This unit is currently under Pilot and Review. Please note revisions will be done August 2016
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## Resource Materials

See Separate Packet
Abstract

In the third grade Unit 5, Reading Poetry, students read a variety of poetry which includes a wide range of poetic devices.

In the first concept, Readers Discover the Elements of Poetry; readers learn strategies that help them determine the form, length, structure, style and mood of a poem. Students will ask, “What kind of poem am I reading?” They will see that a poem may tell a story, give an opinion, ask a question, or come from various genres. They will use their exploration of poetry to think about how poets play with words, structure and sound to create meaning. Readers will learn to notice the craft moves of poets including rhyme, rhythm, repetition, imagery and use strategies to understand how these literary devices impact the poem’s main idea.

In the second concept, Readers Fit Text Together to Understand Poetry; readers use their knowledge of the way poetry is written to think about how all the pieces or stanzas fit together to share the poet’s message. Readers will reread to think about how the first stanza fits with the next as they proceed through a poem. Readers will use the poet’s words to piece together the big ideas of the poem and learn that every poem has a theme.

In the third concept, Readers Use Poetry to Think about Life; readers learn strategies for reflecting on the poet’s message in relation to the reader’s own life. Readers will learn to connect with and carry lines of poetry with them. Readers will hold onto valuable life messages learn from the poems they have read by learning lines of poetry by heart that will be shared at a poetry reading unit celebration.

The building of these concepts and the students’ proficiency of strategy use hinges on teachers utilizing; read aloud with accountable talk, mini-lessons, guided reading and strategy groups, one on one conferences, and partner conferences.
Reading Unit of Study
Third Grade: Reading and Interpreting Poetry, Unit 5

Background Information

Plan to read aloud numerous and varied types of poetry across the unit of study. Poetry that is persuasive, narrative, silly, serious, free verse, rhyming – think about reading poems aloud that can be used to demonstrate the teaching throughout the unit mini-lessons. Anthologies of poetry and web based resources are noted in the read aloud section on page 10. Read aloud with accountable talk is occurring daily in support of all poetry reading comprehension work. Continue to read aloud demonstrating the way in which proficient readers weave multiple strategies together as they move through a poem, to understand each stanza and how the stanza’s all fit together. The hope is that readers will have experienced multiple titles and types throughout this poetry unit during read aloud with accountable talk. Teachers may decide to choose some of the read aloud poems based on titles suggested in this unit, known classics or teacher favorites, as well, as readers’ reading levels and interests. Poems of varied lengths, authors and types will support the unit of study.

Teachers may want to consider moving reading partnerships into reading clubs by joining two partnerships together that are at similar reading levels. This unit will work with partnerships or clubs. However, reading clubs will allow readers additional time for strengthening listening and speaking strategies and thinking about differing perspectives. Poetry, unlike chapter book reading, will allow students to uncover a poet’s message in a single reading or after a couple rereads and therefore push readers to think deeply with others each day during the club or partnership meetings. Teachers can help elevate listening and speaking strategies through the use of poetry reading for the simple fact that most of what students will read is quite short in length. This shortened text can be a huge asset to classrooms choosing to move this work into reading clubs.

Before implementation of session 1 conduct the pre-assessment task outlined in the materials resource packet of unit 5. Then begin the unit with a class inquiry by allowing 2-3 days for reading aloud poetry with a focus on what can be noticed and named in the way of poet’s craft - followed by students reading poetry to notice and name characteristics of poetry as exploration and pre-assessment. Talk to students about what they notice about the poems they read. Listen to partnerships or reading clubs list what the poetry is made up of in the way of writer’s craft. This will allow teachers to read numerous poems before session 1, compare and contrast numerous poems before session 1 and influence and encourage students to do the same. Teachers should create an anchor chart based on teacher’s noticing as well as the noticing from readers. A sample anchor chart “Poetry is...” can be found in the unit 5 resource packet.

Assessment is always ongoing. Opportunities to see reader’s thinking in light of the objectives of the unit will come in the form of listening to the talk of readers during read aloud with accountable talk, partnerships, and conferences. Furthermore, reader’s thinking will be evidenced through flags, personal jots, and the class jot lot. Take the time to listen to a reader read aloud if there is daily concern from lack of transference of the teaching point, lack of understanding or if there is uncertainty about appropriate reading level. The unit is clearly targeted on comprehension strategies and therefore, strategies for assessing comprehension will be put into play from start to finish. There is a suggested pre and post assessment task outlined in the Materials Resource Packet for unit 5.

One way to utilize text resources for this unit would be the creation of packets of poetry copied from numerous resources and anthologies. This may be especially necessary if teachers are limited in the amount of poetry they have access to. This unit calls on students to understand the genre and therefore a variety of poems with differing lengths, tones, structures, literary devices, and themes is important. An alternate organization of resources might include table top crates of anthologies of poetry and photocopied poems readers would share. Crates could be rotated each week. Plan to rotate poems students have access to at least once a week throughout the unit so that readers are constantly challenged with various text.

Readers will continue to also shop for, read and log narrative just right text. Many classroom teachers will allocate minutes for reading poetry related to the mini-lesson and minutes allocated to reading narrative or informational text. This is in an effort to help readers maintain and progress in narrative and informational reading levels, pace and rate while at the same time teaching poetry reading strategies. The minutes for reading poetry can increase as students learn more strategies for the close reading of poetry and interpretation. In summary, student’s book bins or bags could hold poetry of different types, narrative text and informational text for choice reading with all reading documented on their reading log.

Not necessary but a possibility – guide students to independent reading books that likely feature poetic and literary devices like imagery, figurative language and symbolism. Roald Dahl, Kate Dicamillo, Beverly Cleary, Jacqueline Woodson, Sharon Creech, Gary Soto and others are known for their use of poetic and literary devices within children’s literature. The unit of study suggests the read aloud Love That Dog by Sharon Creech. A short story written through poems about a boy named Jack; his poetry, dog and teacher. There are five-six poems at the back of Love that Dog that could be used for read aloud with accountable talk during the inquiry phase of the unit. Teachers should plan to alternate the reading of various poems with the reading of Love That Dog over the course of the unit. Teachers can also go back to previous read alouds to notice and name poetic craft. Each Kindness, Because of Winn Dixie and even Bink and Gollie use figurative language, repetition, imagery, and symbolism.

Small group instruction will be a necessary component to the structures within the workshop. Find and share poems during small group shared reading, guided reading and strategy groups. When working through the string of sessions on literary devices, main idea and theme teachers will find small group instruction a powerful tool for helping students gain proficiency with these skills.
Reading Unit of Study
Third Grade: Reading and Interpreting Poetry, Unit 5
The unit of study ends with a poetry reading where each child has chosen a poem close to their heart to recite or read with the fluency matching their interpretation of the poem. Teachers will want to read the entire unit and think about how they will organize resources, students and implement the celebration before jumping into the teaching.

Resources and Materials Needed

- See Resource Packet Unit 5

<table>
<thead>
<tr>
<th>Fountas and Pinnell Levels</th>
<th>DRA Levels</th>
<th>Number of Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-C level readers</td>
<td>A-4</td>
<td>10-15 books</td>
</tr>
<tr>
<td>D-K level readers</td>
<td>6-20</td>
<td>6-10+ books</td>
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<tr>
<td>L-N level readers</td>
<td>24-30</td>
<td>5-8 books, chapter, poetry, and favorites</td>
</tr>
<tr>
<td>O-Q level readers</td>
<td>34+</td>
<td>2 chapter books, poetry, and favorites</td>
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<tr>
<td>R-T</td>
<td>40</td>
<td>2 chapter books, poetry, and favorites</td>
</tr>
<tr>
<td>U-W</td>
<td>50-60</td>
<td>2 chapter books, poetry, and favorites</td>
</tr>
<tr>
<td>X-Z</td>
<td>70-80</td>
<td>2 chapter books, poetry, and favorites</td>
</tr>
</tbody>
</table>

- Third grade readers from a school where Reading Workshop is aligned K-3 will have many routines and procedures in place on the first day of school. Teachers will want to establish the routines and procedures quickly for shopping, which should be done outside of the reading workshop block of time (before or after lunch, library day, before the AM bell, after the PM bell, during snack, or when students are finished with a test or an assignment are suggested times). An anchor chart can help remind readers of this procedure.

RESEARCH ON READING RATE: The rate at which readers read matters. If a reader reads Level M text (Magic Tree House) at 100/WPM they will only need two 30 minute reading sessions to complete one book. If they read closer to 200/WPM they will read one Level M book in one 30 minute session. Dependent on reading rate, these readers would complete either 2.5 books in a five day week or 5 books across the 5 day week, respectively. Help readers set goals based on their reading rate to progress through many books. Reading logs help show reading rate, set goals, and show goals met over time.

<table>
<thead>
<tr>
<th>GRADE</th>
<th>WPM</th>
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<tr>
<td>1</td>
<td>60-90</td>
<td>6</td>
<td>195-200</td>
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<td>2</td>
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<tr>
<td>5</td>
<td>170-195</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Level</th>
<th>Approximate # of Words</th>
<th>Reading Rate</th>
<th># of Minutes per Book</th>
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<tbody>
<tr>
<td>Horrible Harry</td>
<td>L</td>
<td>4500</td>
<td>100 WPM/200 WPM</td>
<td>45 Min/25Min</td>
</tr>
<tr>
<td>Magic Tree House</td>
<td>M</td>
<td>6000</td>
<td>100WPM/200 WPM</td>
<td>60 Min/30 Min</td>
</tr>
<tr>
<td>Stone Fox</td>
<td>P</td>
<td>12000</td>
<td>100 WPM/200 WPM</td>
<td>4 Hrs/2 Hrs</td>
</tr>
<tr>
<td>Hundred Penny Box</td>
<td>Q</td>
<td>6000</td>
<td>100 WPM/200 WPM</td>
<td>60 Min/30 Min</td>
</tr>
<tr>
<td>Hatchet</td>
<td>R</td>
<td>50000</td>
<td>100 WPM/200 WPM</td>
<td>8 Hrs/4 Hrs</td>
</tr>
<tr>
<td>Missing May</td>
<td>W</td>
<td>24500</td>
<td>100 WPM/200 WPM</td>
<td>4 Hrs/ 2 Hrs</td>
</tr>
</tbody>
</table>

Allington (2000)
*These are suggestions based on practices utilized by workshop teachers, which meet objectives outlined by the Common Core Standards. Teachers should organize as they see fit, given their resources.
Teaching Resources

- Gallon-size plastic bag for every reader
- Poetry text matching leveled reading range of reader (expository, narrative and hybrid)
- Pens or pencils for readers, stored in bags
- Post-its/sticky notes stored in bags
- Readers Notebooks—composition or spiral
- Pocket Folders—hold logs, book list, conference notes etc.
- Abundance of chart paper
- Abundance of assorted colors and sizes of paper for individual or small group charts
- Abundance of post-it/sticky notes in all kinds of shapes and sizes
- Easel
- Meeting area
- Markers

Professional Resources


None of the suggested poem titles in these lessons are needed if you have titles that match the suggested genre and characteristics. In other words, there are thousands of poems that would work during demonstrations and throughout your mini-lesson. The titles in these lessons are all suggestions to help you make choices beyond our recommendations.
Why a Script?

The following unit has been written in script form to help guide and support teachers in implementing effective reading instruction; routines, procedures, strategies and specific instructional vocabulary. In other words, the script serves as a “reading coach” for teachers. Teachers, whether new to the teaching profession or new to reading workshop, or new to some common core standards, may benefit from having detailed lesson plans. The goal is that in time teachers will no longer need a script per se because they will have had time to study and gain procedural knowledge for many of the common core units of study. Also, many teachers feel a script serves as a guide for guest/substitute teachers or student teachers. Please view these scripts as a framework from which to work – rewrite, revise, and reshape them to fit your teaching style, your students, and your needs.

Additional lesson information:

Balanced Literacy Program (BLP) - A Balanced Literacy Program which is necessary to support literacy acquisition includes: reading and writing workshop, word study, read-aloud with accountable talk, small group, shared reading and writing, and interactive writing. Teachers should make every effort to include all components of a balanced literacy program into their language arts block. **Reading and Writing workshop are only one part of a balanced literacy program.** The MAISA unit framework is based on a workshop approach. Therefore, teachers will also need to include the other components to support student learning.

**Mini-lesson** - A mini-lesson is a short (5-10 minute) focused lesson where the teacher directly instructs on a skill, strategy or habit students will need to use in independent work. A mini-lesson has a set architecture.

**Independent Reading and Conferring** - Following the mini-lesson, students will be sent off to read independently. During independent reading time teachers will confer with individuals or small groups of students.

**Mid-workshop Teaching Point** –
The purpose of a mid-workshop teaching point is to speak to the whole class, often halfway into the work time. Teachers may relay an observation from a conference, extend or reinforce the teaching point, highlight a particular example of good work, or steer children around a peer problem. Add or modify mid-workshop teaching points based on students’ needs.

**Partnership Work**-
Partnership work is an essential component of the reading workshop structure. In addition to private reading, partnerships allow time each day for students to read and talk together, as well as provide support for stamina. Each session includes suggestions for possible partnership work. Add or modify based on students’ needs.

**Share Component** –
Each lesson includes a possible share option. Teachers may modify based on students’ needs. Other share options may include: follow-up on a mini-lesson to reinforce and/or clarify the teaching point; problem solve to build community; review to recall prior learning and build repertoire of strategies; preview tomorrow’s mini lesson; or celebrate learning via the work of a few students or partner/whole class share (source: Teachers College Reading and Writing Project).
Overview of Sessions – Teaching and Learning Points

Alter this unit based on students’ needs, resources available, and your teaching style. Add and subtract according to what works for you and your students.

**Concept I:** Readers discover the elements of poetry.
- **Session 1:** Readers read and reread poetry paying attention to the poem’s characteristics.
- **Session 2:** Readers notice the rhyme and rhythm of a poem.
- **Session 3:** Readers pause to notice literary devices.
- **Session 4:** Readers notice the poem’s mood by paying attention to the words and feelings.
- **Session 5:** Readers determine the main idea of a poem.
- **Session 6:** Readers use all their strategies to determine the meaning of unfamiliar words in poetry.

**Concept II:** Readers fit text together to understand poetry
- **Session 7:** Readers fit each stanza together by asking, “How does this part fit with this next part?”
- **Session 8:** Readers think about how all the pieces fit together to determine a poem’s big ideas.
- **Session 9:** Readers fit the words of the poet together to create mental images.
- **Session 10:** Readers pay attention to the last lines of the poem to determine the poet’s message.
- **Session 11:** Readers use the ideas and images of a poem to determine the theme.
- **Session 12:** Readers compare and contrast the themes in poetry

**Concept III:** Readers use poetry to think about life
- **Session 13:** Readers are reflective about life after reading a poem.
- **Session 14:** Readers connect with and carry lines of poetry with them throughout their life.
- **Session 15:** Readers carry the messages from poetry into the reading of other texts.
- **Session 16:** Readers hold onto valuable life messages by knowing lines of poetry by heart.
- **Session 17:** Readers celebrate by sharing the poetry that will stay close to their heart.
Reading Unit of Study
Third Grade: Reading and Interpreting Poetry, Unit 5
Routines and Rituals: Building a Community of Independent Readers

Reading workshops are structured in predictable, consistent ways so that the infrastructure of any one workshop is almost the same throughout the year and throughout a child’s elementary school experience (Calkins, 2005). One means of developing a community of independent readers is to implement routines and rituals that are consistent within and across grade levels.

A few lessons in each launching unit are devoted to the management of a reading classroom. However, depending on student need and experience, additional lessons on management may be needed. Also, it is assumed that many of these routines and rituals go across curricular areas so they will be addressed and taught throughout the school day and not just in reading workshop. This shift in focus allows more mini lessons to be devoted to supporting students in cycling through the reading process and acquiring a toolbox of reading strategies.

The following are a collection of routines and rituals teachers may want to review. Select based on students’ needs.

Routines
- Opening Routine
- Mini-Lessons
- Sending children off to work
- Independent work time
- Closing Routine or Share
- Partnerships

Opening Routine – Beginning Each Day’s Reading Instruction
- Meeting area/ Room arrangement
- Signal for students to meet for reading workshop
- What to bring to meeting area
- Partnerships at meeting area

Mini-lessons – The Fuel for Continued Growth
- Student expectations as they participate in a mini lesson
- Partnership guidelines
- How students sit during a mini-lesson and share

Sending Children Off to Work – Transition from Mini-lesson to Work Time
- Expectation to “go off” and get started working
- Dismissal options

Independent Work Time – Students Working on their Own
- Assigned reading spots
- Getting started
- Students work initially without teacher guidance and/or conference
- Nature of Children’s Work – Reading focus
- Role of Mini-lesson
- Conversations in Reading Workshop: productive talk, silent reading time & whole-class intervals for partnership talks
- Signal for noise volume
- Mid-Workshop Teaching Point
- Flexible reading groups (strategy or guided reading)
- Teacher conferences
- Productivity – early in the year, later in the year (expectations)
- What to do if you need assistance – Example: “Three before me” (Students must ask three students before asking the teacher.)
Routines and Rituals: Building a Community of Independent Readers, Continued

Closing Routine – Managing the Share Session
- Signal to meet
- Share session at meeting Area
- Celebration of Growth

Partnership Routine – Being an Effective Partner
It is recommended that several mid-workshop teaching points focus on teaching students how to build effective partnerships.
- Turning and Talking – discussing something with a partner per teacher’s guidance
- Who goes first?
- Compliments can be helpful when they are specific
- Constructive suggestions – people can be sensitive about their work, so it’s best to ask questions or give suggestions in a gentle way
- One helpful way to listen (or read) a partner’s work is to see if everything is clear and makes sense
- How partners can help us when we are stuck
- Effective questions to ask partners
- If your partner has a suggestion, it may be worth trying (value the input/role of partnerships)
- Appropriate times to meet with your partner, where to meet with your partner, why to meet with your partner
Read Aloud with Accountable Talk (Interactive Read Aloud)

Read-aloud with accountable talk is a critical component of a balanced literacy program. The purpose of read-aloud with accountable talk is to model the work that readers do to comprehend books and to nurture ideas and theories about stories, characters and text. During this interactive demonstration, the teacher has purposely selected text and flagged pages with the intention to teach a specific skill or strategy. The teacher is reading so children can concentrate on using strategies for comprehension and having accountable conversation about the text. Students are asked to engage with the text by responding to one another or through jotting notes about their thinking. The teacher scaffolds children with the kinds of conversation they are expected to have with their partner during independent and partner reading. This demonstration foreshadows the reading work that will be done in future mini-lessons and units of study. In other words, what is practiced and demonstrated in mini lesson should have been modeled and practiced in read aloud before becoming mini lesson content.

Since read-aloud is done outside of Readers Workshop the following planning continuum provides teachers with a map to possible foci within read-aloud. This planning continuum aims to support teachers with upcoming strategies that will be taught in mini-lessons and future units of study.

Suggested Books for Read Aloud and Mini Lesson Use:
Poetry text is necessary for read aloud with accountable talk. Teachers will want to vary choices and topics but include poetry of various lengths, topics, styles and genre. Cross-curricular text and topics may be suitable throughout this unit. The criteria for choosing poetry read aloud texts to support the unit of study should include:

- Poems with various literary devices [See Poetry Glossary in Materials Resource Packet]
- Poems of varied length
- Poems from contemporary poets as well as poets from the past
- Poems with obvious main ideas
- Poems which require close reading and interpretation
- Poems with themes and issues related to student interest
- Poems with varied topics

These criteria and suggested text can be used to choose alternative text throughout the unit based on teacher/school resources.

Text in BOLD print is referenced in mini lessons throughout the unit to serve as examples. Some selections list below may be found in simple internet searches.

Book Anthologies of Poetry

- **Dog Songs** by Mary Oliver
  o “Her Grave” by Mary Oliver

- **All the Small Poems and Fourteen More** by Valerie Worth
  o “Clock” by Valerie Worth
  o “Cow” by Valerie Worth
  o “Chairs” by Valerie Worth
  o “Sun” by Valerie Worth

- **Where the Sidewalk Ends** by Shel Silverstein
  o “Ickle Me, Pickle Me, Tickle Me Too” by Shel Silverstein
  o “Acrobats” by Shel Silverstein

- **Honey I Love** by Eloise Greenfield
  o “I Look Pretty” by Eloise Greenfield

- **Poems to Learn by Heart** by Caroline Kennedy
  o “It Couldn’t Be Done” by Edgar Albert Guest
  o “Dust of Snow” by Robert Frost
  o “The Snow Man” by Wallace Stevens
  o “If” by Rudyard Kipling
  o “The Dream Keeper” by Langston Hughes
  o “How to Paint A Donkey” by Naomi Shihab Nye
  o “Don’t Worry if Your Job Is Small”
Reading Unit of Study
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- Hailstones and Halibut Bones by Mary O’Neil

Poetry for Young People Anthologies published by Sterling Publishing Co. [www.sterlingpublishing.com/kids]
- Robert Frost
  - “Dust of Snow” by Robert Frost
  - “A Time to Talk” by Robert Frost
- Edgar Allen Poe
- Carl Sandburg
- Emily Dickinson
- Robert Stevenson

Online Resources
- [www.poemhunter.com](http://www.poemhunter.com)
  - Valentine for Ernest Mann by Naomi Shihab Nye
  - “Dust of Snow” by Robert Frost
  - “The Snow Man” by Wallace Stevens
  - “It Couldn’t Be Done” by Edgar Albert Guest
  - “If” by Rudyard Kipling
  - “The Dream Keeper” by Langston Hughes
  - “A Time to Talk” by Robert Frost
- [www.poets.org](http://www.poets.org)
- [www.poetryfoundation.org/](http://www.poetryfoundation.org/)

Picture Books
- Each Kindness by Jacqueline Woodson

Short Chapter Books (50-100 pages)
- Love that Dog by Sharon Creech
  - “The Apple” by S.C. Rigg
  - “Street Music” by Arnold
### Reading Aloud and Reading Workshop Focuses Across the Year

<table>
<thead>
<tr>
<th>Unit of Study</th>
<th>January</th>
<th>February/March</th>
<th>April/May</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Read Aloud Books</strong></td>
<td><strong>Poetry Text:</strong> Understanding expository, narrative and hybrid poetry text</td>
<td><strong>Readers Interpret Poetry</strong></td>
<td><strong>Reading/Research</strong></td>
</tr>
<tr>
<td></td>
<td>Utilize nonfiction expository, narrative poetry and hybrid poetry</td>
<td>Utilize free verse poetry. Turn to poetry expository, narrative nonfiction and hybrid nonfiction final week</td>
<td>Utilize a variety of text and resources to research a class shared topic connected to science or social studies</td>
</tr>
<tr>
<td><strong>Read Aloud Focus (Each suggestion may build across days)</strong></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>• Text with short sections of information or short in length (Start to finish no more than 2 week read)</td>
<td>• Short free verse poetry</td>
<td>• Text with short sections of information or short in length (Start to finish no more than 2 week read)</td>
</tr>
<tr>
<td></td>
<td>• Expository text with varied text structures (descriptive, sequential, comparison, cause and effect)</td>
<td>• Expository and narrative poetry</td>
<td>• Expository text with varied text structures (descriptive, sequential, comparison, cause and effect)</td>
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<td></td>
<td>• Expository poetry text containing varied text features (see Text Feature Chart in resource packet)</td>
<td>• Poems with big ideas, lessons and themes relatable to readers</td>
<td>• Expository poetry text containing varied text features (see Text Feature Chart in resource packet)</td>
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<td>• Expository, narrative poetry and hybrid information texts on topics, people, events of interest to age and experience of readers and touching on current issues</td>
<td>• Poems with figurative and sensory language</td>
<td>• Expository, narrative poetry and hybrid information texts on topics, people, events of interest to age and experience of readers and touching on science or social studies issues.</td>
</tr>
<tr>
<td></td>
<td>• Text with big ideas and lessons relatable to reader based on age/experiences</td>
<td>• Poems with line breaks and stanzas</td>
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<td></td>
<td>• Narrative poetry text about people with motivations, actions, failures, and success</td>
<td>• Poems with obvious point of view</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Poetry text with an obvious point of view</td>
<td>• Anthologies of poetry Suggestion: All the Small Poems and Fourteen More by Valerie Worth, Poems to Learn by Heart by Caroline Kennedy, Brown Honey in Broomwheat Tea by Joyce Carol Thomas, Honey I Love You by Eloise Greenfield.</td>
<td></td>
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<tr>
<td></td>
<td>• Books like Cheetahs (True Books) by Ann O. Squire, The Moon Seems to Change by Franklyn M. Branley, White Owl, Barn Owl by Nicola Davis, The Right to Learn: Malala Yousafzai's Story, by Rebecca Langston-George</td>
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<td>• Readers do a lot of thinking about the title and subtitles before they begin reading by previewing.</td>
<td>• Readers envision using imagery, making a mental movie as they read.</td>
<td>• Readers gather and scan their text in preparation for research</td>
</tr>
<tr>
<td></td>
<td>• Readers make predictions based on titles, sub-titles, text features what the text will be</td>
<td>• Readers connect parts of poems to add to their mental movies.</td>
<td>• Readers walk through texts thinking about how the text is organized.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Readers use imagery and sensory language to</td>
<td>• Readers read quickly to get a broad view of</td>
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<table>
<thead>
<tr>
<th>and books</th>
<th>about or tell.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Readers summarize small parts of reading before moving on – fitting in new information.</td>
<td>• Readers use what they know from their life’s experiences to envision with detail.</td>
</tr>
<tr>
<td>• Readers become experts on topics-teaching others the information.</td>
<td>• Readers expect the poetry to make sense and pause to think when meaning breaks down.</td>
</tr>
<tr>
<td>• Readers talk to others to slow them down their thinking about a topic.</td>
<td>• Readers keep track of how much time passes in a poem.</td>
</tr>
<tr>
<td>• Readers ask, “I wonder why?” “Did you notice?” “What else can I add to these ideas?”</td>
<td>• Readers keep track of characters, setting and events in poetry.</td>
</tr>
<tr>
<td>• Readers know that reading narrative poetry text is like reading a story.</td>
<td>• Readers use line breaks, stanzas and punctuation to read poetry aloud.</td>
</tr>
<tr>
<td>• Just as readers get to know characters in books, readers of poetry text get to know the topic-Seeing the topic like the main character or the real person (biography) like a character.</td>
<td>• Readers problem solve tricky parts by looking for clues in the poem.</td>
</tr>
<tr>
<td>• Readers compare information learned across multiple texts.</td>
<td>• Readers use figurative language to make sense of the poem.</td>
</tr>
<tr>
<td>• Readers notice the way text is organized to help them understand topics (Compare/Contrast, descriptive etc.)</td>
<td>• Readers distinguish the point of view of the poet from their point of view.</td>
</tr>
<tr>
<td>envision details.</td>
<td>• Readers identify the feelings and mood of a poem.</td>
</tr>
<tr>
<td>• Readers use a poem’s feelings to think about themes.</td>
<td>• Readers change their voice as they interrupt the poems mood and tone.</td>
</tr>
<tr>
<td>• Readers know that poets are intentional about every word.</td>
<td>• Readers summarize the central message of the poem.</td>
</tr>
<tr>
<td>• Readers notice the rhythm in poetry.</td>
<td>• Readers support their ideas with details from the text.</td>
</tr>
<tr>
<td>• Readers share the reading of poetry with others.</td>
<td>• Readers use notes to keep track of all they are learning (timeline, jots, index card, map).</td>
</tr>
<tr>
<td>• Readers compare and contrast themes within poems.</td>
<td>• Readers note the big ideas in text.</td>
</tr>
<tr>
<td>• Readers compare and contrast the ideas across text.</td>
<td>• Readers note when words and topics are repeated across text.</td>
</tr>
<tr>
<td>• Readers note when words and topics are repeated across text.</td>
<td>• Readers read notes to keep track of all they are learning (timeline, jots, index card, map).</td>
</tr>
<tr>
<td>• Readers jot on post-its and keep reading looking for what is important.</td>
<td>• Readers decide on a topic to study by choosing a subtopic.</td>
</tr>
<tr>
<td>• Readers use notes to keep track of all they are learning (timeline, jots, index card, map).</td>
<td>• Readers read like researchers collecting information from different sources.</td>
</tr>
<tr>
<td>• Readers make connections between new information and prior knowledge. (What do I already know about this topic and what do I want to know?)</td>
<td>• Readers share the responsibility of note-taking.</td>
</tr>
<tr>
<td>• Readers collect facts that answer research questions.</td>
<td>• Readers collect facts that answer research questions.</td>
</tr>
<tr>
<td>• Readers use the boxes and bullets structure to organize information.</td>
<td>• Readers use the boxes and bullets structure to organize information.</td>
</tr>
<tr>
<td>• Readers share what they have researched to teach others.</td>
<td>• Readers share what they have researched to teach others.</td>
</tr>
<tr>
<td>• Readers find information on a topic from two sources and fit the information together.</td>
<td>• Readers find information on a topic from two sources and fit the information together.</td>
</tr>
<tr>
<td>• Readers present information learned across text on a topic.</td>
<td>• Readers present information learned across text on a topic.</td>
</tr>
</tbody>
</table>
### Reading Unit of Study
#### Third Grade: Reading and Interpreting Poetry, Unit 5

| 1. Readers pay attention to the most important details by considering the plot of the narrative information. |
| 2. Readers use pictures in their minds to help make sense of confusing parts or words. |
| 3. Readers make sense of narrative poetry text by stringing together facts and thinking about the big idea that holds them together. |
| 4. Readers use multiple strategies to understand hybrid poetry text. |
| 5. Readers determine importance recognizing main ideas and supporting details. |
| 6. Readers pull all the information together in order to synthesize the author’s big ideas, lessons and perspectives. |

| 1. Readers read like a detective growing ideas about what lessons the characters teach. |
| 2. Reading like a detective readers watch for recurring details to say what the author wants the reader to notice, which helps understand the character more deeply. Example: closed suitcase, cage, rash...taken together what do they say about the character |
| 3. Readers use the lessons characters teach to think about author’s message and themes. |
| 4. Readers grow many ideas about characters vs. one idea. |
Lesson Plan

### Session 1

**Concept**
Readers discover the elements of poetry.

**Teaching Point**
Readers read and reread poetry paying attention to the poem’s characteristics.

---

**Materials**

- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]

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**Tips**

- Numerous poems have been read aloud and students have had 2-3 days to explore poetry before this session.
- Plan to enlarge poems used within the minilesson and share time for readers to view as they are read.
- Teachers need to consider poetry resources when deciding how much time will be allocated for the reading of poetry vs. “just right” text students have shopped for. The more poetry students have access to the more time they can spend reading poetry. Readers will continue to make “just right” book choices, log their poetry and fictional reading, and apply skill and strategy from previous lessons when reading poetry text or fictional text.
- The poetry used in minilessons is short. Throughout this unit bringing the poetry into the lesson as unheard or unread text will not impact keeping the lesson short. However, the poems could also be read aloud in read aloud with accountable talk with greater focus on understanding the poems entirely.
- Alternate read aloud with accountable talk with poetry of various genres, styles, forms and the short novel written in prose Love That Dog by Sharon Creech. Explain to readers that many authors have written stories through the use of poetry and that poetic language lives in many of the texts you have read aloud and that they read as well.

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**Connection**

- Readers, a few days ago we began a new unit of study where we have been tapping into our prior knowledge to uncover what it is we know about poetry.
- You already know readers read with strength and focus in fictional text and informational text…but they also read with strength and focus in poetry.
- One way to begin strong poetry reading is to use your rereading strategy throughout a poem to notice and name what the poet has crafted.
- So, today I want to show you how readers read and reread poetry paying attention to the poem’s characteristics.

---

**Teach**

- I chose to come back to the poem “A Valentine for Ernest Mann”. Naomi Shihab Nye is one of my favorite poets and I love this poem.
- Watch me as I preview the text before I read by noticing text features or characteristics to tap my prior knowledge. You will have an opportunity to do this work, too within your own poems so really watch how I am previewing and thinking, using the text characteristics before actually reading the sections of text.
- Demonstrate how you prepare to read the poem. Preview text features/characteristics: Title, poets name, number of stanzas, statements about how the poem is longer or shorter than other poems you’ve read, noticing people talking – quotation marks, “oh yes, I remember a little story in here”. Appear natural in your behavior to scanning the text thoughtfully with purpose to understand a little about what the poem is
## Reading Unit of Study

### Third Grade: Reading and Interpreting Poetry, Unit 5

<table>
<thead>
<tr>
<th>Made up of.</th>
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</thead>
<tbody>
<tr>
<td>• Demonstrate how you read with a focused mind, but stop to reread and notice what the poet has done with their craft.</td>
</tr>
<tr>
<td>• Read first stanza. Reread and notice craft of poet. *Readers, did you hear how I read and then stopped and reread so that I could notice what the poet had crafted... I said, “Oh, I am noticing this poet has compared poems to tacos...she has said you can’t order a poem like you order tacos. It is making me think about how I already know poetry uses images and little stories. Here the poet has me envisioning how I order tacos at Taco Bell and how ordering a poem is nothing like that!</td>
</tr>
<tr>
<td>• I didn’t read the entire poem before I decided to reread and stop to think about what the poet had done, did I? I was merely, taking a walk through the text, noticing all of the text characteristics, reading a bit and then thinking about what I already knew about poetry from our exploration.</td>
</tr>
</tbody>
</table>

### Active Engagement

| Have students refer to the class chart Ways Readers Read Poetry with Power and add today’s teaching point. |
| Now readers I want you to read the second stanza to yourself and then turn and talk to your partner about what you notice as compared to other poems you or I have read so far. Use your prior knowledge and our anchor chart “Poetry is” to notice and name some of this poem’s characteristics. |

### Link

| Readers, today you will do just as I have done in your own reading. You will take the time to preview your new poetry text. I want you to be strong readers who think about the content of the text before diving in and reading it so that you will truly understand. |
| As you preview, jot a quick note that you can share with your partner that tells a little about the prior knowledge you uncovered having noticed a particular text characteristic. |
| For example, I could place a post it here on the third stanza that simply says “short story” ...our work is slowed today...reading and rereading the same poem to give us time to preview and think about our prior knowledge and what we notice about our poems characteristics. |
| Preview your poetry with power today! Read and reread to uncover poetic characteristics. I will be reading your jots and listening to your talk with partners/clubs in order to add more to our “Poetry is” chart. |

### Mid-Workshop Teaching Point

| Showcase a couple readers who have jotted and flagged parts of text and indicated thinking of prior knowledge. |

### Partnerships

| Partners are taking turns today, touring each other through their poetry by rereading the poem and pointing out text characteristics and sharing prior knowledge. |

### After-the-Workshop Share

| Readers, we do not just preview and then read and reread our poetry by noticing the text characteristics. We also read and reread trying to make sense of what the poet is REALLY saying through their words. |
| I want us to practice this. Watch me as I preview, think about what I know, and then make a prediction about what I think this stanza is about. |
| Demonstrate read, reread, think, and predict using a stanza of Valentine for Ernest Mann. |
| Ask readers to do the same work with the teaching poem, Valentine for Ernest Mann or one from their own collection. |
| Now, share your thinking with your partner. |
| Add Share teaching point to anchor chart Ways Poetry Readers Read with Power. |
Lesson Plan

Session 2
Concept Readers discover the elements of Poetry
Teaching Point Readers notice the rhyme and rhythm of a poem

Materials
- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- “Ickle Me, Pickle Me, Tickle Me Too” by Shel Silverstein, Where the Sidewalk Ends
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]

Tips
- Most readers will think of rhyme when they think of poetry. This session should move quickly or could be eliminated if teachers observed that the majority of readers could pick our rhyme during the inquiry/exploration. Or teachers may only want to focus on rhythm. Throughout the unit teachers will want to make sure numerous poems are shared that do not include rhyme throughout and are free verse in structure.

Connection
- Readers, something you may already know is that people who work hard at something generally are more successful than others who decide not to work quite as hard.
- I want us to be the kinds of readers who are willing to work really hard to be successful poetry readers.
- One way we can work hard when reading poetry is by taking extra time think about what we are noticing in the poetry we read. I’m thinking about the poem Valentine for Ernest Mann and I am realizing that most people think of rhyme when you talk of poetry and yet Valentine for Ernest Mann does not contain a bit of rhyme. So I am noticing some poems rhyme and others do not.
- Today I want to show you how readers notice the rhyme and rhythm of a poem.

Teach
- Today I want to show you how a reader of poetry will notice the rhyme and rhythm of a poem.
- I have chosen another of my favorites! This is from Shel Silverstein – The poem is titled “Ickle Me, Pickle Me, Tickle Me Too” Just the title alone has rhyme, doesn’t it. Rhyme is when the first letter of the word changes but the rest of the word stays with the same sound “ickle” makes the rhyme in the title.
- I want you to listen as I read and reread and notice rhyme and rhythm. Rhythm is the beat the poem creates – just like a song has rhythm or a beat…so does a poem at times.
- Read the first stanza, Stop to notice rhyme and rhythm.
- Read the second stanza and do the same. Reread the first and second stanza and tap your hand on your lap as you read showing the rhythm of the poem.

Active Engagement
- Readers, now I want you to read the third and fourth stanza with your partner, quietly together. See if you can point out the rhyme and the find the rhythm. I’ll be watching for tapping hands as you read.
- Listen into readers as they reading and tap.

Link
- Readers, today see if you can locate rhyme and rhythm in a poem from your collection. Many poems use rhyme but many poems do not. It is a known characteristic of poet’s craft but it is not always used. The same goes with the use of rhythm. Sometimes, rhythm is really easy to hear in your ear, like today…but other times it is much harder to find or it is not part of the poem. Plan to flag a poem should you find rhyme and rhythm…but also look for other known characteristics as you read.

Mid-Workshop Teaching Point
- Showcase the work coming from students’ reading. Hold up poems and post-its showing the thinking and noticing from their work.
### Reading Unit of Study
**Third Grade: Reading and Interpreting Poetry, Unit 5**

<table>
<thead>
<tr>
<th>Partnerships</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Remind readers to reread their poems to their partners or clubs and share their noticings.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>After-the-Workshop Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Readers, you will be reading a lot of poetry text across this unit of study and really for the rest of your life. Did you know that people read poetry at really important times in their life? Maybe at their wedding or the birth of their child and even at the funeral of a loved one. Poetry has a way of saying a lot about an idea with very few words. I had my sister-in-law read a poem about love at my wedding...and I was recently asked to read a poem at a friend’s wedding.</td>
</tr>
<tr>
<td>• Poetry usually tries to say something important but other times, especially for children it can just be silly...like “ickle me, pickle me”.</td>
</tr>
<tr>
<td>• It will be important that you use strategies each and every time you plan to step into poetry reading.</td>
</tr>
<tr>
<td>• Knowing the characteristics of poetry will help you find the purpose for reading it. You can ask...Is it a poem to deeply understand and interrupt? Or is it a poem to read and reread for happiness and joy – much like listening to a song?</td>
</tr>
<tr>
<td>• Add share teaching point to Readers read poetry with power – by knowing different purposes for reading poems</td>
</tr>
</tbody>
</table>
## Lesson Plan

### Session 3

**Concept**  
Readers discover the elements of poetry

**Teaching Point**  
Readers pause to notice literacy devices.

### Materials

- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- “The Apple” by S.C. Rigg and “Street Music” by Arnold Adoff, Love That Dog, see poems Mrs. Stechberry uses at the back of the book or another concrete poem
- “I Look Pretty” by Eloise Greenfield from Honey I Love
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

### Tips

- It is assumed that teachers will add teaching points to the “Ways Poetry Readers Read with Power” (Resource Packet) anchor chart over time. Use moments in mini-lesson, independent reading, mid-workshop teaching, partnerships, or share to add the language used from each mini-lesson.
- This is one lesson with the use of the glossary with the intention to introduce the bulk of the glossary in conferences and small groups. Teachers may also decide to conduct a second lesson in noticing literary devices and use a poem that showcases different devices than were showcased in this session.
- Encourage readers to look for literary devices in everything they are reading with their poetry glossary as a guide.

### Connection

- Readers, there is so much to notice inside a poem.
- Today I want to hand out a Poetry Glossary to help us learn new literary devices that poets use.
- Today I also want to teach you that readers pause to notice literacy devices.

### Teach

- A literary devise is actually a special effect a writer uses in their writing. A poet might use rhyme or rhythm and these are special effects or literary devices. But poets use many special effects or literary devices. Some are listed for us on our Poetry Glossary.
- I am going to read a poem and I want you to watch as I read and then reread stopping to notice and name the special effects or literacy devices the poet has used in this poem.
- When I am finished with the demonstration I will have you do the same work with one of my poems.
- Read and show “The Apple” and the Poetry Glossary. Notice aloud that it is a concrete poem, uses repetition, imagery, free verse and blank verse from the Poetry Glossary

### Active Engagement

- This is hard work. Now you will try this with your partner.
- Enlarge “I Look Pretty”
- Read the poem aloud and then ask partners to reread and use their Poetry Glossary to notice and name the literary devices used throughout the poem – rhyme, Rhythm, imagery
- Coach and listen in nudging reader to think about the main idea of the poem, ask – “What is this poem actually about?”

### Link

- Readers, today you will look for the literary devices that have been crafted into your poetry. Use your post-its to jot a note when you find them. You will reread your poetry to your partner/club and show them what literary devices you found.

### Mid-Workshop

- Showcase the work coming from students’ notes. Hold up poems with jots listing the literary devices.
### Teaching Point

| Partnerships | • Ask readers to share their poems and notes and talk about how the work of looking for literary devices in poetry worked for them. |

| After-the-Workshop Share | • **Readers, you might be reading a poem and think** – “wow, that’s a cool way to say something about winter” or “Gosh, I never thought about a paperclip like that before!” – Poets have a way of looking at the world that helps them use words in ways others might not. They look closely, they compare, and they use literary devices or special effects to make our minds really see, or hear, or taste that imagery.  
• **As we continue to read poetry it will be important to pull out our Poetry Glossary each day so that we can notice the way the poets have crafted their language. These special effects or literary devices help the poet share their message.** |
Lesson Plan

Session 4

Concept Readers discover the elements of poetry

Teaching Point Readers notice the poems mood by paying attention to words and feelings.

Materials
- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- “The Apple” by S.C. Rigg and “Street Music” by Arnold Adoff, Love That Dog, see poems Mrs. Stechberry uses at the back of the book or another concrete poem
- “Her Grave” by Mary Oliver from Dog Song, page 23
- “Acrobats” by Shel Silverstein from Where the Sidewalk Ends
- “Clock” by Valerie Worth from All the Small Poems and Fourteen More
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

Tips
- Have students bring the poetry they are reading to the meeting area.

Connection
- Readers, I want us to think about the work we did yesterday. Yesterday, we were asking ourselves to think about literary devices or the special effects poets use.
- Yesterday we learned that often the literary devices help us see what the poet is really trying to say.
- Today we are going to work more on noticing literary devices in our poetry.
- Today I want to teach you that readers notice the poems mood by paying attention to words and feelings.

Teach
- I feel like so many of the poems I have read aloud so far have a happy mood. “Ickle Me Pickle Me, Tickle Me too” had words and rhyme that made the poem silly and funny. Let’s look at that poem.
- Enlarge poem. Point out words and literary devices that make the mood of the poem silly and happy “went for a ride in a shoe” “Hooray” “what fun” “It’s time we flew” the rhyme and rhythm add to the happy mood, too.
- Enlarge “The Apple” notice and name what makes the mood happy or joyful. Repetition of happy words, juicy, crunchy, yum. The shape.
- But not all the poems have had a happy mood. Enlarge “Street Music”. Notice and name the literary devices that make the mood of the poem annoying – “grinding, slamming, clash, screeching” are words chosen for their strong imagery of loud or annoying sounds... “battle blasts ASSAULTING my ears”. Explain how assaulting is like the same a beating –
- The mood of the poem is annoying.
- We can find the mood of the poem by paying attention to the words the poet has used and what those words make us feel. The words in the poem street music make me feel annoyed...therefore I say the mood of the poem is annoyed.

Active Engagement
- Now I want you to pull out one of the poems you have been reading. Reread it. Notice the words the poet has used and also notice the feelings you get as you read those words. What mood does your poem have when you pay attention to the words and the feelings you get from those words?
- Coach and talk with readers.

Link
- Readers, today, as you read your poetry, you are previewing, you are predicting and you are looking for how your poems are structured and what literary devices are used within your poems.
Today we learned that poems have a mood. We find the mood by paying attention to the words and feelings we get from the poem. You can post the mood of the poem you have read on a post-it note, along with other literary devices you are noticing. You know a lot about the characteristics that make up poetry and now you need to use all that you know to notice, name and jot your findings.

<table>
<thead>
<tr>
<th>Mid-Workshop Teaching Point</th>
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</thead>
<tbody>
<tr>
<td>Share some of the work you see from students.</td>
</tr>
<tr>
<td>Add the teaching point to the “Readers read poetry with Power” chart</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Partnerships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remind partners of all the topics they can talk about by pointing out the teaching points listed on the anchor chart.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>After-the-Workshop Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Readers, as I was watching your partnership talks today, I realized that you could use help with poetry is actually meant to be read aloud to others. This means that I must read the poetry fluently, as the poet intended. This might require that you read and reread your poems numerous times so that the poems sound fluent and phrased with rhythm if necessary. The reading of a poem is “song-like”...it should be like music to my ears.</td>
</tr>
<tr>
<td>Listen to how I read the poem “Acrobats” by Shel Silverstein – remember though that I have practiced this poem many, many, times. Make your voice swing through the verse as the poet intended until the last line.</td>
</tr>
<tr>
<td>Now, listen to how I read aloud the poem “Clock”. This poem is about a clock. The poem only has two words per line. I’m thinking about the topic or main idea of this poem as I read...I’m thinking about a “Clock”.</td>
</tr>
<tr>
<td>Read the poem as the poet intended with short choppy lines – like the ticking of a clock</td>
</tr>
<tr>
<td>Readers as you reread your poems to your partners make sure you are thinking about what necessary strategies will be useful to make your poem fluent when is read aloud.</td>
</tr>
<tr>
<td>Poetry is meant to be read aloud fluently.</td>
</tr>
</tbody>
</table>
Lesson Plan

Session 5
Concept: Readers discover the elements of poetry
Teaching Point: Readers determine the main idea of a poem

Materials
- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- Notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- “The Apple” by S.C. Rigg and “Street Music” by Arnold Adoff, Love That Dog, see poems Mrs. Stechberry uses at the back of the book or another concrete poem
- “Her Grave” by Mary Oliver from Dog Song, page 23
- “Acrobats” by Shel Silverstein from Where the Sidewalk Ends
- “Clock” by Valerie Worth from All the Small Poems and Fourteen More
- “Cow” by Valerie Worth from All the Small Poems and Fourteen More
- “I Look Pretty” by Eloise Greenfield from Honey, I love
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

Tips
- Read aloud “If” by Rudyard Kipling (www.poemhunter.com/poem/if-by-rudyard-kipling/ or on page 31 of Poems to Learn by Heart by Caroline Kennedy) before session 8. In read aloud, do the work of looking for literary devices, solving unfamiliar words and thinking about the main idea of the poem. The poem will be used to show fitting the pieces together to determine the big ideas of the poem or themes in session 8.
- Session 8 share also asks teachers to read the poem “If” aloud with the expression, intonation, pace and phrasing that matches the interpretation of each line and the whole of the poem. Teachers may want to look ahead at session 8 and use the interpretive work to help influence practiced reads of the poem so that it can be presented to the class with gusto during the after the workshop share.

Connection
- Readers, as we spend each day thinking and reading poetry, we are always adding a little more knowledge to what we already know. As strong poetry readers, we need to make sure we notice all the literary devices that the poets have utilized to help us understand the poem.
- Today I want to show you how readers determine the main idea of a poem.

Teach
- Some of the poetry I have recently shared with you declares the main idea of the poem right in the title.
- Think about “Acrobats” or “The Apple” or “Clock”...these poems tell their main idea right in the title. But there are other poems, like “Valentine for Ernest Mann” that need more reading and thinking work to determine the main idea.
- Let’s do some rereading with “Valentine for Ernest Mann”
- When I’m not sure of an obvious main idea I will reread the poem and think, “What is this poem mostly about? After I have reread the entire poem, then I will go back and reread each stanza asking, “what is this stanza mostly about?” I will have to but all the main ideas from each stanza together to come up with the poems main idea.
- Reread the poem
- Then reread the first stanza. Ask, “what is this stanza mostly about?” Think aloud about what the stanza is about. I think the first stanza is about how poems are hard to get or find (unlike ordering tacos) Teachers
may want to jot their main idea for each stanza for readers to see the jot and keep track of the ideas.

- Reread second stanza. Ask, “what is this stanza mostly about?” *I think this second stanza’s main idea is how poems are anywhere and everywhere but you have to look for them*
- Reread stanza three. Ask, ”What is this stanza mostly about? Well, at first, you might think that this stanza is about a man who gives his wife skunks as a gift...and it is but the main idea of this stanza or what it is mostly about is that the man found beauty or poems in the eyes of the skunks...again, the idea that poems are hiding anywhere and everywhere might be the main idea here.
- Reread stanza four. Here is this idea again of finding poems – looking anywhere and everywhere.
- If I put all of my main ideas together across this poem I see the main idea of this poem as Poems are hid to find but if you look you can find them anywhere and everywhere.
- First, I reread the poem. Then I reread each stanza. Then I thought about the main idea for each stanza before going to the next stanza. I then thought about how all the main ideas fit together to find the poem’s main idea.

### Active Engagement

- *Now, you will give this work a try.*
- *Enlarge and read the poem “Cow” by Valerie Worth from All the Small Poems and Fourteen More.*
- *Ask readers to turn and talk – naming the main idea of the poem.*
- *Then enlarge and read the poem “I Look Pretty” by Eloise Greenfield from Honey, I love*
- *Readers, remember that not all poems give the main idea in the title. You may have to reread line by line to determine the main idea of this poem after I have read it to you.*
- *Ask partners to turn and talk determining the main idea.*

### Link

- *Readers, I am going to add that Strong readers of poetry determine the main idea to our powerful reading anchor chart.*
- *Today as you read your poems, you have lots to think and jot about. Use our charts to remind you. You are noticing and jotting literary devices you notice but now you are also jotting the main idea of each poem you read.*

### Mid-Workshop Teaching Point

- *Share the process a reader has used to determine the main idea of a poem that is not obvious from the title.*

### Partnerships

- *Have partners reread poems fluently and share what they notice with literary devices and also name the main idea of each poem shared.*

### After-the-Workshop Share

- *Readers, I know we have learned a lot already about reading poetry. It is important that when we learn a new strategy that we also keep using the previous strategies right along with the new one.*
- *Let me show you how a third grader might look during independent reading if they are doing all the thinking I’ve learned to do this far.*
- *I’m going to have you tape a jot page into your reader’s notebook OR keep it in your reading folder to pull out each day (Teachers can decide). I want you to use it as you think through and read and reread your poetry. I will show you how I read a poem but also use this jot page to think as I read. I am going to respond on my chart paper because the jot page is only a chart to remind me ways I can think as I read my poetry. You will not actually write on this jot page. You will continue to use post-its or your readers notebook.*
- * Pretend to be a third grade reader with poetry at your side. Preview text before reading it. Jot notes on post-its as you read, reread and pause about what you notice by noticing text characteristics and literary devices. Begin reading and notice and say the main idea. Refer to the new jot page and either jot the main idea on a post-it or in your notebook - Readers, do you see how I am juggling everything we have learned. I’m not only previewing, I’m not only taking notes on the main idea...I’m doing it all! This is what readers should look like tomorrow during independent reading. This is the hard work of reading poetry.*
Lesson Plan

Session 6

Concept
Readers discover the elements of poetry

Teaching Point
Readers use all their strategies to determine the meaning of unfamiliar words in poetry

Materials
- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- “Dust of Snow” by Robert Frost - [www.poemhunter.com/poem/dust-of-snow/] or also found in Poems to Learn by Heart by Caroline Kennedy
- “The Snow Man” by Wallace Stevens [www.poemhunter.com/poem/the-snow-man/] or also found in Poems to Learn by Heart by Caroline Kennedy
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

Tips
- Teachers may want to consider making at least one dictionary per partnership or dictionary.com available to readers as they work through this unit. Poems are short, which means every word matters to shape understanding. Readers need to take the time to understand the meaning of each and every word before considering their understanding of the poem.

Connection
- Sometimes the readers of poetry encounter unfamiliar words. They either don’t know what the word means or they are unable to pronounce the word and they are not sure of what it means.
- When we are faced with this challenge of an unfamiliar word, we need to be powerful readers and use all of our word solving strategies to make sense of what we are reading.
- Today I want to show you that readers use all their strategies to determine the meaning of unfamiliar words in poetry.

Teach
- Readers, I am going to read Dust of Snow by Robert Frost. I want you to watch as I show you how a readers of poetry might use numerous strategies to determine the meaning of unfamiliar words.
- Read the poem.
- Huh? Well...there are two words in this poem that have me a little stumped. First – “hemlock”- I’ve never heard that word before. Something I can do, however is use the words before and after the word to help me make meaning of this word...let me read before and after the word...
- Reread “From a hemlock tree”...huh? It’s making me think that it is a kind of tree. I have never seen a hemlock tree...what if I substitute some tree names I know and see if that would make sense...”From a maple tree” Yes...”From an oak tree” yes...that seems to be working...so even though I have never seen a hemlock tree I have determined that it is a kind of tree.
- The other word that had me a bit stumped was “rued”. It sounds like the word RUDE – like when someone forgets their manners and is rude...but that word and this one have different spellings even though they sound the same. R-U-D-E also wouldn’t make since here.
- Robert Frost is saying that the snow that has fallen on him from the crow shaking the hemlock tree has changed his mood and “saved some part of a day I had rued”...huh? If I use the words around this word “rued” and imagine what is going on here....the poet is saying that he’s had a change in mood and the dust of snow has saved part of his day that he had...let me think about substituting some words I think it might mean having thought about how this little act if snow dust has changed his mood...
### Active Engagement
- “saved some part of a day I had hated.” “Saved some part of a day I had ruined”...I’m thinking that if the dust of snow has saved part of the day – maybe the day wasn’t going so well...maybe “saved part of the day I had regretted”. Really any of these seem to make sense with the poem...I can always consult my partner during partnership time and I can also look up the meaning of the word in a dictionary or through dictionary.com with my partner.
- Poetry is so short. Every word matters. I need to look up these two words before I move on. Look up hemlock and rued using a dictionary or dictionary.com.
- Readers, as you stop to solve unfamiliar words you are doing the brave work of powerful reading. This helps grow your vocabulary and also helps you make sense of what you have read.

### Link
- Now it is your turn to try. I will enlarge the poem “The Snow Man” by Wallace Stevens. I am also going to pass out a dictionary to each partnership in the event that you want to look up the words.
- I will read the poem to you but then you and your partner need to discuss whether you know the meanings to all the words OR point out words you need to spend more time with to figure out their meanings.
- Read once and then ask partners to discuss words that need defining. Encourage readers to use their strategies to understand unfamiliar words.

### Mid-Workshop Teaching Point
- Remind partnerships of all the ways they could be working together.

### After-the-Workshop Share
- Readers, remember how I was saying today that every word matters in a poem. It really does. Poems are not like novels or informational text with thousands of words to understand over time.
- Poems use limited words, which mean that the poet has thought about the placement and use of every single word. When a word is repeated or an image is repeated it most likely has an important role in our interpretation or the meaning we make of the poem or the author’s message.
- I’m going to reread “The Snow Man”. Each time your mind uses the imagery to see a scene of winter; I want you to show a thumb up.
- Reread The Snow Man. Watch for readers to put a thumb up after each line where the imagery is winter.
- Discuss with readers how this poet has used words to help us see the “nothingness that is not there” and the “nothing that is”.
- I’m going to add to our chart Powerful Readers chart—Readers solve unfamiliar words and Readers pay attention to repeated words and images.
Lesson Plan

Session 7  
Concept  
Readers fit text together to understand poetry  
Teaching Point  
Readers fit each stanza together by pausing to ask, “How does this part fit with this next part?”

Materials

- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-it notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- “It Couldn’t Be Done” by Edgar Albert Guest  
www.poemhunter.com/poem/it-couldn-t-be-done-3/  
also found in Poems to Learn by Heart by Caroline Kennedy
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

Tips

Connection  
- Readers, I know we have learned a lot already about reading poetry. It is important that when we learn a new strategy that we also keep using the previous strategies right along with the new one.
- In order to understand what we have read, we bring forward all the strategies we know; solving unfamiliar words, determining main idea, naming literary devices and why they are important.
- Today you will use all that you already know to do fit all the pieces of your poetry together to understand the poem entirely.
- Today I want to teach you that readers fit each stanza together by pausing to ask, “How does this part fit with this next part?”. 

Teach  
- Repertoire means all the things that a person is able to do. You may have a repertoire of strategies when you play soccer, or dance, or read or write. When you play soccer, you do more than run. You run, dribble, pass, shoot…this would be your repertoire of skills related to soccer.
- You also have a repertoire of skills, now, when you read poetry.
- Let me show you how a third grader might look during independent reading if they are using their repertoire of strategies or plays to work hard at reading and understanding but also now pausing to fit each stanza together by asking “How does this part fit with this next part?” Watch me carefully, because you will need to list for your partner the steps I take to fit my stanzas together.
- Pretend to be a third grade reader with poetry at your side. Read “It Couldn’t Be Done” by Guest. Preview text before reading it. Jot notes on what you already know about by noticing text characteristics. Say and jot more as you read by fitting text together to say something about the whole content of the poem. Make sure you jot the main idea of each stanza separately and then fit the ideas together.
- I’m certainly noticing the rhyme in this poem and the rhythm…and there is even a little story here, with a “he” chuckling and saying “maybe it couldn’t” but he wouldn’t say till he tried….This first stanza’s main idea is that people must try before they say something can’t be done. OK…but now I need to ask, “how does this stanza fit with the next stanza?”
- Now let me think about how this fits with the second stanza…I’ll reread if I need to…hmmm…well here thousands are saying again that something can’t be done…but the poem sounds like it is giving advise here… “just buckle in with a bit and a grin, just take off your coat and go to it” The poem is telling me to try the thing that can’t be done.
- So these two stanzas fit together by telling us that if you “go to it” “you’ll do it”.

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### Reading Unit of Study

#### Third Grade: Reading and Interpreting Poetry, Unit 5

| **Active Engagement** | If you try you will accomplish – if you put in effort you will find success...this is how these stanzas fit together, there are two little stories that tell how someone “did it” and then the advice at the end that we call can “go to it” and we’ll “do it”.
| **Link** | Readers, list strategies you saw me using to do this work.
Readers, you saw how I was using my repertoire of strategies. You saw me using everything we have learned. I’m not only previewing, I’m not only taking notes on the main idea of each stanza but then fitting the stanzas together to come up with what the poet wanted me to know...I’m doing it all! This is what readers should look like each day during independent reading. This is the work of reading poetry.

| **Mid-Workshop Teaching Point** | Today, make sure I am seeing you use your repertoire of strategies but additionally you’ll be fitting stanzas together by asking, “how do these stanzas fit together?”.
I will be assessing your success with this as you read and think during independent reading.

| **Partnerships** | Readers it will be important to show your partners or clubs your thinking as you fit stanzas together across each poem that you have read. Make sure you are jotting main ideas of stanzas but then asking how all the stanzas fit together.

| **After-the-Workshop Share** | Readers, when we do this work of fitting the stanzas together we ultimately come away with the poems big idea or a possible theme for the poem. For example, this poem “It Couldn’t Be Done” has the big idea of Perseverance but also Belief in Self and also Self Reliance...meaning depending on yourself. The main idea is “Try it and you’ll do it”...but the big ideas within the poem or themes are related to that idea – Never stop Trying, Believe in Yourself, and self-reliance or Rely on Yourself to Find Success. These are themes that we find in all kinds of text that we read and movies we watch. Tomorrow we will continue to work with the strategies for uncovering the big ideas in poems.
# Lesson Plan

## Session 8

### Concept
Readers fit text together to understand poetry

### Teaching Point
Readers think about how all the pieces fit together to determine a poem’s big ideas

### Materials
- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- “If” by Rudyard Kipling - www.poemhunter.com/poem/if/ also found in Poems to Learn by Heart by Caroline Kennedy
- “The Dream Keeper” by Langston Hughes – Enlarged or copied for partners - www.poemhunter.com/poem/the-dream-keeper/ or also found in Poems to Learn by Heart by Caroline Kennedy
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

### Tips
- Have students bring the poetry they are reading to the meeting area.
- This work should also be supported in small group instruction.

### Connection
- Enlarge “It Couldn’t Be Done” Readers yesterday for share time you watched me think and work through the big ideas of the poem “It Couldn’t Be Done”. Just about every poem you read has a main idea or what the poem is about but it also has big ideas or what the author’s saying to us about life through his or her words.
- Remember I said that the main idea of “It Couldn’t be Done” was Try – and you’ll succeed but there were big ideas like Never stop Trying, Believe in Yourself, and self-reliance or Rely on Yourself to Find Success...I’m sure there are others you are thinking of too.
- Today I want to show you how readers think about how all the pieces fit together to determine a poem’s big ideas.

### Teach
- The other day we read a fairly long poem titled “If”. I want you to watch me as I think about the main idea of each stanza and then fit all the pieces together to determine the big ideas or themes in this poem.
- Read stanza one. Write in the margin the main idea for each stanza - This first stanza has me thinking about how the poet is telling someone –his son – to not worry about what others are doing or thinking of him (replay the lines that support that main idea for readers)
- Read stanza two. This stanza sounds like more advice, doesn’t it? The main idea here is Dream but be ready to work hard if your dream doesn’t work out (Replay the lines that support that main idea)
- Read stanza three. Here I see that the poet is saying take risks but be ready to “hold on”...I get an image of someone holding onto a cliff or holding onto the monkey bars trying not to fall...but the poet is using “hold on” to say something bigger – for instance... take risks or try new things but be ready to try really really hard to make it (whatever you are trying) work – (Replay the lines that support the main idea you have written in the margin)
- Read stanza four. The poet has me thinking that the main idea here is staying a nice person even if you “talk with crowds” or “walk with kings” “Count all men” – meaning make sure people count in your life
- The last line helps me see that this might be a letter of advice to a son...
- But now, to think about the big ideas of the poem or the themes, I need to think about all the main ideas and how they fit together along with pieces like the last lines of the poem – how all of the poem fits together.
### Reading Unit of Study

#### Third Grade: Reading and Interpreting Poetry, Unit 5

- Think aloud using or rereading notes jotted and parts of the poem to arrive at possible themes or big ideas:
  - A person’s life is filled with success and hardship – stay true to yourself through it all, Live life to it’s fullest but know it will take some hard work, Work hard in life and you will find success and happiness, etc...
  - *Readers did you see that I had to take this poem stanza by stanza and sometimes even line by line to determine what the poet was really trying to say to me?*
  - *That will be your work today. To fit the pieces together either line by line or stanza by stanza to determine the big ideas of the poem.*

<table>
<thead>
<tr>
<th>Active Engagement</th>
<th>Refer to the enlarged copy or distribute copies to partnerships “The Dream Keeper” by Langston Hughes.</th>
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<tbody>
<tr>
<td></td>
<td>Read the poem aloud if it would be helpful to the class.</td>
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<tr>
<td></td>
<td>Have partnerships work together to determine the main ideas of each line and then the big ideas or themes of the poem</td>
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<td></td>
<td>Listen in and coach as needed.</td>
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<td></td>
<td>Share big ideas or themes overheard from partners</td>
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<tr>
<th>Link</th>
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<tbody>
<tr>
<td><em>Today we learned that we can break a part a poem line by line or stanza by stanza to determine first the main ideas and then determine the big ideas or themes of the poem.</em></td>
</tr>
<tr>
<td><em>This is hard work that takes quiet focus and thinking. Feel free to use post-its or your notebooks to jot your ideas as you read your poetry.</em></td>
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<tr>
<td><em>I’ll be looking for readers who are doing this work to share it with the class.</em></td>
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<thead>
<tr>
<th>Mid-Workshop Teaching Point</th>
</tr>
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<tbody>
<tr>
<td>Highlight ways students are processing the strategy.</td>
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<tr>
<th>Partnerships</th>
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<tr>
<td>Remind readers about all they have to talk about and do with partners including sharing the themes or big ideas of their poems.</td>
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<tr>
<th>After-the-Workshop Share</th>
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<tbody>
<tr>
<td><em>Readers, once we really understand what a poet is saying – we go back and we reread the poem fluently with that message in mind. Now, that I see “If” as a letter to a son – a letter packed with advice as to how to live a successful life, I can read the poem with the feeling and mood the poet might have intended – I can use the images in my mind to read with the expression that matches those images</em></td>
</tr>
<tr>
<td><em>Listen as I read “If” with the fluency that truly shows I understand this poem.</em></td>
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<tr>
<td><em>Reread “If” with expression, phrasing and pace that matches the interpretation of each line and the whole of the poem.</em></td>
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</tbody>
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# Reading Unit of Study
## Third Grade: Reading and Interpreting Poetry, Unit 5
### Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>9</th>
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<tbody>
<tr>
<td>Concept</td>
<td>Readers fit the text together to understand poetry</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers fit the words of the poet together to create mental images</td>
</tr>
</tbody>
</table>

### Materials
- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- “Chairs” by Valerie Worth from All the Small Poems and Fourteen More
- “Sun” Valerie Worth from All the Small Poems and Fourteen More
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]
- “Chairs” by Valerie Worth from All the Small Poems and Fourteen More
- “Sun” Valerie Worth from All the Small Poems and Fourteen More
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

### Tips
- Look for student work during the independent reading time to share with others during the after the workshop share time. Attempt to find a reader who is thinking deeply about their poetry fulling in many strategies from across the unit.
- Read aloud the poem, “A Time to Talk” by Robert Frost (www.poemhunter.com/poem/a-time-to-talk/) before session 11. Students will read the poem in partnerships and use each image and idea to determine theme during active engagement. Making the poem familiar will help students spend time discussing images and ideas and themes instead of reading and word solving.

### Connection
- Readers, we have been learning about ways to read and understand poetry.
- Today I want to show you how readers use the words of the poet to create mental images.

### Teach
- I’m going to read the poem “Chairs”. As I read it I’m going to pause and think about the image I have in my mind. I want you to pay attention to how I pause and how I think and share my mental image. This kind of reading takes a mind that is fully awake and on fire...a mind moving with great energy –
- Read “Chairs”. Pause. Share mental images.
- In my mind, I’m picturing a chair but I’m actually seeing a chair as if it is a person...the poet said “seem to sit down on themselves” – that literary device is personification – she is making the chair “person-like”.
- Read again. Pause.
- “Some fat, some thin”...again I have people in mind but now I am seeing fat chairs with stuffing that are upholstered and comfy and thin chairs that might be made of wood or metal.
- Read and pause.
- “Some even stretch out their arms to rest”
- I’m picturing a person stretching out their arms to rest...but now I see how some chairs look this way too.
- Worth has really used personification to have me thinking about a chair like a resting person. The first image, the second image and the third image when fit all together has me thinking about the mood of the poem, too...restful

### Active Engagement
- Refer to the enlarged copy or distribute copies to partnerships of the poem “Sun”
- Read the poem aloud.
- Have partnerships work together to share the mental images they have in mind.
- Listen in and coach as needed – push readers to fit their images together to think of the mood of the poem given their images

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### Reading Unit of Study
**Third Grade: Reading and Interpreting Poetry, Unit 5**

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| **Link** | • Readers, you need to fit the words of the poet together to create the strongest mental images. These images help you determine mood, or main ideas or even big ideas...having read this short poem “Sun” I see the main idea is the sun but the big idea or theme might be that the Even powerful things or people have times of quiet and peace.  
• Use all that you know to do today within your poetry reading – fitting the pieces together to understand all that you can. |
| **Mid-Workshop Teaching Point** | • Share a variety of different work styles and various processes poetry readers are using. |
| **Partnerships** | • Remind readers to share their flagged parts; literary devices, main ideas, big ideas and mental images |
| **After-the-Workshop Share** | • Share the exemplar work of a student and replay the process the student is using to do all the work from the unit of study teaching. |
Lesson Plan

<table>
<thead>
<tr>
<th>Concept</th>
<th>Readers fit text together to understand poetry</th>
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<tbody>
<tr>
<td>Teaching Point</td>
<td>Readers pay attention to the last lines of the poem to determine the poet’s message</td>
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### Materials

- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- Notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- **Assessment Checklist utilized throughout unit (Resource Packet)**
- Anchor Chart from Inquiry: “Poetry Is...” [See Materials Resource Packet]
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- “The Snow Man” by Wallace Stevens
- “If” by Rudyard Kipling
- “The Dream Keeper” by Langston Hughes enlarged or copies for partners
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

### Tips

- Session 17 is the unit celebration. Plan to communicate to parents or staff if you plan includes their attendance or participation in donated supplies.
- Session 14 asks readers to connect and carry lines of poetry with them throughout their life. Teachers may want to share a favorite memorized verse or take the time to find one and memorize it for the connection of the lesson. Many people do carry poems in their pockets and this will be a time to share that idea.

### Connection

- **Readers today I want to teach you that sometimes the very last lines of a poem can help you pull all the pieces together to determine the big idea or poet’s message.**
- I will show you how readers pay attention to the last lines of the poem to determine the poet’s message.

### Teach

- I brought back a couple poems we have already worked with.
- Let’s look at “The Snow Man” – I will reread it because it is short but then I will stop and think about the last lines of the poem to help me determine the poets message
- Read poem. Reread last lines of the poem.
- “Nothing that is not there and nothing that is” – we you see after reading all the pieces, I have these images in mind...limbs of trees with snow, glittering snow, he repeats the word wind – uses the word bare – these images have me shivering a bit picturing a leafless, frozen place – bare – nothing is there but the snow and ice and wind – so now thinking about the last lines – I picture a person listening in the snow...hearing nothing, really but maybe hearing wind which could sound like nothing especially if it is a really quiet wind – I feel like the mood of this poem is lonely a little eerie – like I’m alone in the woods with just the snow, ice and wind which could be considered nothing but indeed the poet sees it as something because he says “the nothing that is”.
- When I put these last lines together with the first lines “One must have a mind of winter – to regard the frost and boughs of the pine trees crusted with snow” Regard means – appreciate.
- I’m thinking that the last lines of the poem help me see that the poet has an appreciation for winter even though winter creates a lot of “nothing” – no grass, no leaves or flowers, little sun but that winter’s nothing is still something to appreciate – the quiet, the bare place, for a listener there is something there to appreciate.
- And so now I have to nudge my mind to think about what the author’s message is...the big idea...I’m thinking he wants us to appreciate everything the world offers even if what is there seems bare and cold.
### Reading Unit of Study
#### Third Grade: Reading and Interpreting Poetry, Unit 5

<table>
<thead>
<tr>
<th><strong>Active Engagement</strong></th>
<th><strong>Link</strong></th>
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</thead>
<tbody>
<tr>
<td>- Readers, did you see how I used those last lines to think about how they fit with the rest of the poem so that I could nudge my thinking to the author’s message?</td>
<td>- Readers, remember in the poem, “If” the last line “…you’ll be a Man, my son!” That last line lead us to see that the poem was like a letter of advice to a young man. It helped us determine that the poet was sharing life lessons and offering advice on how to live a successful life.</td>
</tr>
<tr>
<td>- Refer to the enlarged copy or distribute copies to partnerships of the poem “The Dream Keeper”</td>
<td>- Last lines of poems can be very telling in helping to determine the big ideas in poems.</td>
</tr>
<tr>
<td>- Ask readers to reread the poem and focus on the last lines of the poem to fit them into the rest of the poem to determine the author’s message or big idea.</td>
<td>- Today I want you to spend extra time rereading the last lines of poems and fitting them into your understanding of the other parts of your poems.</td>
</tr>
<tr>
<td>- Listen in and coach as needed.</td>
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<tr>
<td>- Plan to share what is overheard that showcases students process of fitting last lines into the rest of the poem.</td>
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<tr>
<th><strong>Mid-Workshop Teaching Point</strong></th>
<th><strong>Partnerships</strong></th>
</tr>
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<tr>
<td>- Give helpful tips or nudge readers to see the process of finding big ideas and themes by fitting the text together. Meet with small groups helping readers that need more support.</td>
<td>- Remind readers to share their flagged parts, reread poems and share big ideas and themes.</td>
</tr>
</tbody>
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<tr>
<th><strong>After-the-Workshop Share</strong></th>
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<tr>
<td>- Readers, all the parts of a poem go together to make meaning.</td>
</tr>
<tr>
<td>- Enlarge the poem, “Valentine for Ernest Mann”. We’ve reread this poem many times. Stanzas one and two have the poet sharing her ideas about poetry. In Stanza three she tells a little story about a husband that gives skunks as a gift...because of the poetry in their eyes.</td>
</tr>
<tr>
<td>- In stanza in four, the poet is giving advice to the reader – “check your garage, the off sock in your drawer, the person you almost like, but not quite. And let me know” – she wants us to look for poems like the man did with the skunk’s eyes...she wants us to take the time to see poems all around us knowing that poems are sometimes hard to find.</td>
</tr>
<tr>
<td>- Fitting all the pieces together in Nye’s poem I see the bigger ideas, don’t I? The bigger ideas that poetry is sometimes hard to find but really all around us.</td>
</tr>
<tr>
<td>- We’ve spent a lot of time with this poem and to do this work of fitting the pieces together we need to spend more time with a poem reading and rereading, jotting and thinking.</td>
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</tbody>
</table>
## Reading Unit of Study

**Third Grade: Reading and Interpreting Poetry, Unit 5**

### Lesson Plan

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<thead>
<tr>
<th>Session</th>
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<tr>
<td>Concept</td>
<td>Readers fit text together to understand poetry.</td>
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<tr>
<td>Teaching Point</td>
<td>Readers use the ideas and images of a poem to determine the theme.</td>
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</table>

### Materials

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</tr>
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<td>notebooks</td>
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<td>Pencils/pens</td>
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<tr>
<td>Chart paper</td>
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<td>Teacher’s conferring notes (clipboard/binder/tablet)</td>
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<tr>
<td>Assessment Checklist utilized throughout unit (Resource Packet)</td>
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<tr>
<td>Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]</td>
</tr>
<tr>
<td>Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]</td>
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<tr>
<td>“A Time to Talk” by Robert Frost [<a href="http://www.poemhunter.com/poem/a-time-to-talk/">www.poemhunter.com/poem/a-time-to-talk/</a>] or from Poetry for Young People series Robert Frost by Gary Schmidt</td>
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<tr>
<td>“How to Paint A Donkey” by Naomi Shihab Nye from Poems to Learn by Heart by Caroline Kennedy</td>
</tr>
<tr>
<td>Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]</td>
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### Tips

- As *Love that Dog* is continued to be read aloud, bridge the learning from minilessons with those lessons in read aloud with accountable talk to interpret the poems that Jack, the main character, includes throughout his story. Enlarge the novel’s pages and look for literary devices, form, structure, mood, main ideas and themes. This short novel read aloud helps showcase for readers that we do the same close reading in novels as we do with poetry.

### Connection

- *Readers, we have been working on a number of strategies to help us determine the themes, poet’s message or big ideas in our poems.*
- *Today I want to show you how we use the ideas and the images of a poem to determine the theme.*

### Teach

- *I have enlarged a new poem titled “How to Paint a Donkey”.*
- I want you to watch and listen as I read the poem like a third grader might – notice literary devices, images and last lines of text. I will need to fit all the ideas and images together in order to determine the theme of the poem.
- Read poem once.
- Go back and reread each stanza stopping to think and jot about the ideas and images.
- Stanza one reread. Pause. “she said” well...I’m wondering who she is...but I’m thinking it might be a teacher because there are other parts of the poem like “I could clean my paintbrush” and “while they watched” I have an image that she is in a classroom with a teacher and other students. The main idea from this stanza is that she has been told her donkey doesn’t look right.
- Reread stanza two. Pause. The main idea here is that she can’t forget what the teacher has said.
- Reread stanza three. The main idea here is that the rest of the class watched and listened as she crumpled him up.
- Reread stanza four. Pause. I have an image of the wet blue paint from her donkey staining her hand as she crumples him up.
- Reread stanza five. I have an image of a little girl crying by the trash can while the teacher tells her to try again.
- Reread stanza six. The main idea here is that when the little girl is alone she thinks of this time and forever knowing in her heart that her picture of the donkey was just right in her eyes.
- As I think about all the ideas and images from this poem I can see possible themes, can’t you? Trust your own judgement. Don’t let other people tell you what is right or wrong for you, One person’s opinion of your
**Active Engagement**
- Now readers, I am going to give you a copy of “A Time to Talk”. I want you and your partner to think about each idea and image of this short poem and then pull all of that thinking together to determine a theme or life lesson.
- Listen in and coach as needed
- Share themes overheard from partnerships

**Link**
- Readers, today while you are reading your poetry make sure you slow yourself to see every image and think about every idea so that you can put all of this thinking together to determine the theme of the poem. Poems have a message or a life lesson packed inside…it’s our job as close readers to uncover these themes from the poet’s words.

**Mid-Workshop Teaching Point**
- Showcase readers who are able to jot ideas and images and determine themes.

**Partnerships**
- Remind partnerships that their important work is talking about their poems and rereading them to showcase their understanding of the poet’s images and ideas.

**After-the-Workshop Share**
- Readers, when you are reading poetry...you read past the line breaks typically reading until you get to an ending punctuation.
- Demonstrate with “A Time to Talk” enlarged for all to see.
- In this way you are sure to gather a complete thought which will better aide your understanding as you read.
- I want to read a poem as a poet intends and I’m also trying to see the poem through the poet’s eyes to gather their message. If I read the poem fluently noticing line breaks and end punctuation I have a better chance of seeing the poem as the poet wrote it.
- Read a poem through the line breaks helps build complete thoughts and also read the poem as the poet wanted it read.
Lesson Plan

Session 12

Concept
Readers fit text together to understand poetry.

Teaching Point
Readers compare and contrast themes in poetry

Materials

- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- **Assessment Checklist utilized throughout unit (Resource Packet)**
- Anchor Chart from Inquiry: “Poetry Is...” [See Materials Resource Packet]
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- Choose two poems that have shared themes: “If” and “It Couldn’t be Done”
- Choose two poems with contrasting themes “How to Paint a Donkey” and “It Couldn’t be Done”
- “A Dust of Snow” and “The Snow Man”
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

Tips

- Look for student work that is exemplar to share during the after the workshop share. It would be wise to find a student who is using their time to do all of what has been taught up to this point.

Connection

- **Readers, yesterday we worked to find and think about the themes in the poetry we have been reading.**
- **Today I want to show you how readers compare and contrast the themes in poetry.**

Teach

- Teachers simply demonstrate through thinking aloud and jotting how themes can be compared. Some poems will have shared themes, while other poems will have contrasting themes.
- Teachers may decide to demonstrate a simple T-chart inside a reader’s notebook to show how to jot ideas about the poems themes when comparing them.
- **Readers, I see the poem “If” and the poem “It Couldn’t be Done” as having similar themes and ideas.**
- Both poems speak to be like letters of advice. “If” gives lots of advice about all kinds of interactions, struggles and situations. But it is still handing out advice, isn’t it? “It Couldn’t be Done” has the same style or tone and mood – both poems want me to think about way to be successful in my life.
- Teacher should point out text that leads this thinking of similarities.
- When I think about poems that are a bit conflicting, I think about “How to Paint a Donkey” and “It Couldn’t be Done”. I almost feel like the student in “How to Paint a Donkey” should have read “It Couldn’t be Done” or “If” before she set out to paint. “If” and “It Couldn’t be Done” have such inspirational moods. You want to get up and go do something successful. “How to Paint a Donkey’s” mood is somber, sad, reflective...regretful...The theme of Trust yourself is somewhat shared with “If” but the message is delivered in a very different way, isn’t it?
- Readers, do you see how I have two poems out and I am talking about how they are alike and different? I am talking about how their moods are alike or different, their styles, and most importantly their themes.

Active Engagement

- Now I am going to put up two more poems for you to compare and contrast.
- Feel free to reread them before you start talking with your partner.
- Enlarge “Dust of Snow” and “The Snow Man”
- Encourage readers to talk about similarities and differences

Link

- **This adds more to our work load doesn’t it?** We can now compare and contrast the poems we read. WE might even find that we are comparing and contrasting during our partnerships after hearing a reading from our partner. Or you might find that you compare one of your poems with one we have read aloud as a class.
Reading Unit of Study
Third Grade: Reading and Interpreting Poetry, Unit 5

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Please add this task to your list of tasks with reading poetry and I will add it to our anchor chart.</td>
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</tr>
<tr>
<td>Mid-Workshop Teaching Point</td>
<td>Showcase readers who are able to jot ideas comparing and contrasting poems.</td>
</tr>
<tr>
<td>Partnerships</td>
<td>Remind partnerships that their important work is talking about their poems and rereading them to showcase comparisons.</td>
</tr>
<tr>
<td>After-the-Workshop Share</td>
<td>Readers, I want to share Sam’s work with you today. He has really been listening during the lessons and reading and noting in a way that shows all that he understands about powerful reading of poetry.</td>
</tr>
<tr>
<td></td>
<td>Share artifacts and thinking Sam has showcased to lift the level of work of the class.</td>
</tr>
</tbody>
</table>
Lesson Plan

Session 13

Concept
Readers use poetry to think about life.

Teaching Point
Readers are reflective about their life after reading a poem.

Materials
- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- “A Time to Talk” by Robert Frost www.poemhunter.com/poem/a-time-to-talk/ or from Poetry for Young People series Robert Frost by Gary Schmidt
- “How to Paint A Donkey” by Naomi Shihab Nye from Poems to Learn by Heart by Caroline Kennedy
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

Tips
- Session 15 asks readers to connect the themes they have determined in their poetry to themes in other text they have read. Teachers can help showcase this by pulling out previous read alouds that connect to the themes in the poetry that has been shared. The session uses Each Kindness by Jaqueline Woodson and “If” by Rudyard Kipling but there could be numerous other text to text connections depending on what has been shared.

Connection
- Readers when we were studying characters, we took the time to reflect on how the characters were alike or unlike us. We also reflected on the character’s problems and issues and nudged ourselves to think about our own lives and how we might live differently having read about those characters.
- Today I want to show you how we can do this same reflective work next to our poetry reading.
- I want to show you how readers are reflective about their life after reading a poem.

Teach
- Yesterday when we read “How to Paint a Donkey” I was reflective. Seeing that the poem is about a student and a teacher it was easy for me to reflect. I would never want to make a student cry over their picture drawing...it made me think about how important it is for teachers to remember that their students have their own ideas about what it “just right” and that it’s my job to create conversation so that I learn about each student-so that I don’t unintentionally cause hurt feelings.
- You could possibly reflect about the same poem...and maybe when you think about “How to Paint a Donkey” and it’s themes, you might remember a time when you were like the little girl in the poem – maybe you reflect and your reflection makes you see that you could have spoken up for yourself...- it wouldn’t be so bad to say to a teacher “I like my Donkey just the way it is” if you said it with kindness and a smile, right? But maybe you could reflect on that very same poem and realize that it wasn’t a teacher who made you feel bad about your work...maybe it was a friend or a parent...maybe you are thinking about it right now...or maybe you were the friend commenting on someone else’s work – like you were telling them that their handwriting was messy or that they didn’t know how to draw people...
- I bet in some way – we all can reflect on “How to Paint a Donkey” and say – “I could live life differently having reflected on this poet’s words.

Active Engagement
- I want you to think about that right now. How can you live differently having read “How to Paint a Donkey”?
- Turn and talk to your partner.
- Listen in and coach as needed.
Today, readers, you will reflect on the words of your poets. Once you have taken the time to deeply understand what the poet is saying – then I want you to think about what impact that has on your own life – either from the past or moving forward.

For example – After reading “A Time to Talk” I am reminded that so many times I am busy working on school work at home...I do not want to stop and talk with my family or neighbors who stop by for a visit...but Frost is saying that I should put down my “hoe” WORK and take the time to talk not worried about what is left to do. – I could do a better job of this when I am working at home.

You will reflect on post-its or in your notebook. You might say, “I will live differently having read _____ by _______” and you will need to fill in the blanks with the name of the poem and what you will do differently.

Or you might say “The poem ____ makes me see that it is important to ______” – again you will fill in the blanks.

I will write these two language stems on our board so that you can see them and use them as you reflect.

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<tr>
<th>Mid-Workshop Teaching Point</th>
<th>Partnerships</th>
<th>After-the-Workshop Share</th>
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<tbody>
<tr>
<td>Share the thinking of readers who have found ways to reflect with their poems.</td>
<td>Remind readers to share their reflections after rereading their poems to their partners.</td>
<td>Share one or two readers’ notes and thinking process. Highlight their process for finding themes and reflecting on them.</td>
</tr>
<tr>
<td>Watch for work that could be shared during the After the Workshop Share</td>
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</tbody>
</table>
Lesson Plan

Session 14

Concept
Readers use poetry to think about life

Teaching Point
Readers connect with and carry lines of poetry with them throughout their life.

Materials

- Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.
- Each reader has a bag of leveled books matching their reading level and interest.
- If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- “If” by Rudyard Kipling from Poems to Learn by Heart by Caroline Kennedy
- “It Couldn’t Be Done” by Edgar Albert Guest from Poems to Learn by Heart by Caroline Kennedy
- “How to Paint A Donkey” by Naomi Shihab Nye from Poems to Learn by Heart by Caroline Kennedy
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

Tips
- It is strongly suggested to recite a small verses or lines of a poem(s) to showcase how people carry meaningful words with them throughout their lives, throughout this session.

Connection

- First, Recite memorized verse as part of the connection to gain engagement for the topic.
- Readers, you can see that I carry poems with me wherever I go. I have favorite stanzas, favorite lines that I have held on to long after I have read the poem.
- People connect with poetry and many people carry these poems or verses or lines of text with them throughout their lives.
- Today I want to show you how readers connect with and carry lines of poetry with them throughout their lives.

Teach

- Since we started this unit, there have been a few verses that have stuck with me or I have connected with that I think I will hold onto throughout my life...
- For example in the poem “It Couldn’t be Done” I loved the last part where the poet says, (Best if memorized and recited) “Just take of your coat and go to it; Just start in to sing as you tackle the thing That “cannot be done” and you’ll do it”. That little bit of verse makes me feel like anything is possible if I put my mind and time to it!
- The other poem that I really connected to was Nye’s “How to Paint a Donkey” the last line again that “deciding for the rest of my life that the Donkey was just the right size” – It makes me see that people will try to influence your choices, your decisions, but I’m really the only one who knows what is just right for me.
- Readers, do you see how I have connected to the poets words and now I can carry these little pieces of thought with me as I live my life?
- I’m wondering if you have connected with any of the poems we have read together or you have read on your own?

Active Engagement

- Think about that for a moment. It might be a poem I have read aloud or one you have read on your own. Is there a poem that seems to matter more to you than many of the others?
- Think for a minute and then turn and talk to your partner about the poem that seems to matter if you thought of one.
- Listen in. Plan to share ideas overheard with the rest of the class.

Link

- Readers, when we read poetry we’re really supposed to reread poetry – letting the words of the poet wash over us...thinking and reflecting on what the poet’s message might mean to our lives.
### Reading Unit of Study
#### Third Grade: Reading and Interpreting Poetry, Unit 5

- **Maybe you haven’t found a poem to connect with yet...if you haven’t I want you to start thinking about the poems you read and make sure you reread them over and over, thinking about how the poet's words might connect to your own life.**
- **If you have already found poems to connect to – I want you to spend time rereading and memorizing the part that carries that carried the biggest connection for you.**
- **We will wind up sharing these poems we connect with during our unit celebration. I’m hoping everyone finds a piece of verse that means a little more to them than all the others.**

### Mid-Workshop Teaching Point
- **Readers, the other poem I really connected with is the poem “If”. I loved that letter to a son. It includes so many wise words about living a successful and happy life no matter who you are. I would love to memorize the entire poem and recite it to my own children...I’m not sure have the time...but I might try...you might decide that there is a poem that you love and you want to memorized the entire poem...you might have the time and you can share it with us during our celebration coming up in a few days.**

### Partnerships
- **Have partnerships join with new partnerships and share the parts of poems that they have connected with and explain why those words are important to them.**

### After-the-Workshop Share
- **I was thinking about another line of text I have loved “Nothing was ugly just because the world said so”...do you know which poem that is from?**
- **You are right – it is Nye’s Valentine for Ernest Mann. I know that the poem is actually all about poetry but that one little line reminds me to see the world for myself...not through the eyes of other people.**
- **Oh, I do love poetry! So much to think about in small little packages - poems!**
- **I hope you found a poem to connect with today from your collection or our shared readings. If you haven’t found one yet we still have a couple days within our unit to find one.**
Lesson Plan

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<tr>
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<td>Readers use poetry to think about life</td>
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<td>Readers carry the messages from poetry into the reading of other texts</td>
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- Assessment Checklist utilized throughout unit (Resource Packet)
- Anchor Chart from Inquiry: “Poetry Is…” [See Materials Resource Packet]
- Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]
- Each Kindness by Jaqueline Woodson
- “If” by Rudyard Kipling from Poems to Learn by Heart by Caroline Kennedy
- Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]

### Tips
- Today readers, I want to continue to talk about ways we connect the poetry we’ve read to our lives.
- Another way readers do this is by carrying the themes of a poem into the reading of other text.
- Today I want to show you how readers carry messages from poetry into the reading of other texts.

### Connection
- When we read the poem “If” I was able to determine numerous messages that I could carry with me in my life. One of those ideas was to ‘count all men’ – meaning to see everyone as important but it makes me think about the picture book Each Kindness. Maya wanted someone to count her...didn’t she...but none of the girls did...Kendra was especially unkind and went out of her way to make Maya feel like nothing...It makes me think about how Kendra could have really used the poem “If” to carry with her in life. She might not have treated Maya in such unkind ways.
- Readers, do you see how I am able to connect a poem I have read with another text I have read?

### Teach
- Now readers, I want you to think about the poems you have read or we have read together. Think about all the books you have read this year or stories we have read together...Can you find some connections between the big ideas in the poetry and the big ideas in other text?
- Let partners talk about connections and possibilities.
- Listen in and share ideas overheard with the class.

### Active Engagement
- Readers, I see so many connections between the poems I have read and the books we have read...I want you to look over your reading log today thinking about the big ideas or themes to the books you have read and then see if you can think about poems you or I have read that connect to those texts.
- I'll be on the lookout for notes or jots that list one text connected to another text so that I can share those ideas during our share time.

### Link
- Share other connections you or students can make.

### Partnerships
- Have partners share their connections to other text talking from logs rereading poems that connect to the themes of other literature or text.

### After-the-Workshop Share
- Share what has been overheard in partnerships or use this time to strengthen the work of partners based on observations.
Lesson Plan

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<tr>
<td>Teaching Point</td>
<td>Readers hold onto valuable life messages by knowing lines of poetry by heart</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials</th>
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<tbody>
<tr>
<td>• Each reader has access to poetry either through the use of a poetry packet, table top crates of poems and anthologies or poems and anthologies in individual bins and bags.</td>
</tr>
<tr>
<td>• Each reader has a bag of leveled books matching their reading level and interest.</td>
</tr>
<tr>
<td>• If possible and strongly suggested reading partners or clubs have the same poetry packet or share anthologies or poets.</td>
</tr>
<tr>
<td>• Post-its</td>
</tr>
<tr>
<td>• notebooks</td>
</tr>
<tr>
<td>• Pencils/pens</td>
</tr>
<tr>
<td>• Chart paper</td>
</tr>
<tr>
<td>• Teacher’s conferring notes (clipboard/binder/tablet)</td>
</tr>
<tr>
<td>• Assessment Checklist utilized throughout unit (Resource Packet)</td>
</tr>
<tr>
<td>• Various poems you have shared that have lines of text that teach valuable life lessons (“If”, “It Couldn’t Be Done”, “How to Paint a Donkey”)</td>
</tr>
<tr>
<td>• Jot Page for Session 5 After the Workshop Share [See Materials Resource Packet]</td>
</tr>
<tr>
<td>• “Don’t Worry if Your Job Is Small” page 26, from Poems to Know by Heart by Caroline Kennedy</td>
</tr>
<tr>
<td>• Anchor Chart from Inquiry: “Poetry Is...” [See Materials Resource Packet]</td>
</tr>
<tr>
<td>• Anchor Chart: Ways Readers Read Poetry with Power [See Materials Resource Packet]</td>
</tr>
<tr>
<td>• Poetry Glossary copied for each reader to be kept in folders [Materials Resource Packet]</td>
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<table>
<thead>
<tr>
<th>Tips</th>
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<table>
<thead>
<tr>
<th>Connection</th>
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<tbody>
<tr>
<td>• Readers tomorrow will be our unit of study celebration. Our plan is to allow time to hear the reading of poetry from each other. A few days ago I asked you to start considering poems that you have connected with and might think to memorize.</td>
</tr>
<tr>
<td>• I know a couple of you have shared that you are working on memorizing a poem by even working on it at home!</td>
</tr>
<tr>
<td>• Today I want to teach you that readers hold onto valuable life messages by knowing lines of poetry by heart.</td>
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<thead>
<tr>
<th>Teach</th>
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<tbody>
<tr>
<td>• Even if you are not taking the time to memorize an entire poem... you can certainly find a few lines of poetry that teaches valuable life lessons.</td>
</tr>
<tr>
<td>• Quickly tour readers through the poems you have read aloud that teach valuable life lessons. Point out lines of text that could be memorized or known by heart.</td>
</tr>
<tr>
<td>• Readers, of poetry know that poets have important life lessons or messages to share...readers are on the lookout for these lines of text that are going to matter more than others.</td>
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<thead>
<tr>
<th>Active Engagement</th>
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<tbody>
<tr>
<td>• I am going to read a poem to you and enlarge it for you to see. Once I have read it, I would like you and your partner to talk over what seems to be a valuable life lesson.</td>
</tr>
<tr>
<td>• Discuss if you would want to know by heart any of the lines for their teaching of life’s lessons.</td>
</tr>
<tr>
<td>• Share “Don’t Worry if Your Job is Small”</td>
</tr>
<tr>
<td>• Listen to partner talk about the valuable life lesson and which lines should be remembered.</td>
</tr>
<tr>
<td>• Share ideas overheard.</td>
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<thead>
<tr>
<th>Link</th>
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<tbody>
<tr>
<td>• Readers, I want you to focus your attention on a favorite poem that you connected with and have taken the time to read over and over again. You might know part of this poem by hear after today.</td>
</tr>
<tr>
<td>• Tomorrow we will share these important poems and their valuable lessons for life.</td>
</tr>
<tr>
<td>• Today read and reread – preparing for your read aloud of your poem.</td>
</tr>
<tr>
<td>• If it is helpful for you to practice with your partner today, poems are meant to be read aloud– your partner might listen with an ear that will help your fluency. This will be fine either way.</td>
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<tr>
<th>Mid-Workshop</th>
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<tbody>
<tr>
<td>• Share what students are doing in order to prepare for the celebration.</td>
</tr>
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</table>
### Teaching Point

<table>
<thead>
<tr>
<th>Partnerships</th>
<th>Plan to find a partnership to use as an example during the Share time.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>After-the-Workshop Share</strong></td>
<td>Readers, I have asked Ellie and Toby to share a bit of their reading so that we can watch and listen to the way they are working together and preparing for our celebration.</td>
</tr>
<tr>
<td></td>
<td>Reflect on the modeling of the partnership and remind readers that they can take their poems home to practice reading aloud to family before the celebration.</td>
</tr>
<tr>
<td></td>
<td>Teachers could also assign the reading/reciting practice of the poem as homework</td>
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# Lesson Plan

## Session 17

### Concept
Readers use poetry to think about life.

### Teaching Point
Readers celebrate by sharing the poetry that will stay close to their heart.

## Materials

<table>
<thead>
<tr>
<th>Item</th>
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<tbody>
<tr>
<td>Students’ chosen poem</td>
</tr>
<tr>
<td>Refreshments</td>
</tr>
<tr>
<td>Organization of the group – Readers could be organized in groups of 4-6 listening to each poem within the group.</td>
</tr>
<tr>
<td>Teachers should orchestrate where they would like groups to sit.</td>
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</table>

### Tips
- Listening to 25-30 poems will test any third grade class’s engagement and patience. Making small groups of students for reading and listening will keep the time relative to the normal workshop minutes and foster engagement for most.

### Connection
- Readers, today you will recite or read the poem you chose to a small group of readers. People around the world read aloud poetry to each other. Sometimes poetry is read aloud at a traditional ritual or ceremony other times poetry is read aloud in the form of a competition called a poetry slam.
- We will read our poetry to each other today to celebrate all that we have learned within the reading of poetry.

### Teach
- If you are reading, remember that the listeners are waiting to hear the way you have interpreted the poem through your fluency – your expression, intonation pace and phrasing.
- After someone has read or recited their poem – instead of a hand clapping applause the group will snap their fingers in unison – like this – join me.
- This is a common way to celebrate the poetry that has been shared.

### Active Engagement
- I’d like you to gather the supplies you need and meet with your group in the place that has been chosen for you.

### Link
- I’m watching for listeners. I can’t wait to hear readers sharing their favorite poems!

### Mid-workshop Teaching Point
- Utilize only if needed to help with volume or rally the group with focus.

### Partnerships

### After-the-Workshop Share
- List highlights from the group sharing valuable poems and invite readers to refreshments.
- Encourage readers to continue to choose poetry as they shop for text each week.