteness where it falls,
The bushes look like popcorn balls.
And places where I always play,
Look like somewhere else today.
- by Marie Louise Allen

**Oodles of Noodles**
I love noodles. Give me oodles.
Make a mound up to the sun.
Noodles are my favorite noodles.
I eat noodles by the ton.
- by Lucia and James L. Hymes, Jr.

**From “Bliss”**
Let me fetch sticks,
Let me fetch stones,
Throw me your bones,
Teach me your tricks.
- by Eleanor Farjeon

**From “The Dirtiest Man in the World”**
Oh, I’m Dirty Dan, the world’s dirtiest man,
I have never taken a shower.
I can’t see my shirt—it’s so covered with dirt,
And my ears have enough to grow flowers.
- by Shel Silverstein

Internal Rhyme Examples:

**From “The Dirtiest Man in the World”**
Oh, I’m Dirty Dan, the world’s dirtiest man,
I have never taken a shower.
I can’t see my shirt—it’s so covered with dirt,
And my ears have enough to grow flowers.
- by Shel Silverstein

**From The Dirtiest Man in the World**
I live in a pen with five hogs and a hen
And three squizzly lizards who creep in
My bed, and they itch as I squirm, and I twitch
In the cruddy old sheets that I sleep in.
- by Shel Silverstein
The Dirtiest Man In The World  -Shel Silverstein

Oh, I'm Dirty Dan, the world's dirtiest man,
I never have taken a shower.
I can't see my shirt--it's so covered with dirt,
And my ears have enough to grow flowers.

But the water is either a little too hot,
Or else it's a little too cold.
I'm musty and dusty and patchy and scratchy
And mangy and covered with mold.
But the water is always a little too hot,
Or else it's a little too cold.

I live in a pen with five hogs and a hen
And three squizzly lizards who creep in
My bed, and they itch as I squirm, and I twitch
In the cruddy old sheets that I sleep in.

In you looked down my throat with a flashlight, you'd note
That my insides are coated with rust.
I creak when I walk and I squeak when I talk,
And each time I sneeze I blow dust.

The thought of a towel and soap makes me howl,
And when people have something to tell me
They don't come and tell it--they stand back and yell it.
I think they're afraid they might smell me.

The bedbugs that leap on me sing me to sleep,
And the garbage flies buzz me awake.
They're the best friends I've found and I fear they might drown
So I never go too near a lake.

Each evening at nine I sit down to dine
With the termites who live in my chair,
And I joke with the bats and have intimate chats
With the cooties who crawl in my hair.

I'd brighten my life if I just found a wife,
But I fear that will never be
Until I can find a girl, gentle and kind,
With a beautiful face and a sensitive mind,
Who sparkles and twinkles and glistens and shines--
And who's almost as dirty as me.
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.¹

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 3

Sound Effects in Poetry
Lesson Overview: 5.4A
Text: “Long Trip” (Included in the Handouts)
Approach: Interactive Read Aloud & Minilesson
Focus: Alliteration, Repetition, and Onomatopoeias

BEFORE THE LESSON
1. Add the rows for Alliteration, Repetition, and Onomatopoeias to the Sound Effects in Poetry Anchor Chart. Leave the Examples columns and the “Why did the Poet do it?” columns blank with the poetry examples cut out and ready to attach to the chart.

2. Put the 4 poems listed under Independent Practice in “Mystery Envelopes,” labeled: What’s the Sound Effect? Students will use the chart included in the handouts to “solve” the mystery of the missing Sound Effects in Poetry.

Interactive Read Aloud “Long Trip”
1. Introduce Text. “Today, we are going to read the poem ‘Long Trip.’ 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 “Long Trip” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy.

Minilesson: Sound Effects in Poetry (Alliterations, Repetition, & Onomatopoeias)
1. Say: “Today, we are going to talk about 3 more types of Sound Effects in poetry that poets use to convey their message in their poems.”
2. Use the Examples from the handouts to explain and discuss how alliterations, repetition, and
onomatopoeias help the reader analyze the message poets want to convey through their poetry. Use the “Why did the Poet do it?” column to model thinking about how the sound effect enhances meaning in the poem. *In order to prepare students for poetry on STAAR, use the language in the last column for your modeling.*

3. Attach the examples of the poems to the Sound Effects in Poetry Anchor Chart under the Examples column, along with the modeled thinking of “Why did the Poet do it?”.

**Independent Practice:**

- Divide your class into groups (you will only be using 4 poems for this activity, so adjust the number of copies and Mystery Envelopes for this activity as necessary).
- Give each group a “Mystery Envelope” you prepared before the lesson that contains one of the poems: “The Sure-Footed Shoe Finder,” “Splish, Splash, Splosh,” “All But Blind,” and “A Punctuation Story.”
- Have students use the Reading Strategies Anchor Chart to read the poem with their group.
- Use the What’s the Sound Effect? chart to analyze the poem, identify what sound effect is represented, and complete the “Why did the Poet do it?” for that sound effect in that particular poem.

![What's the Sound Effect?](image)

- Rotate the Mystery Envelopes with the poems in them until every group has read and completed the chart for all 4 poems.

Rhyme Scheme: “The Sure-Footed Shoe Finder”
Alliteration: “A Punctuation Story”
Onomatopoeias: “Splish, Splash, Splosh”
Repetition: “All But Blind”

**Group Share:** Have students return from their group work to discuss their poems and the sound effect that was used in each from their What’s the Sound Effect? chart. 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.
# Sound Effects in Poetry

Poets use **sound effects** to strengthen feelings, ideas, or mood in a poem.

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<td>From “Blix”&lt;br&gt;Let me fetch sticks,&lt;br&gt;Let me fetch stones,&lt;br&gt;Throw me your bones,&lt;br&gt;Teach me your tricks.&lt;br&gt;-Eleanor Farjeon</td>
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<td></td>
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<td>From “Long Trip”&lt;br&gt;The sea is a wilderness of waves,&lt;br&gt;A desert of water.&lt;br&gt;We dip and dive,&lt;br&gt;Rise and roll.&lt;br&gt;Hide and are hidden&lt;br&gt;On the sea.</td>
<td>- creates a pattern&lt;br&gt;- determines the rhythm&lt;br&gt;“The poet emphasized the repetition of sounds (dip/dive; rise/roll; hide/hidden) to help the reader picture the repeated movement of the ocean.”</td>
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| **Repetition** | Buffalo Dusk by Carl Sandburg | • emphasizes an idea the poet feels is important in the poem

“The poet repeated the lines ‘the buffalo are gone. And those who saw the buffalo are gone’ to emphasize the idea that there are no longer buffalo herds roaming the prairie. Buffalo are now endangered.” |
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<table>
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<th>from “At the Flick of a Switch”</th>
<th>“The poet uses the onomatopoeias (swish, grr, ping, pdpp) help the reader imagine what the different household machines sound like. The poet wants the reader to be able to ‘hear’ the noises in their head.”</th>
</tr>
</thead>
<tbody>
<tr>
<td>-words that sound like what they describe</td>
<td>Swish goes the washing machine, Grrrr goes the grater, Ping goes the microwave, Pdpp the percolator,</td>
<td></td>
</tr>
</tbody>
</table>
# Sound Effects in Poetry

Poets use **sound effects** to strengthen feelings, ideas, or mood in a poem.

<table>
<thead>
<tr>
<th><strong>Feature &amp; Definition</strong></th>
<th><strong>Example</strong></th>
<th><strong>Why did the poet do it?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhyme Scheme</strong></td>
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<tr>
<td>- the pattern of rhyming words</td>
<td></td>
<td>• determines the rhythm</td>
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<td></td>
<td>First Snow</td>
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<td>Snow makes whiteness where it falls,</td>
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<td></td>
<td>The bushes look like popcorn <strong>balls</strong>.</td>
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<td></td>
<td>And places where I always <strong>play</strong>,</td>
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<td></td>
<td>Look like somewhere else <strong>today</strong>.</td>
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<td></td>
<td>- by Marie Louis Allen</td>
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<td></td>
<td></td>
<td>• Sets mood, tone, and overall feeling</td>
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<tr>
<td></td>
<td>Oodles of Noodles</td>
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<td></td>
<td>I love noodles. Give me <strong>oodles</strong>.</td>
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<td>Make a mound up to the <strong>sun</strong>.</td>
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<td></td>
<td>Noodles are my favorite <strong>noodles</strong>.</td>
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<td>I eat noodles by the <strong>ton</strong>.</td>
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<td></td>
<td>- by Lucia and James L. Hymes, Jr.</td>
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<td></td>
<td>From “Bliss”</td>
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<td>Let me fetch <strong>sticks</strong>,</td>
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<td>Let me fetch <strong>stones</strong>,</td>
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<td>Throw me your <strong>bones</strong>,</td>
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<td></td>
<td>Teach me your <strong>tricks</strong>.</td>
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<td></td>
<td>- by Eleanor Farjeon</td>
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<td>From “The Dirtiest Man in the World”</td>
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<td>I have never taken a shower.</td>
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<td>I can’t see my <strong>shirt</strong>—it’s so covered with <strong>dirt</strong>,</td>
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<td>And my ears have enough to grow flowers.</td>
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<td>- repetition of consonant sounds</td>
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</table>
Alliteration Examples:

From “The Longest Trip”
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.

“The poet emphasized the repetition of sounds (dip/dive; rise/roll; hide/hidden) to help the reader picture the repeated movement of the ocean.”

Repetition Examples:

Buffalo Dusk by Carl Sandburg
The buffalo are gone.
And those who saw the buffalo 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.

“The poet repeated the lines ‘the buffalo are gone. And those who saw the buffalo are gone’ to emphasize the idea that there are no longer buffalo herds roaming the prairie. Buffalo are now endangered.”

Onomatopoeia Examples:

from “At the Flick of a Switch”
Swish goes the washing machine,
Grrrr goes the grater,
Ping goes the microwave,
Pdpp the percolator,

“The poet uses the onomatopoeias (swish, grr, ping, pdpp) help the reader imagine what the different household machines sound like. The poet wants the reader to be able to ‘hear’ the noises in their head.”
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.
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.
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.¹

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!"
<table>
<thead>
<tr>
<th><strong>Feature &amp; Definition</strong></th>
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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.
Splish Splash Splosh

Splittering, pattering, Wittering, nattering,
Tumbling, bumbling,
  Rain comes thundering, Splish splash splosh,

Crashing, splashing, Gurgling, plunging,
Down from the clouds In one big rush,

Storm clouds bellowing Running over everything,
Crashes of thunder Bring down more,

Tittering, bittering, Flittering, scuttering,
Rain comes shuddering, Everyone soaking,
Splish splash splosh.
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.
A Punctuation Story
By Rebecca Kai Dotlich | Art by Carin Berger

Wake up!
An exclamation starts your day,
steers the way to a comma
that lets you pause,
then directs you like a dash—
swift, straight—but wait—
the quiet ellipses
signal something more . . .
like compass needles
pointing to shore . . .
N, S, E, or West?

Finally, you stop on a sleepy spot,
when you come to a small period—a dot.
Once again you sail away to the island End of Day,
where sky is a scribble of charted sparks—
with “goodnight”
cuddled in quotation marks.

(Punctuation is the best!)
Lesson 4

Figurative Language
Lesson Overview: 5.8A
Text: “The Circle and the Poles” (Included in the Handouts)
Approach: Interactive Read Aloud & Minilesson
Focus: Similes, Metaphors, Figurative Expressions, and Personification

BEFORE THE LESSON
1. Create the Figurative Language in Poetry Anchor Chart. Leave the Examples columns and the “Why did the Poet do it?” columns blank with the poetry examples cut out and ready to attach to the chart.

2. Preview this video. It is 2:41, and it has some fun examples of similes and metaphors. If you have time, it would be a great introduction for those 2 types of figurative language.
https://www.youtube.com/watch?v=JcEV_3009gM

Interactive Read Aloud “The Circle and the Poles”
1. Introduce Text. “Today, we are going to read the poem ‘The Circle and the Poles.’ 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: Figurative Language in Poetry
1. Say: “Today, we are going to learn about the different types of Figurative Language in Poetry and how poets use it to emphasize ideas in their poems. 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 Examples from the handouts to explain and discuss the definition of similes. Model visualizing Big Bully Joe compared to a grizzly bear on a sticky note and stick it beside the example on the Anchor Chart. Also, model thinking aloud about “Why did the Poet do it?” and adding it to the Anchor Chart.
3. Use the Examples from the handouts to explain and discuss the definition of metaphors. Have students turn and talk and sketch what they visualized using the poet’s language on a sticky note or in their Reader’s Notebook. Also, model thinking aloud about “Why the Poet did it?” and adding it to the Anchor Chart.
4. Use the Examples from the handouts to explain and discuss the definition of figurative expressions. Have students turn and talk and sketch what they visualized using the poet’s language on a sticky note or in their Reader’s Notebook. Have students also discuss why the poet uses figurative
expressions in poetry and model the thinking from the Examples handout on the Anchor Chart.

5. Use the Examples from the handouts to explain and discuss the definition of personifications. Have students turn and talk and sketch what they visualized using the poet’s language on a sticky note or in their Reader’s Notebook. Have students also discuss why the poet uses personifications in poetry and model the thinking from the Examples handout on the Anchor Chart.

*In order to prepare students for poetry on STAAR, use the language in the last column for your modeling.*

**Independent Practice:**
- Divide your class into groups (you will only be using 4 poems for this activity, so adjust the number of copies for this activity as necessary).
- Give each group one of the poems: “Big Bully Joe,” “Long Trip,” “Walk Lightly,” and “Mother of Movement.”
- Have students use the Poetry Reading Strategies Anchor Chart to read the poem with their group and complete each step of the Poetry Reading Strategies in their Reader’s Notebook.
- Each poem also includes a response question. Students should answer this on a sticky note or in their Reader’s Notebook.

**Group Share:** Have students return from their group work to discuss their poems, any figurative language they found and the meaning, and the theme (or message) of each poem. 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.
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>Why did the poet use it?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Simile</strong></td>
<td><strong>Big Bully Joe</strong> is a kid I know who’s as mean as a grizzly bear.</td>
<td>The poet uses this figurative language to emphasize how MEAN the speaker really feels Big Bully Joe really is.</td>
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<tr>
<td>- comparison of 2 unlike objects</td>
<td>He’s tall and he’s strong.</td>
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<tr>
<td>using “<strong>like</strong>” or “<strong>as</strong>”</td>
<td>We just don’t get along.</td>
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<td></td>
<td>There’s not one thing in common we share.</td>
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<td></td>
<td>From “Big Bully Joe”</td>
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<tr>
<td><strong>Metaphor</strong></td>
<td>The sea is a <strong>wilderness</strong> of waves.</td>
<td>The poet compares the sea to a wilderness of waves to emphasize how there is no beginning or end to the waves, like looking at the wilderness or a desert.</td>
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<tr>
<td>- a direct comparison of unlike things</td>
<td>A <strong>desert</strong> of water.</td>
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<tr>
<td></td>
<td>From “Long Trip”</td>
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<tr>
<td><strong>Figurative Expression</strong></td>
<td>But the South Pole interrupted them.</td>
<td>The poet uses the figurative expression to emphasize that the other speakers in the poem are just casually talking with no real point to their conversation.</td>
</tr>
<tr>
<td>- expression that has a figurative meaning</td>
<td>“While you two <strong>shoot the breeze</strong>. I should mention that I’m getting Slightly warmer by degrees.”</td>
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<td></td>
<td>From “The CIRCLE and the POLES”</td>
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<tr>
<td><strong>Personification</strong></td>
<td>Some rivers rush to the sea.</td>
<td>The poet wants the reader to visualize the Everglades as a lazy river that flows slowly.</td>
</tr>
<tr>
<td>- gives human characteristics to inanimate objects</td>
<td>They push and tumble and fall.</td>
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<td>But the Everglades is a river with no hurry in her at all.</td>
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<td>Soaking the cypress that grows so tall;</td>
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<td></td>
<td>From “Some Rivers”</td>
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</table>
## 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>Why did the poet use it?</th>
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<tbody>
<tr>
<td><strong>Simile</strong></td>
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<td>- comparison of 2</td>
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<td><strong>Metaphor</strong></td>
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Simile Examples:

**Big Bully Joe** is a kid I know who’s as mean as a grizzly bear.

He’s tall and he’s strong.

We just don’t get along.

There’s not one thing in common we share.

From “Big Bully Joe”

The poet uses this figurative language to emphasize how MEAN the speaker really feels Big Bully Joe really is.

Metaphor Examples:

The sea is a wilderness of waves,

A desert of water.

From “Long Trip”

The poet compares the sea to a wilderness of waves to emphasize how there is no beginning or end to the waves, like looking at the wilderness or a desert.

Figurative Expression Examples:

But the South Pole interrupted them.

“While you two shoot the breeze,

I should mention that I’m getting Slightly warmer by degrees.”

From “The CIRCLE and the POLES”

The poet uses the figurative expression to emphasize that the other speakers in the poem are just casually talking with no real point to their conversation.

Personification Examples:

Some rivers rush to the sea.

They push and tumble and fall.

But the Everglades is a river with no hurry in her at all.

Soaking the cypress that grows so tall;

From “Some Rivers”

The poet wants the reader to visualize the Everglades as a lazy river that flows slowly.
Response Question: Reread the last stanza. What idea is the poet conveying by his use of language in that stanza?

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.
**Big Bully Joe**

by Arden Davidson

Big Bully Joe is a kid I know
who’s as mean as a grizzly bear.
He’s tall and he’s strong.
We just don’t get along.
There’s not one thing in common we share.

When a baby’s diaper falls off,
you know Joe took out the pins.
Joe likes to torture little ones
that’s how he gets his grins.

When there’s gum in someone’s hair,
you know it’s Joe who blew the bubble.
When the teacher shouts “who did this?”
you know Big Joe’s in big trouble.

When a food does not agree with Joe
he argues till he wins.
He likes to fight.
He also likes to kick dogs in their shins.

He calls out horrid names
to kids just doing their own thing.
If he saw an injured bird,
he’d likely break it’s other wing.

Response Question: Reread the 4th stanza.
What type of figurative language does the poet use in lines 1 and 2?

The poet uses the figurative expression “all in the end” in the last stanza to emphasize --

Big Bully Joe
is a kid I know
who doesn’t have one single friend.
But I heard Kelly Mayer
put a tack on his chair.
Guess he’ll pay for it all in the end!
Response Question: The poet uses the metaphor, “Segregation is a stubborn old mule, but Rosa stands firm, too.” What does the poet mean by using this figurative expression? Later in the poem, the poet refers back to the “mule.” What idea is the poet conveying by the use of the figurative language?

The Mother of the Movement
(for Rosa Parks)
by Carole Boston Weatherford

The sewing machine hums as Rosa hems a ball gown; last task before quitting time. Downtown twinkles with Christmas lights. She boards the bus, takes the first rear seat and sighs, hoping she can stay put. Segregation is a stubborn old mule, but Rosa stands firm, too. This ride home, she is not budging for Jim Crow, not giving up her seat to any white man; law or no law. Facing handcuffs, Rosa slides her small hands out of a woolen muff, wraps her slim fingers around a plow, and gives that mule a slap. In the soil of her heart, the movement takes root, seeds of change blossom, then bear fruit.
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.
Lesson 5

Sensory Details, Imagery, and Visualizing in Poetry

Lesson Overview: 5.8A, 5.8/Fig.19D

Text: “The Giant Jam Sandwich” (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.

2. Note: Students will want to write, “I hear the wasps,” “I smell the jam,” “I can see the loaf of bread.” These are incorrect examples of Sensory Language. The poet’s (or author’s) exact language is what caused the reader’s sense(s) to notice the detail, so the EXACT language is what students (and the teacher) should record as an example of Sensory Language.

Interactive Read Aloud “The Giant Jam Sandwich”

1. Introduce Text. “Today, we are going to read the poem ‘The Giant Jam Sandwich.’ 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 Giant Jam Sandwich” 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. Say: “What are our five senses?” (sight, taste, touch, smell, and hear) “Often poets use language in such a way that they want to appeal to one or more of the reader’s senses. This is called Sensory Language. This is what gives us the ability to get that ‘movie’ going in our head, or visualization.” *NOTE: Most poems will NOT have Sensory Details that appeal to ALL senses! It is okay to have blank boxes!*

3. Using “The Giant Jam Sandwich,” reread stanzas 1-3. Model choosing examples of sensory details and recording them on the Sensory Language in Poetry Anchor Chart. *examples are included in the handouts*

4. Using “The Giant Jam Sandwich,” reread stanza 3-6. Have students Turn and Talk about examples of sensory details and record them on the Sensory Language in Poetry Anchor Chart. *examples are included in the handouts*
5. Using “The Giant Jam Sandwich,” reread the remaining stanzas as needed. Have students make note of examples of sensory details on sticky notes and record them on the Sensory Language in Poetry Anchor Chart. Keep in mind that students will need a copy of the poem in order to record the poet’s exact language on their sticky note. *examples are included in the handouts*

6. Read the excerpt of the poem “Give Me Normal” to your students (on the Sensory Language in Poetry Anchor Chart). Discuss the use of the poet’s language in the excerpt. Discuss what a “stovepipe hat,” “black patent leather shoes,” and other examples of imagery from the excerpt would look like. *DO NOT READ THE ENTIRE POEM (“Give Me Normal”); it is used in another lesson!* 

7. Have students sketch a visualization on a sticky note when you reread the excerpt, and/or model how to use the language the poet included to sketch a visualization.

**Independent Practice:**
- Divide your class into partners or groups.
- Give each group the poem “The Mother of Movement.”
- Have students use the Poetry Reading Strategies Anchor Chart to read the poem with their group.
- Students should complete the Sensory Language in Poetry Chart in their groups using “The Mother of Movement.”

**Group Share:** Have students return from their group work to discuss their poems, any sensory details they found and the meaning, share their visualizations, and the theme (or message) of the poem. 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.
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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Imagery & Visualization
Sensory Language in Poetry *WITH ANSWERS*

**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.

### Hear
- “dived and hummed and buzzed”
- “the gentlemen cheered, the ladies squealed”
- “it swelled inside till the windows shook.”
- “slap and slam!”
- “six flying machines whirred and wheeled”
- “the sky was humming!”
- “the other slice came down – kersplat!”

### Sight
- “fat bald pate”
- “the dough was left to rise till the loaf was a mountain in shape and size!”
- “they spread it up with a flap and flutter”
- “all four million wasps were coming!”

### Touch
- “now thump it! bump it! bang it about!”
- “it was piping hot when they took it out”

### Taste
- “they smelled that jam”

### Smell

### Feelings/Emotion

---

**Imagery & Visualization**

From **Give Me Normal** by Kalli Dakos

Ms. Roys met us
On the first day of school,
With a yellow stovepipe hat
On her head,
A skirt that stuck out
As if there were wires
Underneath it,
And black patent leather shoes
Like I wore in kindergarten.

She was waving
A bright yellow streamer,
And she yelled,
“Happy New Year, Penny!”
As I walked
Into her classroom.

---

Model using the poet’s language to draw what you visualized.

**OR**

Have students draw what they visualized on sticky notes and stick them to the Anchor Chart.
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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Imagery & Visualization
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,
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 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.
Ms. Roys met us
On the first day of school,
With a yellow stovepipe hat
On her head,
A skirt that stuck out
As if there were wires
Underneath it,
And black patent leather shoes
Like I wore in kindergarten.

She was waving
A bright yellow streamer,
And she yelled,
"Happy New Year, Penny!"
As I walked
Into her classroom.

"This is not normal,"
I thought to myself,
And sat down at
A bright red table.

Right over my head
Were dozens
Of giant inflated hands
Hanging from the ceiling.

Jennie leaned over
And whispered to me,
"She looks like something
Out of a fairy tale,
And what's with
All these hands?"

I started to bite
The nail on my baby finger.
Fairy tales, hanging hands,
And school
Don't go together
In my book.

by Kalli Dakos

Give me
Normal and regular
In a classroom
And I'm happy.
You can even give me
Boring,
As long as I know
What to expect.

But,
Don't give me
A fairy princess
In a Dr. Seuss hat,
Wearing kindergarten shoes,
In a class
With giant inflatable hands
On the first day of school.

That worries me.
That makes me bite my nails.
The Mother of the Movement
(for Rosa Parks)
by Carole Boston Weatherford

The sewing machine hums as Rosa hems
a ball gown; last task before quitting time.
Downtown twinkles with Christmas lights.
She boards the bus, takes the first rear seat
and sighs, hoping she can stay put.
Segregation is a stubborn old mule,
but Rosa stands firm, too. This ride home,
she is not budging for Jim Crow,
not giving up her seat to any white man;
law or no law. Facing handcuffs, Rosa slides
her small hands out of a woolen muff,
wraps her slim fingers around a plow,
and gives that mule a slap. In the soil
of her heart, the movement takes root,
seeds of change blossom, then bear fruit.
<table>
<thead>
<tr>
<th>Lesson</th>
<th>TEKS &amp; Objective/Product</th>
<th>Procedure</th>
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</table>
| 6      | TEKS: 5.4/Fig. 19E  
Obj: We will summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts.  
Product: I will summarize and paraphrase texts in ways that maintain meaning and logical order in a poem by identifying the speaker. | Focus: Speaker of a Poem  
Whole Group Poem(s): “Writers” and “The Invisible Beast”  
Independent Poem(s): “The World’s Dirtiest Man,” “Mother of Movement,” “Big Bully Joe,” and “The Circle and the Poles”  
Approach: Interactive Read Aloud/Minilesson  
Resources/Materials:  
• Who is the Speaker? Anchor Chart |
| 7      | TEKS: 5.4A, 5.8A, 5.4/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  
Whole Group Poem(s):  
Independent Poem(s): “If I Built a Village”  
Approach: Independent Application  
Resources/Materials:  
• Poetry Reading Strategies Anchor Chart |
| 8      | TEKS: 5.4A, 5.8A, 5.4/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  
Whole Group Poem(s):  
Independent Poem(s): “Give Me Normal”  
Approach: Independent Application  
Resources/Materials:  
• Poetry Reading Strategies Anchor Chart |
| 9      | TEKS: 5.4A, 5.8A, 5.4/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: Bridging Genre: Poetry  
Whole Group Poem(s): “Crabby Old Woman”  
Independent Poem(s): “Crabby Old Woman”  
Approach: Minilesson  
Resources/Materials:  
• Sound Effects Anchor Chart  
• Figurative Language Anchor Chart  
• Sensory Language Anchor Chart  
• Speaker of a Poem Anchor Chart  
• Poetry Reading Strategies Anchor Chart |
| 10     | TEKS: 5.4A, 5.8A, 5.4/Fig. 19A-E  
Obj: | Focus: REVIEW AND RETEACH  
Whole Group Poem(s):  
Independent Poem(s):  
Approach:  
Resources/Materials: |
Lesson 6

**Speaker of the Poem**

**Lesson Overview:** 5.4/Fig.19E

**Text:** “Writers” (Included in the Handouts)

**Approach:** Interactive Read Aloud & Minilesson

**Focus:** Identifying the Speaker of the Poem

**BEFORE THE LESSON**

1. Create the **Speaker of the Poem Anchor Chart**. Fill in the Titles, but leave the rest of the chart blank.

2. **Note:** The speaker is the voice or “persona” of a poem. One should not assume that the poet is the speaker, because the poet may be writing from a perspective entirely different from his own, even with the voice of another gender, race or species, or even of a material object. The reader or listener must do more than just hear the voice of the poem to identify the speaker. It is important to examine the other elements of the poem, such as the situation, structure, descriptive details, figurative language and rhythms to help determine the speaker’s identity.

**Interactive Read Aloud “Writers”**

1. **Introduce Text.** “Today, we are going to read the poem ‘Writers.’ 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 “Writers” under the document camera, project it on your SmartBoard, or give every student a copy of the poem to model each strategy.

**Minilesson: Speaker of the Poem**

1. Say: “When we read poetry, good readers think about who is speaking in the poem. If we do not understand who is the speaker of the poem, it is going to be very difficult for us to really understand the meaning of poems we read.”

2. Discuss the definition you wrote on the Anchor Chart. Say, “Most of the time, we have to read the poem, reread the poem and think about the language in the poem, the setting, the situation, and any other text evidence the poet included to help you figure out who the speaker is.”

3. Using the poems “**Darkness is My Friend**” and “**A Word to the Wise,**” you will need to model identifying text evidence to help you infer the speaker’s identity in both poems and record it on the Anchor Chart. Also, construct an explanation of who the speaker is and record it in the last column.

4. Using the poem “**The Invisible Beast,**” ask students to turn and talk about the text evidence that helps them infer the speaker’s identity in the poem and record it on the Anchor Chart. Also, have them turn and talk and come up with an explanation of whom the speaker is and record it in the last column.
5. Using the poem “Writers,” ask students to turn and talk about the text evidence that helps them infer the speaker’s identity in the poem and record it on the Anchor Chart. Also, have them turn and talk and come up with an explanation of whom the speaker is and record it in the last column.

**Independent Practice:**
- Divide your class into partners or groups.
- Give each group a set of the poems “The Dirtiest Man in the World,” “The Mother of Movement,” “Big Bully Joe,” and “The Circles and the Poles.”
- Have students use the Poetry Reading Strategies Anchor Chart to read the poem with their group.
- Students should complete the **Who is the Speaker of the Poem?** chart with their group in their Reader’s Notebook or on a distributed copy of the chart.

![Who is the Speaker of the Poem? chart](image)

**Group Share:** Have students return from their group to discuss the poems and their descriptions of the speakers. 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.
The **speaker** is the voice or persona of a poem. It is usually **NOT** the poet. Sometimes, the poet may be writing from the perspective of another **gender**, **race**, **species**, or even from that of a **material object**.

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

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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 <em>We</em> are those who rustle and whisper, In the dark I too am a shadow</td>
<td>The speaker is a small creature that comes out at night that seems to be preyed upon. He feels unsafe in the daylight, but comforted by the shadows and darkness. It could be a mouse, or other small animal.</td>
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<tr>
<td>“A Word to the Wise”</td>
<td>I hatched from an egg so I smell with <em>my</em> tongue <em>I’m</em> covered with scales I roll up in a coil</td>
<td>a snake</td>
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<tr>
<td>“The Invisible Beast”</td>
<td>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.</td>
<td>Someone who is scared of things and might imagine scary creatures. He seems to be walking through a park, imagining a beast behind him.</td>
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</table>
| “Writers” | But I think people beat hummingbirds every time. But *I’d* rather write about *me* and Emily and stuff like that. And, 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. | The speaker is Emily’s good friend, but she (or he) never reveals his/her name or identity. He/She values Emily’s friendship greatly. We also have evidence that he/she fights with her mother a lot. Might be the poet???
### WHO IS THE “SPEAKER” OF THE POEM?

The **speaker** is the voice or persona of a poem. It is usually **NOT** the poet. Sometimes, the poet may be writing from the perspective of another **gender**, **race**, **species**, or even from that of a **material object**.

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

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</tr>
</thead>
<tbody>
<tr>
<td>“Darkness is My Friend”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“A Word to the Wise”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The Invisible Beast”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Writers”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**WHO IS THE “SPEAKER” OF THE POEM?**

The **speaker** is the voice or persona of a poem. It is usually **NOT** the poet. Sometimes, the poet may be writing from the perspective of another **gender**, **race**, **species**, or even from that of a **material object**.

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

<table>
<thead>
<tr>
<th>Title of the Poem</th>
<th>Text Evidence</th>
<th>Who is the Speaker?</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The Dirtiest Man in the World”</td>
<td></td>
<td></td>
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<tr>
<td>“The Mother of Movement”</td>
<td></td>
<td></td>
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<tr>
<td>“Big Bully Joe”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The Circle and the Poles”</td>
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<td></td>
</tr>
</tbody>
</table>
Emily writes of poetic things
Like crocuses and hummingbirds’ wings,
But I think people beat hummingbirds every time.

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.
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.
Lesson 7

Analyzing Poetry

Lesson Overview: 5.4A, 5.8A, 5.4/Fig. 19A-E
Text: “If I Built a Village” (Included in the Handouts)
Approach: Independent Application
Focus: Analyzing Poetry

BEFORE THE LESSON

1. **Note:** Lessons 7 & 8 are the independent application of Analyzing Poetry. There is an instructional strategy included in the Independent Practice, also.
2. **Display and refer to the Poetry Reading Strategies Anchor Chart.**

**Independent Practice:**
- Divide your class into partners or groups, or have them complete the application activity independently.
- Give each student/group a copy of the poem “If I Built a Village.”
- 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.
One Question, One Comment, Last Word

• Also, have students create a question and a comment about “If I Built a Village.”
• Line students up in random rows of 5-10 students.
• In the rows, each student (one at a time) presents his/her question and comment.
• The next person in the row must answer the question, respond or add value to the comment, and present his/her own question or comment.

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.
# Analyzing Poetry

## Reading Strategy

<table>
<thead>
<tr>
<th>1. Preview the Poem:</th>
<th>2. Read Poem Aloud Several Times.</th>
</tr>
</thead>
<tbody>
<tr>
<td>- titles</td>
<td>- rhyme scheme</td>
</tr>
<tr>
<td>- stanzas</td>
<td>- rhythm</td>
</tr>
<tr>
<td>- number of lines</td>
<td>- overall sound</td>
</tr>
<tr>
<td>- ending punctuation</td>
<td>- any other sound effects</td>
</tr>
<tr>
<td></td>
<td>(onomatopoeias or alliterations)</td>
</tr>
</tbody>
</table>

**Response**

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Draw a box around any onomatopoeias or alliterations you see and write down WHY the poet did it.</td>
</tr>
</tbody>
</table>
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
Lesson 8

Analyzing Poetry

Lesson Overview: 5.4A, 5.8A, 5.4/Fig. 19A-E
Text: “Give Me Normal” (Included in the Handouts)
Approach: Independent Application
Focus: Analyzing Poetry

BEFORE THE LESSON

3. **Note:** Lessons 7 & 8 are the independent application of Analyzing Poetry. There is an instructional strategy included in the Independent Practice, also.

4. Display and refer to the **Poetry Reading Strategies Anchor Chart**.

Independent Practice:

- Divide your class into partners or groups, or have them complete the application activity independently.
- Give each student/group a copy of the poem “Give Me Normal.”
- 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.
**Stage It (Dramatic Adaptation)**

Group students if they were working independently to complete the analysis.

- Assign groups of students a stanza or two (depending on how many groups you have) of “Give Me Normal.”
- Instruct students to create a scene of their assigned part of the poem to recreate the mood, tone, emotion, action, and/or characters from their part. The group must also write a script for a narrator to read; the narrator can be a student in the group or you (the teacher) could read the narration. The narration needs to describe what is happening in their “freeze frame” scene.

**Group Share:** Allow each group to “perform” in the order of their parts from the poem.

**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.
## Analyzing Poetry

<table>
<thead>
<tr>
<th>Reading Strategy</th>
<th>Response</th>
</tr>
</thead>
</table>
| 6. Preview the Poem:  
- titles  
- stanzas  
- number of lines  
- ending punctuation | Anything unusual? What and why? |
| 7. Read Poem Aloud Several Times.  
- rhyme scheme  
- rhythm  
- overall sound  
- any other sound effects (onomatopoeias or alliterations) | Is there a rhyme scheme?  
If so, label it.  
Draw a box around any onomatopoeias or alliterations you see and write down WHY the poet did it. |
| 8. Visualize the Images.  
- figurative language  
- sensory details  
- imagery | Underline and identify all types of figurative language.  
Circle sensory details.  
Choose a part of the poem where the poet used imagery and draw what you visualized. |
- words or phrases that stand out  
- repeated words/phrases  
- unknown words/phrases | If there are words/phrases that stand out, write a quick response of WHY.  
If anything was repeated, why did author repeat those words/phrases?  
Clarify and infer the meaning of any unknown words and phrases you find. Write the inferred meaning. |
| 10. Evaluate the Poem’s Theme.  
- identify the speaker  
- message the poet is trying to send or help you understand | Write a description or the speaker.  
What message (theme) is the poet trying to help you understand?  
Does it relate to your life in any way? Explain. |
Ms. Roys met us
On the first day of school,
With a yellow stovepipe hat
On her head,
A skirt that stuck out
As if there were wires
Underneath it,
And black patent leather shoes
Like I wore in kindergarten.

She was waving
A bright yellow streamer,
And she yelled,
"Happy New Year, Penny!"
As I walked
Into her classroom.

"This is not normal,"
I thought to myself,
And sat down at
A bright red table.

Right over my head
Were dozens
Of giant inflated hands
Hanging from the ceiling.

Jennie leaned over
And whispered to me,
'She looks like something
Out of a fairy tale,
And what's with
All these hands?'

I started to bite
The nail on my baby finger.
Fairy tales, hanging hands,
And school
Don't go together
In my book.

by Kalli Dakos
Lesson 9

Bridging: Genre—Poetry
Lesson Overview: 5.4, 5.4A, 5.4/Fig. 19D, E, 5.8A
Text: “Crabby Old Woman” by Anonymous
Approach: Minilesson

BEFORE THE LESSON

1. Read the selection that is included as a handout at the end of this lesson Crabby Old Woman. 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 Crabby Old Woman. 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 Crabby Old Woman 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 Crabby Old Woman included in the handouts, assign each group of students a 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 answer. They should also identify which choice is the:
   - WORST
   - DISTRACTOR
   - CLOSE answer choice that some students might think was correct if they didn’t read the question correctly
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.

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

1. Figurative Language Anchor Chart  Answer: D
2. Sound Effects Anchor Chart  Answer: B
3. Who is the Speaker? Anchor Chart  Answer: B
4. Poetry Reading Strategies OR Inferring Anchor Chart (from another Block)  Answer: C
5. Figurative Language 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**.
What do you see, nurses,
What do you see?
What are you thinking
   When you're looking at me?

A crabby old woman
   Not very wise,
   Uncertain of habit*,
   With faraway eyes?

Who dribbles her food
   And makes no reply,
   When you say in a loud voice,
   "I do wish you'd try!"

Who seems not to notice
   The things that you do,
   And forever is losing
   A sock or a shoe?

Who, resisting or not,
   Lets you do as you will,
   With bathing and feeding,
   The long day to fill?

Is that what you're thinking?
   Is that what you see?
Then open your eyes, nurse,
   You're not looking at me.

I'll tell you who I am
   As I sit here so still,
As I do at your bidding,
   As I eat at your will.

I'm a small child of ten
   With a father and mother,
Brothers and sisters
Who love one another.

A young girl of sixteen
With wings on her feet

Dreaming that soon now
A lover she'll meet.

A bride soon at twenty,
My heart gives a leap,
Remembering the vows

That I promised to keep.

At twenty-five now,
I have young of my own,
Who need me to guide
And keep them a home.

A woman of thirty
My young now grown fast,
Bound to each other
With ties that should last.

At forty, all my children
Have grown and are gone,
But my husband's beside me
To see I don't mourn

At fifty once more,
Babies play round my knee,

Again we know children,
My loved one and me.

Dark days are upon me,
My husband is dead,
I look at the future,

I shudder with dread.

For my young are all rearing
Young of their own,
And have little time
for the mother they've known.

I'm now an old woman
And nature is cruel;
'Tis jest to make old age
    Look like a fool.

The body, it crumbles,

Grace and vigor depart,
There is now a stone
    Where I once had a heart.

But inside this old carcass*
    A young girl still dwells,

And now and again,
    My battered heart swells.

I remember the joys,
    I remember the pain,
And I'm loving and living

Life over again.

I think of the years
    All too few, come too fast,
And accept the stark reality
    That nothing can last.

Now I sit quietly
    All the day long
The strength to live
    Will soon be all gone

So open your eyes, people,

While I still breathe
Open your eyes, people,
    Open and see!

Not a crabby old woman; Look
    closer....see, ME!!

* habit - behavior
* carcass - body
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 either DISTRACTORS or CLOSE. Label those as well.
4. Finally, choose the BEST answer choice!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

1. Read these lines from the poem.

   There is now a stone
   Where I once had a heart.

The poet uses the figurative expression above to emphasize that the speaker -

   A has had a heart attack.
   B feels no emotion in her old age.
   C enjoys getting older.
   D feels depressed about physically aging.
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 either DISTRACTORS or CLOSE. Label those as well.
4. Finally, choose the BEST answer choice!!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

2 Read these lines from the first stanza.

What do you see, nurses,
What do you see?
What are you thinking
When you’re looking
at me?

The repetition in these lines emphasizes the idea that the speaker -

A is asking the nurses many questions
B believes the nurses only see her as a crabby old woman
C wonders if anyone has noticed she has grown very old
D thinks no one pays attention to her needs
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 either DISTRACTORS or CLOSE. Label those as well.
4. Finally, choose the BEST answer choice!!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

3 This poem is mostly about a speaker who -

A thinks too much about the future
B wants people to see who she really is
C is dying and keeps thinking of her past
D hates the life she’s led
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 either DISTRACTORS or CLOSE. Label those as well.
4. Finally, choose the BEST answer choice!!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

4  The reader can tell from lines 29 through 32 that when the speaker was 10 years old –

A  she couldn’t find her socks
B  she was mourning her dying father
C  she got along well with her family
D  she dreamed of getting married
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 either DISTRACTORS or CLOSE. Label those as well.
4. Finally, choose the BEST answer choice!!!
5. Be prepared to share and EXPLAIN your thinking with the class. 😊

Read these lines from the poem.

So open your eyes, people,
While I still breathe...
Not a crabby old woman;
Look closer...see, ME!!

What is the poet most likely suggesting in these lines?

A  the woman is desperate for someone to acknowledge her life while there’s still time
B  the woman decides not to be unhappy anymore and be grateful for the time she’s had
C  the woman wishes her family would come see her more often
D  the woman feels she will die soon because she cannot breathe well