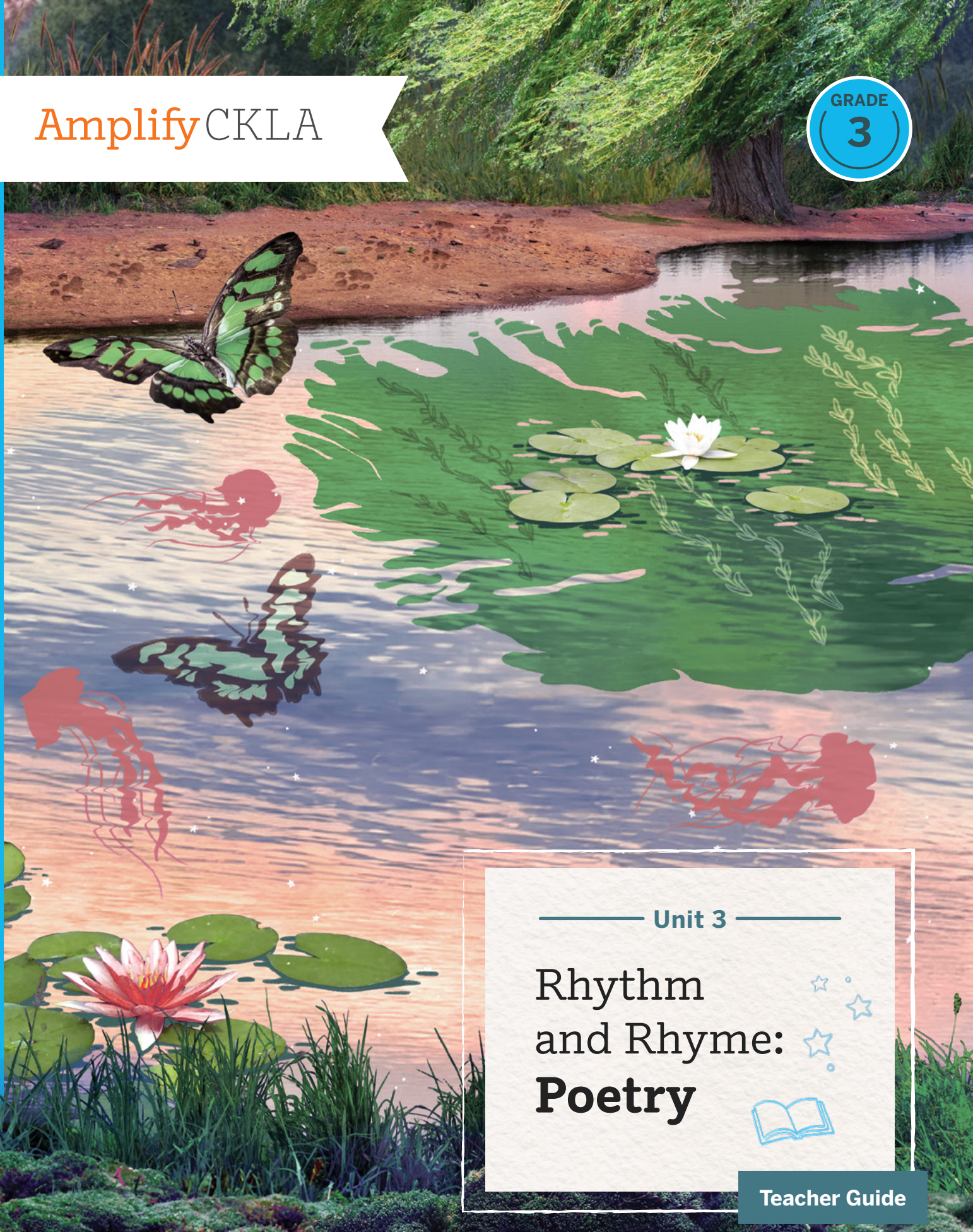
Amplify CKLA

GRADE 3



Unit 3

Rhythm and Rhyme: **Poetry**

Teacher Guide

Grade 3 | Unit 3

Rhythm and Rhyme: Poetry

Teacher Guide

Amplify CKLA | Core Knowledge®

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Bashō, Matsuo. "[An ancient pond!]." 1681.

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Rossetti, Christina. "Who Has Seen the Wind?"
The Golden Book of Poetry. 1947.

Sandburg, Carl. "Summer Stars."
From Smoke and Steel. Harcourt, Brace and Howe, 1920.

Wilds, Myra Viola. "Dewdrops." *Thoughts of Idle Hours*.
National Baptist Publishing Board, 1915.

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Welcome to Amplify CKLA

Dear Educator,

I am thrilled to welcome you to your Amplify CKLA 3rd Edition Teacher Guide.

At Amplify, we are dedicated to collaborating with educators like you to create learning experiences that support literacy development for all students. Amplify CKLA was designed to help you bring effective Science of Reading practices to life in your classroom, and we have been thrilled to see the impact it has had on students across the country.

The 3rd Edition builds on the robust principles and instruction of previous editions of Amplify CKLA to provide better-than-ever support for teaching and learning.

We've made significant improvements to Amplify CKLA in the areas you told us mattered most. In 3rd Edition, you will find more opportunities for differentiation to meet the needs of all learners—including multilingual/English learners—streamlined pacing, and bolstered writing instruction based on the science of reading and writing.

At its foundation, Amplify CKLA is built on the finding that word recognition and language comprehension are both critical to reading comprehension and writing composition.

In Grades 3–5, Amplify CKLA lessons combine skills and knowledge in content-driven units with increasingly complex texts, close reading, and a greater writing emphasis. Students start to use their skills to go on their own independent reading and writing adventures.

I know how overwhelming it can feel to start a new curriculum, but you are not alone! As you embark on this literacy journey with Amplify CKLA, we are here to support. We offer comprehensive professional development resources, including videos, podcasts, webinars, and virtual and in-person training, to help you make the shift to the Science of Reading.

We share the common belief that every child deserves to become a proficient, enthusiastic reader and writer, and I am confident that we can realize this goal together. Thank you for your unwavering commitment to your students' success and for your role in shaping the future of literacy instruction.

Sincerely,

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Educators across the country who have provided essential feedback on previous editions of CKLA, helping us to make the program better for teachers and students.

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Grade 3 | Unit 3

Introduction

RHYTHM AND RHYME: POETRY

This introduction provides information and context for teaching lessons based on a variety of poems that were chosen to teach students elements used in poetry, such as rhyming, repetition, personification, metaphor, tone, and onomatopoeia. The Teacher Guide contains sixteen daily lessons and two Pausing Point days. Each lesson will require a total of 120 minutes. Lesson 16 contains the Unit Assessment based on reading comprehension and writing instruction.

As noted, two days are intended to be used as Pausing Point days. These Pausing Points are found after Lesson 5 and after the Unit Assessment. Pausing Points can be used to focus on content understanding, writing, and reading.

TEACHER COMPONENTS

- Teacher Guide
- Image Cards
- Assessment Guide: Unit Assessment

DIGITAL TEACHER COMPONENTS

These resources can be found at learning.amplify.com

- Teacher Presentation Screens
- Flip Book
- Visual Supports for Teaching
- General English Learners
- Caregiver Letter
- Fluency Supplement

STUDENT COMPONENTS

- Poet's Journal

Note: Students may need computer access if you choose to have students publish their poems on the computer.

In the back of this Teacher Guide, you will find a section titled "Teacher Resources." In this section you will find the following:

- Speaking and Listening Observational Checklist
- Opinion Paragraph Rubric
- Original Poem Rubric
- Glossary
- Activity Page Answer Keys

WHY THIS UNIT IS IMPORTANT

In *Rhythm and Rhyme: Poetry,* students explore the genre of poetry, building on what they have learned in previous grades. From ancient haiku to more recent free verse poems, the selections in this unit are linked by their imagery and their topics, including animals, nature, and people. Students begin their study of poems about animals by taking a fresh look at the familiar nursery rhyme "Mary's Lamb," by Sarah Josepha Hale, and discussing its poetic elements as well as the author's message. They read Judith Viorst's "Mother Doesn't Want a Dog" and form an opinion about whether Mother would prefer a dog or a snake as a pet. Later in the unit, Marianne Moore's "A Jelly-Fish" provides an engaging look at the unique and elusive jellyfish.

In "Dewdrops" by Myra Viola Wilds, students consider the delicate, gem-like qualities of dewdrops, while poems such as "Fall" by Mary Oliver and "Who Has Seen the Wind?" by Christina Rosetti focus on the power of wind and rain. By contrast, Carl Sandburg's "Summer Stars" depicts a calm summer sky full of stars so close it seems they can be touched.

Poems about people and relationships include "In a Neighborhood in Los Angeles'' by Francisco X. Alarcón, which explores the relationship between a young boy and his grandmother, and the ways she inspires his love for their heritage. "Purple" by Kwame Dawes describes a father's attempt to share the scent of flowers with his daughter. The rich, metaphorical language of "Resolute" by Amanda Gorman challenges students to consider people's resilience in challenging times. While "Resolute" considers the role poetry plays in helping people see a way forward from difficulty, "Wishes" by Linda Sue Park points out that reading and understanding a poem is only the first step to gaining an appreciation for it.

As the unit progresses, students will develop their reading, writing, and speaking, and listening skills. Each lesson offers opportunities for students to practice standards-based skills with activities that are designed for engagement, differentiation, and collaboration.

WHAT STUDENTS HAVE ALREADY LEARNED

The following domains and units, and the specific core content that was targeted in those domains and units, are particularly relevant to the poems in this unit. This background knowledge will greatly enhance students' understanding of the poems:

- Kindergarten, *Star Light, Star Bright: Nursery Rhymes and Fables*
- Kindergarten, *See How They Grow: Plants*
- Kindergarten, *Rain and Rainbows: Seasons and Weather* (optional)
- Grade 1, *A World of Homes: Animals and Habitats*
- Grade 1, *Reach for the Stars: Astronomy*
- Grade 2, *Sounds and Stanzas: Poetry*
- Grade 2, *The Birthplace of Democracy: Ancient Greece*
- Grade 3, *Timeless Tales: Classic Stories*
- Grade 3, *Fur, Fins, and Feathers: Animal Classification*

CORE VOCABULARY

The following list contains core vocabulary words from the poems, as well as literary vocabulary taught in the unit. They can be found in the Vocabulary section at the beginning of each lesson, and in the Poet's Journal. Boldfaced words in the list have an associated Word Work activity. The inclusion of the words on this list does not mean that students are immediately expected to be able to use all these words on their own. However, through repeated exposure throughout the lessons, they should acquire a good understanding of most of these words and begin to use some of them in conversation.

Lesson 1	Lesson 2	Lesson 3
fleece lingered patiently harm eager **confidence** bind line rhyme rhythm stanza	shed **disgraceful** flop fact opinion anaphora	**shed** disgraceful flop opinion rhyme scheme
Lesson 4	**Lesson 5**	**Lesson 6**
flashing **scatter** gems personification metaphor tone repetition	**trembling** bow	*mijito* (Spanish) canneries **waltzes** *niño barrigón* (Spanish) free verse
Lesson 7	**Lesson 8**	**Lesson 9**
resolute roots lamp era scraped hollow justice starlit endured **stir** alliteration	bronze threshold eaves tender **advancing** dashing onomatopoeia	**strumming** hyperbole
Lesson 10	**Lesson 11**	**Lesson 12**
ancient plunges afloat winding woodland eves haiku syllable	bloom spray stripped **aggressively** wasps deceptions literal nonliteral	**visible** fluctuating amethyst inhabits shrivels intent
Lesson 13		
cradle **trek**		

WRITING

In this unit, students will plan, draft, revise, edit, publish, and present original poems (Lessons 11–15) on the topic of seasons, places, people, or nature. Students will choose whether to write a rhyming or free verse poem, and will incorporate two poetic devices into their writing.

The following activities may be added to students' writing portfolios to showcase student writing within and across units:

- an original poem (Lesson 11)
- draft of an original poem (Lesson 13)
- final copy of an original poem (Lesson 14)

UNIT ASSESSMENT

Digital Assessments

This unit includes a Unit Assessment for students to complete digitally. The digital assessment evaluates students in the skills and concepts covered in *Rhythm and Rhyme: Poetry*, including vocabulary, grammar, comprehension skills, and content knowledge. The assessment will provide you with meaningful student data and reporting that offers insights into each student's learning progress and recommendations on ways to support your students based on their learning needs. The assessment is a variation of the Unit Assessment found in the Teacher Guide. To access the digital assessment, please log onto the Amplify platform and assign the assessment to your students.

If your students are unable to access the assessment digitally, you may wish to use the Unit Assessment provided in the Teacher Guide and direct your students to complete the corresponding student Poet's Journal pages.

Print

The Unit Assessment in Lesson 16 evaluates each student's learning of content, reading skills, and writing skills taught during the unit. This assessment can be found in the Teacher Guide. The student pages are in the Assessment Guide: Check-Point Assessments booklet to print or make copies for each student.

LESSON

1

"Mary's Lamb"

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will discuss what they know about poetry. **[SL.3.1]**

Reading

Students will discuss "Mary's Lamb" and use textual evidence to ask and answer questions. **[RL.3.1, SL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *confidence.* **[L.3.4]**

Language

Students will define and identify rhyming words, lines, and stanzas in "Mary's Lamb." **[RL.3.5]**

Writing

Students will brainstorm additional rhyming words and use them to write sentences. **[RL.3.5, W.3.4]**

FORMATIVE ASSESSMENT

Poet's Journal 1.2	**Writing with Rhyming Words** Students will brainstorm additional rhyming words and use them to write rhyming sentences. **[W.3.4]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Speaking and Listening (20 min.)			
Introducing the Unit	Whole Group	10 min.	❑ Poet's Journal
Introducing the Poet's Journal	Whole Group	10 min.	
Reading (65 min.)			
Previewing Vocabulary	Whole Group	5 min.	
Introducing "Mary's Lamb"	Whole Group	20 min.	
Discussing the Poem	Whole Group	35 min.	❑ Poet's Journal
Word Work: *Confidence*	Whole Group	5 min.	
Language (15 min.)			
Rhyme and Other Poetic Devices	Partner	15 min.	❑ Poet's Journal 1.1 ❑ Visual Support 1.1 ❑ colored pencils
Writing (20 min.)			
Writing With Rhyming Words	Small Group	20 min.	❑ Poet's Journal 1.2
Take-Home Material			
Take-Home Letter			❑ Caregiver Letter

Why We Selected It

The first stanza of "Mary's Lamb" by Sarah Josepha Hale may sound familiar to some students, as it is a beloved nursery rhyme. In its entirety, the poem tells the rest of the story and culminates in a message that remains relevant today. The familiarity of the poem and the poet's use of rhyme and rhythm make this a good choice to launch the unit, foster a connection to poetry, and inspire students' creativity. In addition to looking at poetic elements, students will discuss the characters and action of the poem, bringing it to life in a unique and engaging way.

ADVANCE PREPARATION

Speaking and Listening

- Ensure each student has a copy of the Poet's Journal.

Reading

- Preview and practice reading the poem aloud.
- Prepare to divide students into pairs.

Language

Visual Support 1.1

- Prepare an enlarged version of Poet's Journal 1.1 or display Visual Support 1.1.
- Prepare to divide students into small groups.
- Assemble colored pencils.
- In mapping out the rhyme visually, students build skills they will use in the formal scansion of poetry. The scansion technique, usually taught in ELA curricula in upper grades, involves assigning a letter to each word sound. This lesson's use of color to identify the rhyme pattern (e.g., green, green/red, red/orange, orange/blue, blue, and so on) will lead easily in later grades to the use of letters (in which the rhyme scheme would be identified AA/BB/CC/DD and so on).

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.

Start Lesson

Lesson 1: "Mary's Lamb"

Speaking and Listening

Primary Focus: Students will discuss what they know about poetry. **[SL.3.1]**

INTRODUCING THE UNIT (10 MIN.)

- Ask students to recall what they have learned about rhyme and rhythm, including what they recall from the Grade 2 domain *Sounds and Stanzas: Poetry*. Tell students that in this unit, they will learn more about many of the poetry elements from that domain.
- **Turn and Talk:** Have students talk with a partner about specific poems or nursery rhymes they have heard and what makes them memorable. Remind students to signal when both partners have contributed to the conversation.
- Ask students if they have ever written poetry. (Students with exposure to the Grade 2 domain *Sounds and Stanzas: Poetry* have experience writing short poems and memory poems.)
- Tell them that reading and writing poetry is a very different experience from reading other types of texts. When writing poetry, a poet is creative and chooses their topics, words, and even how they present their ideas based on what inspires them. Explain that this is an exciting process that is unique to each poet, and students will tap into their own creativity as they absorb and learn from great poets in order to craft their own poems throughout the unit.
- Explain that they will also learn the importance of a poet's background, purpose for writing, or message they want to convey, and how those elements are reflected in the final work.

INTRODUCING THE POET'S JOURNAL (10 MIN.)

- Ensure each student has a copy of the Poet's Journal.
- Give students a few moments to flip through the Poet's Journal and comment on the titles and images they see. Point out that the Poet's Journal contains all the poems and activity pages for the unit.
- Direct students to look at the glossary, and remind them to use this helpful tool when they encounter unfamiliar words.

- Point out the Creative Space following the glossary. Remind students that poems are creative and original works, and tell them that when poets find inspiration, they often make notes about their ideas or words they would use to describe a topic, long before they actually write a poem.
- Tell students that they may find inspiration anywhere and at any time, and even everyday items and activities can be sources of inspiration. Encourage students to use this space to jot ideas or notes that inspire them throughout the unit.
- Ask students to share any comments they have about the Poet's Journal.

Lesson 1: "Mary's Lamb"

Reading

Primary Focus

Students will discuss "Mary's Lamb" and use textual evidence to ask and answer questions. **[RL.3.1, SL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *confidence*. **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

fleece, n. the soft, wooly coat of a lamb

lingered, v. remained behind

patiently, adv. calmly, not in a hurry

harm, n. damage or injury

eager, adj. having a strong, impatient urge or interest

confidence, n. the feeling of being certain or sure

bind, v. to bond or connect with someone

Literary Vocabulary

line, n. a group of words; lines are combined to make a poem

rhyme, n. words that end with the same sound

rhythm, n. the pattern of a poem caused by repeated sounds or syllables

stanza, n. a group of lines in a poem, similar to a grouping of sentences in a paragraph

Vocabulary Chart for "Mary's Lamb"			
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**	**Tier 1 Everyday Speech Words**
Vocabulary	line rhyme rhythm stanza	fleece lingered patiently eager confidence bind	harm
Spanish Cognates	línea rima ritmo	pacientemente confianza	
Multiple-Meaning			
Sayings and Phrases			

INTRODUCING "MARY'S LAMB" (20 MIN.)

- Remind students that they have encountered numerous nursery rhymes, including those studied in the Kindergarten domain *Star Light, Star Bright*: *Nursery Rhymes and Fables*.
- Ask students to recall examples of nursery rhymes.
  - » Answers may vary, but they could include "Ring Around the Rosie," "Rain, Rain Go Away," "Jack Be Nimble," "Jack and Jill," "Twinkle, Twinkle Little Star," and "Humpty Dumpty."
- Ask students to recall what they have learned about nursery rhymes.
  - » Answers may vary, but they could include that nursery rhymes are short poems written for children around the world; children sometimes listen to them at bedtime; they may have been passed down from parents to children for hundreds of years; they use words that have different beginning sounds, but the same ending sounds, which is the rhyme.
- Tell students you will read aloud "Mary's Lamb." They should follow along in their Poet's Journal as you read.

- Have students turn to the table of contents to locate and turn to the poem.
- Tell students that part of this poem may sound familiar, as it is a popular nursery rhyme, but the second and third stanzas are not as well known.

"MARY'S LAMB"

Show Image 1A-1:
Schoolhouse

- Tell students that "Mary's Lamb" was written in the nineteenth century, or the 1800s, at a time when few students attended school, and the school was a one-room building where students of all ages learned together. There was usually only one teacher.
- Ask the following questions and allow students to share their answers with a nearby student. Remind students to signal when both partners have contributed to the conversation.
  - "What do you see?"
    - » a schoolhouse
  - "What do you think students learned in school at that time?"
    - » Answers may vary, but they could include reading, math, and writing.
  - "What do you wonder about how school in the nineteenth century was different from today?"
    - » Answers may vary, but they could include "What books did they read?"; "How did they write their answers to questions?"; "How did students get to school?"
- Ask students to describe what they see.
  - » a girl with a lamb, outside a schoolhouse, a teacher
- Introduce the poem by reading the title and poet's name.
- Read the poem once and have students follow along in their Poet's Journal.
- Then, read the poem aloud again, stopping to use the Guided Listening Supports.

- **Think-Pair-Share:** What are some questions you have about the poem? Ask students to provide questions that start with who, what, where, when, why, and how.
  - » Answers may vary, but they could include:
    - who: Who are all the children at school?
    - what: What will the lamb do while Mary is in school?
    - where: Where will the lamb wait for Mary?
    - when: When does the lamb follow her?
    - why: Why do the children laugh when they see the lamb?
    - how: How does the lamb know when Mary is going to school?
- Distribute paper and have student pairs write one question of their own, along with what they consider to be a possible answer. Allow several students to share their writing as time permits.
- You may wish to reread the poem a third time, with students reading along.
- Ask students to recall what they have learned about rhymes.
  - » Rhymes are words that have different beginning sounds but end with the same sounds.
- Point out that rhyming words give a text rhythm, which is the beat of a poem caused by the pattern of sounds or syllables.
- Remind students that poems are written in lines. Ask students to recall what a grouping of lines in a poem is called.
  - » stanza

Mary's Lamb

Sarah Josepha Hale

Mary had a little lamb,
Its **fleece** was white as snow,
And every where that Mary went
The lamb was sure to go;
He followed her to school one day—
That was against the rule,
It made the children laugh and play,
To see a lamb at school.

And so the Teacher **turned him out**,

What do you think it means that the teacher "turned him out?"

» *Answers may vary, but they could include that he sent the lamb back outside.*

Why wouldn't a teacher want a lamb inside a schoolhouse?

» *Answers may vary, but they could include that it would be distracting to the students.*

But still he **lingered** near,
And waited **patiently** about,
Till Mary did appear;
And then he ran to her, and laid
His head upon her arm,
As if he said—"I'm not afraid—
You'll keep me from all **harm.**"

"What makes the lamb love Mary so?"
The **eager** children cry—
"O, Mary loves the lamb, you know,"
The Teacher did reply;—
"And you each gentle animal
In **confidence** may **bind**,

The word bind means to bond or connect with someone. Animals often bond with their caretakers. How do you think this happens?

» *Answers may vary, but they could include by making sure the animal has exercise, food, and water, and in the case of a pet, playing with it.*

And make them follow at your call,
If you are always kind."

DISCUSSING THE POEM (35 MIN.)

1. **Literal.** Who has a little lamb?
   » Mary
2. **Literal.** What does the lamb do that is against the rule?
   » He follows her to school one day.
3. **Inferential.** Why would "the children laugh and play, / To see a lamb at school."?

» Answers may vary, but they could include that the children knew a rule had been broken; they liked the lamb and Mary; they knew the lamb went everywhere with Mary, so it was exciting to see it at school.

4. **Literal.** Which lines prove that the lamb loves Mary?

   » Answers may vary, but they could include "And then he ran to her, and laid / His head upon her arm, / As if he said—"I'm not afraid— / You'll keep me from all harm."

5. **Inferential.** *Think-Pair-Share:* When the children ask the teacher why the lamb loves Mary, the teacher replies that a gentle animal will "follow at your call, / If you are always kind." What does it mean to be "always kind" to animals? Remind students to signal when both partners have contributed to the conversation.

   » Answers may vary, but they could include by making sure the animal has food, water, and a safe place to sleep.

6. **Inferential.** *Think-Pair-Share:* After students have discussed what it means to be kind to animals, have them create sentences such as:

   - I think always being kind to animals could mean _____ because . . .
   - I think always being kind to animals could mean _____, but . . .
   - I think always being kind to animals could mean _____, so . . .

   Remind students to signal when both partners have contributed to the conversation.

7. **Inferential.** How do you think the lamb would describe Mary? Provide textual evidence to support your answer.

   » Answers may vary, but they could include that Mary is nice to be with ("And everywhere that Mary went, / The lamb was sure to go."); she is protective ("You'll keep me from all harm."); loving ("Mary loves the lamb you know"); kind ("If you are always kind.").

Check for Understanding

Circulate and Monitor: Circulate and monitor that students understand the lesson being taught by the poem.

» The lesson is that animals will bond with people who are kind to them.

D Differentiation

Support

If students are unfamiliar with taking care of pets or animals, you may need to summarize what they need.

Challenge

What poetry element can you identify in the second stanza?

» personification

ML/EL

MULTILINGUAL/ENGLISH LEARNERS

Speaking and Listening

Interacting in Meaningful Ways

Entering/Emerging	Refer to the sentences that students have created, and have students use phrases and familiar vocabulary to explain the lesson of the poem.
Transitioning/ Expanding	Refer to the sentences that students have created, and have students explain the lesson of the poem using short sentences.
Bridging	Refer to the sentences that students have created, and have students explain the lesson of the poem using longer and more detailed sentences.

WORD WORK: *CONFIDENCE* (5 MIN.)

1. In the poem you read, "And you each gentle animal / In confidence may bind / And make them follow at your call / If you are always kind."
2. Say the word *confidence* with me.
3. Confidence is the feeling of being certain or sure about something
4. They had confidence that they would complete the challenge.
5. What are some activities that build confidence? Be sure to use the word *confidence* in your response.
   - Ask two or three students to use *confidence* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "Some people have a lot of confidence because . . ."
6. What part of speech is the word *confidence*?

Use a Synonyms and Antonyms activity for follow-up. Directions: Say, "I am going to say several words that are either synonyms or antonyms of the word *confidence.* If the word I say is a synonym of, or has a similar meaning to, *confidence*, say, 'is a synonym of *confidence*.' If the word I say is an antonym of, or means the opposite of, *confidence*, say, 'is an antonym of *confidence*.'"

- determination
  - » Determination is a synonym of confidence.
- fearlessness
  - » Fearlessness is a synonym of confidence.

- doubtfulness
  - » Doubtfulness is an antonym of confidence.
- bravery
  - » Bravery is a synonym of confidence.
- hesitation
  - » Hesitation is an antonym of confidence.

Lesson 1: "Mary's Lamb"

Language

15M

Primary Focus: Students will define and identify rhyming words, lines, and stanzas in "Mary's Lamb." **[RL.3.5]**

RHYME AND OTHER POETIC DEVICES (15 MIN.)

- Tell students that so far you have discussed the poem's content, or the story it tells, and that now you are going to look at the poem's form, or structure.
- Direct students to Poet's Journal 1.1, and have them take out their colored pencils.
- Ask students to tell you what they know about rhymes.
  - » Answers may vary, but they could include that rhymes are words that have different beginning sounds but end with the same sounds.
- Ask students the following:
  - "How are poems written?"
    - » in lines
  - "What is a group of lines, or one line by itself?"
    - » a stanza
- Display the enlarged version of Poet's Journal 1.1, and prepare to model this activity.
  - Ask students how many stanzas there are in the poem (3), and have them place numbers 1–3 to the right of each stanza.
  - Ask students to count the lines in the poem. Ask, "How many lines are there?"
    - » 24

Poet's Journal 1.1

- Tell students that you will now use different colored pencils to underline each pair of words that end with the same sound. (For example, if the poem contained the end words *hat* and *rat, droop*, and *soup*, the words *hat,* and *rat* would be underlined in one color, while the words *droop* and *soup* would be underlined in a second color.) If students do not have different colors for each rhyming pair, have them use a multiple underline for some pairs.
  - » color 1: snow, go; color 2: day, play; color 3: rule, school; color 4: near, appear; color 5: laid, afraid; color 6: arm, harm; color 7: so, no; color 8: cry, reply; color 9: bind, kind
- In the second stanza, look at the lines "As if he said—'I'm not afraid— / You'll keep me from all harm.'" Circle the quotation marks.
  - Ask, "Why do these lines have quotation marks?"
    - » Someone is speaking.
  - Ask, "Who is the speaker in these lines?"
    - » The lamb is the speaker.

Lesson 1: "Mary's Lamb"

Writing

20M

Primary Focus: Students will brainstorm additional rhyming words and use them to write sentences. **[RL.3.5, W.3.4]**

WRITING WITH RHYMING WORDS (20 MIN.)

Poet's Journal 1.2

- Tell students that they will now write rhymes of their own.
- Direct students' attention to Poet's Journal 1.2 and review the example.
- Ask students what they notice about the words in the example.
  - » The words sound alike but are spelled differently.
- Remind students that words do not have to look like each other in order to rhyme.
- Point out the rhyming words from "Mary's Lamb" in the table below, and have students work with a partner to add three rhyming words for each rhyming pair.

- Tell students that when they have completed the rhymes, they will write three pairs of rhyming sentences on the lines below. Encourage students to choose from the following topics: school, Mary, or the lamb from the poem.
- If time allows, have student partners share their writing and illustration orally with the class. Have two to three students provide specific feedback about the revised stanzas. Model giving feedback using the following sentence starters:
  - "I can visualize _____ because of the rhyming words _____ and _____."
  - "When you rhymed _____ with _____, it made me think _____."
  - "When I heard _____, I thought you might rhyme it with _____ instead of _____."

MULTILINGUAL/ENGLISH LEARNERS

Reading

Reading/Viewing Closely

Entering/Emerging	Read the words aloud from a provided word bank and provide extra support as they write their sentences.
Transitioning/ Expanding	Provide a word bank and support students as they write their sentences.
Bridging	Provide a word bank and review the instructions with students before they write their sentences.

End Lesson

Differentiation

Support

Work with students in a small group to complete Poet's Journal 1.2.

Challenge

What punctuation do you see in the poem?

Lesson 1: “Mary’s Lamb”

Take-Home Material

TAKE-HOME LETTER

- Caregiver Letter: this overview can be found in the program’s online resources.

ABOUT THE POET

Sarah Josepha Hale

Sarah Josepha Hale was born on October 24, 1788 in Newport, New Hampshire. Following the death of her husband, she began writing poetry to support herself and her five children. Her work was published in poetry journals, or magazines, and was even made into books. One of her books, *Poems for Our Children* included "Mary Had A Little Lamb," which quickly became a very popular nursery rhyme. Sarah Josepha Hale was the first female editor of a magazine, and worked until she retired at the age of 89. She is also credited with encouraging President Lincoln to create the national holiday we now celebrate as Thanksgiving.

LESSON

2

"Mother Doesn't Want a Dog," Part 1

PRIMARY FOCUS OF LESSON

Reading

Students will identify rhyming words, lines, and stanzas in "Mother Doesn't Want a Dog." **[RL.3.5, RF.3.4b]**

Students will demonstrate an understanding of the Tier 2 word *disgraceful.* **[L.3.4]**

Speaking and Listening

Students will engage in a collaborative discussion to identify whether an idea is fact or opinion. **[SL.3.1b]**

Writing

Students will identify and describe the purpose and components of an opinion text. **[SL.3.1]**

With assistance, students will complete a graphic organizer to prepare for writing an opinion paragraph. **[W.3.1]**

FORMATIVE ASSESSMENTS

Speaking and Listening Observational Checklist	**Distinguishing Fact from Opinion** Students will engage in a collaborative discussion to identify whether an idea is fact or opinion. **[SL.3.1b]**
Exit Pass	**Planning an Opinion Paragraph** Students will give three brief reasons to support their opinion of whether a dog or a snake is a better pet. **[W.3.1]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (60 min.)			
Previewing Vocabulary	Whole Group	5 min.	❑ Poet's Journal
Introducing "Mother Doesn't Want a Dog"	Whole Group	15 min.	
Discussing the Poem	Whole Group	25 min.	❑ Poet's Journal
Analyzing a Stanza	Small Group	10 min.	❑ Poet's Journal
Word Work: *Disgraceful*	Whole Group	5 min.	
Speaking and Listening (30 min.)			
Distinguishing Fact from Opinion	Small Group	30 min.	❑ index cards (five for topic cards) ❑ index cards (six for group roles; one set for each group) ❑ paper (one sheet per student) ❑ Speaking and Listening Observational Checklist
Writing (30 min.)			
Planning an Opinion Paragraph	Whole Group	30 min.	❑ Poet's Journal 2.1 ❑ lined paper (one sheet per student)

Why We Selected It

In "Mother Doesn't Want a Dog," prolific children's author Judith Viorst presents a compelling argument against getting a dog, as filtered through the perspective of a child. While the reasons are valid, the twist at the end of the poem might make "Mother" reconsider her options. The poem's playful tone and inclusion of childlike language provide a fun experience for readers, while the poet's use of multiple poetic devices provides many opportunities for learning about poetic structure.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud.
- Refer to Teacher Resources and prepare the Speaking and Listening Observational Checklist.
- Prepare to read aloud "Mary's Lamb" from Lesson 1.
- Divide the class into small groups.
- Ensure students have their Poet's Journal.
- Prepare students to have a blank piece of paper for this part of the lesson.
- The poem includes the word *dumb.* You may wish to speak with students about whether this word is acceptable for everyday speech.

Language

- Prepare obvious examples of facts versus opinions, including illustrations or photos as necessary. For example, using a photo of the sun, a fact is that the sun is bright. An opinion is that it's too hot when the sun comes out.
- Prepare the following five topic cards on 4 X 6 index cards by writing one word on each card.
    - elephant
    - summer
    - friends
    - basketball
    - cars

- Prepare the following group role cards on index cards, with one set for each group. Consider combining roles if groups have fewer than six members. Have group members switch roles during the activity to ensure students have the opportunity to practice different skills. You will want to keep the role cards for future use.
    - Facilitator (makes sure everyone is present and can access materials)
    - Project Manager (explains the assignment, makes sure everyone takes turns)
    - Questioner (makes sure everyone has their questions answered)
    - Notetaker (writes or draws information that will represent the group)
    - Summarizer (makes sure the group agrees on what will be reported to the class)
    - Reporter (reports to the class for the group)

Writing

- Create a T-chart on the board/chart paper to look like Poet's Journal 2.1.
- Give one sheet of lined paper to each student for the Exit Pass. You will use these in Lesson 3.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- You may wish to make available copies of other children's books by Judith Viorst, including *Alexander and the Terrible, Horrible, No Good,* and *Very Bad Day.*

Start Lesson

Lesson 2: "Mother Doesn't Want a Dog," Part 1

Reading

60M

Primary Focus

Students will identify rhyming words, lines, and stanzas in "Mother Doesn't Want a Dog." **[RL.3.5, RF.3.4b]**

Students will demonstrate an understanding of the Tier 2 word *disgraceful.* **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

shed, v. to lose fur or skin

disgraceful, adj. shameful or not worthy of respect

flop, v. to fall in a casual way

fact, n. information that is true

opinion, n. a thought or belief about something

Literary Vocabulary

anaphora, n. repeated words or phrases at the beginning of many lines of poetry

Vocabulary Chart for "Mother Doesn't Want a Dog"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	fact opinion anaphora	disgraceful	shed flop
Spanish Cognates	anáfora opinión		
Multiple-Meaning			
Sayings and Phrases			

INTRODUCING "MOTHER DOESN'T WANT A DOG" (15 MIN.)

- Tell students that the next two lessons will focus on a poem by a writer named Judith Viorst, who is the author of numerous children's books, including *Alexander and the Terrible, Horrible, No Good,* and *Very Bad Day.*
- Explain that the poet's books and poems often include events and situations from her children's lives.
- In order to accurately convey her children's experiences, Viorst uses words they might use, and in this poem she includes the word *dumb*. You may wish to speak with students about whether this word is acceptable for everyday speech.

Show Image 2A-1:
Dogs

- Ask the following questions and allow students to share their answers with a nearby student:
  - "What do you see?"
    - » three dogs
  - "How would you describe them?"
    - » Answers may vary, but they could include that some are larger than others; they have different fur color and length.
  - "What do you think about these dogs?"
    - » Answers may vary, but they could include that they look friendly; I would like to pet them.
  - "What do you wonder about these dogs or dogs in general?"
    - » Answers may vary, but they could include I wonder what type of dogs they are; I wonder how much they like to run and play.

- Remind students to signal when both partners have contributed to the conversation.
- Tell students you will read aloud "Mother Doesn't Want a Dog." They should follow along in their Poet's Journal as you read.
- Have students turn to the table of contents, and locate and turn to the poem.
- Introduce the poem by reading the title and poet's name.
- Read the poem once, having students follow along in their Poet's Journal.
- Read the poem with the students a second time, either chorally or by having students take turns reading the stanzas aloud.

Mother Doesn't Want a Dog

Judith Viorst

Mother doesn't want a dog.
Mother says they smell,
And never sit when you say sit,
Or even when you yell.
And when you come home late at night
And there is ice and snow,
You have to go back out because
The dumb dog has to go.

Mother doesn't want a dog.
Mother says they **shed**,
And always let the strangers in
And bark at friends instead,
And do **disgraceful** things on rugs,
And track mud on the floor,
And **flop** upon your bed at night
And snore their doggy snore.

Mother doesn't want a dog.
She's making a mistake.
Because, more than a dog, I think
She will not want this snake.

DISCUSSING THE POEM (25 MIN.)

- Remind students that poems are written in lines, and a grouping of lines in a poem is called a stanza.
- Ask students how many stanzas are in the poem.
  - » three

1. **Inferential.** *Think-Pair-Share:* With your partner, look at the first stanza and read the lines "And when you come home late at night / And there is ice and snow, / You have to go back out because / The dumb dog has to go." How would it feel to have to go outside with a dog "late at night, in ice and snow"? Remind students to signal when both partners have contributed to the conversation.
   - » Answers may vary, but they could include that it would be hard to see because it's dark late at night; it would be cold if there is ice and snow; the dog might get distracted or not be bothered by the cold, and take its time.
   - Why do you think Mother has made this point?
     - » Answers may vary, but they could include that she knows she will probably be the person to take the dog out in these conditions.
2. **Literal.** How many lines in a row start with the word *Mother?*
   - » There are two lines in the first stanza and two lines in the second stanza.
     - How many lines in a row start with the word *And?*
   - » There are two lines in the first stanza and six lines in the second stanza.

Tell students that this is a poetic device known as anaphora. Anaphora is the repeated words or phrases at the start of a series of lines of poetry.

3. **Evaluative.** *Think-Pair-Share:* Have students discuss with their partner how having the first word repeated in so many lines affects their understanding and enjoyment of the poem. Remind students to signal when both partners have contributed to the conversation.
   - » Answers may vary, but they could include that repeating *Mother* emphasizes that she is the one who doesn't want the dog; repeating *And* makes it seem like there is a long list of reasons against getting a dog.

Check for Understanding

True/False

Show thumbs-up if the following statements are true, and thumbs-down if they are false:

- A poem consists of stanzas
  - » true
- Stanzas are made up of lines.
  - » true
- When a poet uses anaphora, there is never repetition of words or phrases.
  - » false
- All poems rhyme.
  - » false

ANALYZING A STANZA (10 MIN.)

Small Group

- Have students silently read through the poem again, paying attention to how the author builds to the final stanza. Ask students to describe how each stanza builds on the previous one.
  - » Answers may vary, but they could include that the first stanza focuses on reasons that might happen outdoors, such as the dog disobeying or having to go outside when it's late or cold. The second stanza adds reasons that might happen indoors, such as jumping on guests, tracking mud on the floor, or jumping on the bed. By the third stanza, no more reasons are given, but the speaker concludes that mother is making a mistake by not wanting a dog.
- Divide the class into small groups.
- Draw students' attention to the last stanza of the poem.
- Ask students to describe their reaction to the lines "Mother doesn't want a dog. / She's making a mistake. / Because, more than a dog, I think / She will not want this snake."
  - » Answers may vary, but they could include surprised and amused.

- Explain that they will now work in small groups to do the following:
  - Discuss why the poet ended the poem with this stanza.
    - » Answers may vary, but they could include to surprise the reader; to show there is another pet they could ask for which Mother might not at all prefer.
  - Discuss which pet they think Mother might prefer.
    - » Answers may vary, but they could include that she might prefer a dog since the poem ends with "She will not like this snake."
  - Provide three to five minutes for the students to discuss each question, then have students write one question, one statement, and one exclamatory sentence about dogs to share with the class.
  - When students have finished writing their sentences, have them share one of their sentences with a partner.
  - As students conclude their conversations, ask them to share one idea or question their partner shared with them.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Interacting in Meaningful Ways

Exchanging Ideas

Entering/Emerging	Provide sentence frames such as, "I think Mother would prefer a _____ because . . ." or "The ending was funny/not funny because . . . "
Transitioning/ Expanding	Provide prompts such as: "Were you surprised by the ending?"; "Did you think the ending was funny?"; "Which pet do you think Mother would prefer?"
Bridging	In the small group, encourage students to discuss open-ended questions. Example: "Why do you think the poet ended the poem this way?"

D Differentiation

Support

If students are unsure about why the speaker mentions a snake, ask whether more people like dogs than snakes.

- » Answers may vary, but they could include that most people prefer dogs because they are more common pets. They can do tricks or interact with people more than a snake can.

Challenge

In the line "And snore their doggy snore," why do you think the poet repeats the word *snore*?

- » Answers may vary, but they could include to emphasize the sound the dog is making.

WORD WORK: *DISGRACEFUL* (5 MIN.)

1. In the poem you read, "And do disgraceful things on rugs."
2. Say the word *disgraceful* with me.
3. Remind students that in a previous unit, they learned that a prefix is a syllable placed in front of a root word and that prefixes change the meaning of the root word.
4. Point out the prefix *dis–* in the word *disgraceful,* and tell students that *dis–* means not.
5. Ask students to recall other prefixes they have learned that mean not.
    - » *un–* and *non–*
6. Write the word *graceful* on the board or chart paper. Discuss the meaning of the word.
    - » effortlessly tasteful or elegant
7. Add the prefix *dis–* to graceful and have students read the prefix, read the new word, and then discuss the meaning of the new word.
    - » shameful or not worthy of respect
8. Cheating on a test is a disgraceful thing to do.
9. What are some activities that are disgraceful? Be sure to use the word *disgraceful* in your response.
    - Ask two or three students to use *disgraceful* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "_____ is disgraceful because . . ."
        - » Answers may vary, but could include yelling at someone, talking when someone else is talking, and stealing.
10. What part of speech is the word *disgraceful*?
    - » adjective

Lesson 2: "Mother Doesn't Want a Dog," Part 1

Speaking and Listening

30M

Primary Focus: Students will engage in a collaborative discussion to identify whether an idea is fact or opinion. **[SL.3.1b]**

DISTINGUISHING FACT FROM OPINION (30 MIN.)

Small Group

- Remind students that earlier in the lesson, their groups discussed which pet they thought Mother might prefer. Ensure that students understand there is no right or wrong answer, and that each person's opinion is valid.
- Ask students if they know what an opinion is.
  - » Answers may vary, but they could include that an opinion is what a person thinks or believes about something.
- Ask students if they can think of a word that means the opposite of opinion.
  - » fact
- Tell students that a fact is an idea or information that is known to be true.
- Share the examples of facts versus opinions that you prepared in advance. Encourage students to identify if your statements are facts or opinions.
- **Turn and Talk:** Have students discuss how they can tell if something is a fact or an opinion. Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that an opinion may include the words *I think* or *I believe*, and it may include comparison words such as *best* or *most*; a fact is a statement that does not include the speaker's opinion, and it can be checked and verified.
- Ask students to share their ideas with the class.

Fact Or Opinion Activity

- Tell students that they are going to be given a topic, and they will write two or three facts or opinions about the topic. They will share their ideas one at a time with the group, and other group members will say if they think the idea is fact or opinion.

Speaking and Listening Observational Checklist

- Assign (or allow students to choose) group roles by handing out the following group role cards. Tell students that they will have the opportunity to perform multiple roles during this activity.
    - Facilitator (makes sure group members are present and can access materials)
    - Project Manager (explains the assignment, makes sure everyone takes turns)
    - Questioner (makes sure everyone has their questions answered)
    - Notetaker (writes or draws information that will represent the group)
    - Summarizer (makes sure the group agrees on what will be reported to the class)
    - Reporter (reports for the group)
- Tell students that once everyone but the Reporter has performed their role, the Reporter should raise their hand in order to provide a report of the group's work so far to the teacher. At this point, roles will rotate within the group.
- Remind students that working in a group means building on everyone's ideas, and even if they do not have an assigned role, they have the important job of following the conversation and making good contributions. Model the following guidelines for students:
    - Allow all group members share their ideas.
    - Wait until someone has finished speaking before you share your ideas. We can tell when someone is finished speaking by looking at them as they speak, and watching for them to stop sharing. (You may wish to model how to recognize verbal and nonverbal cues.)
    - Ask questions that are related to what a speaker is saying in order to clarify or add to their thoughts. Be sure your tone of voice is respectful and supportive.
    - Build on what another person has said to make your point. Provide prompts such as, "I agree with Rashad that basketball is a great sport to play indoors in the winter, and would also add it can also be fun to play outside in the summer," or "Hearing you say that reminds me that I once read about a basketball team that scored 186 points!"
    - Provide students with prompts such as, "I believe that is an opinion because . . ." or "I think that is a fact because . . ."

- Tell students they will have ten minutes to discuss their topic, and at the end of the time, their group will share one fact and one opinion about the topic with the class.
- Distribute one of the five Topic Cards cards you prepared in advance to each group, and ensure each student has a paper and pencil or another means of capturing their thoughts.
    - elephant
    - summer
    - friends
    - basketball
    - cars
- Circulate to monitor groups, and use the Speaking and Listening Observational Checklist throughout this activity to assess student performance. Have group members switch roles periodically to ensure everyone has the opportunity to practice different skills.
- Bring the class back together, and have each group's current Reporter give their group's report. If time permits, allow groups to switch topic cards and repeat the process with different students assuming the group roles as well.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Speaking and Listening

Interacting in Meaningful Ways

Entering/Emerging	Preview discussion topics and provide students with sentence frames such as, "My opinion of basketball is that it is a _____ sport because . . ." or "A fact I know about cars is _____."
Transitioning/ Expanding	Preview discussion topics and provide sentence frames such as, "I think _____ is _____ because . . ." or "I know _____ are _____ because . . ."
Bridging	Encourage students to contribute using a sentence and one reason for their response.

D Differentiation

Support

You may wish to assign partners for group roles.

Lesson 2: "Mother Doesn't Want a Dog," Part 1

Writing

30M

Primary Focus

Students will identify and describe the purpose and components of an opinion text. **[SL.3.1]**

With assistance, students will complete a graphic organizer to prepare for writing an opinion paragraph. **[W.3.1]**

PLANNING AN OPINION PARAGRAPH (30 MIN.)

- Remind students that in the Grade 3 unit *Timeless Tales*: *Classic Stories* they wrote an opinion paragraph about which character they felt best demonstrates the theme in *The Wind in the Willows.*
- Ask students to explain what is included in an opinion paragraph.
  - » The paragraph included an opinion and three examples to support this opinion.
- Tell students they will use a T-chart graphic organizer to gather evidence to support the opinion of whether a dog or a snake makes a better pet.
- Direct students to Poet's Journal 2.1.
- Brainstorm with students to complete the chart with facts and opinions about the pet they would prefer.
- Once you have completed the chart, tell students they will work with a partner to discuss their ideas about whether a dog or a snake is a better pet. Remind students to include evidence from the chart to support their opinion.
- **Think-Pair-Share:** Have students share their thinking with their partner about their own opinion and ask specific questions such as, "Who do you think prefers snakes over dogs?"; "Why do you think it is less work to own a snake?"; or "How do you think dogs know when they want to play?"
- Remind students to signal when both partners have contributed to the conversation.
- Have students share one idea from their partner, and add these ideas to the whiteboard or chart paper you began earlier in the lesson.
- Tell students that they will write their opinion paragraph in the next lesson.

Poet's Journal 2.1

MULTILINGUAL/ENGLISH LEARNERS

Speaking and Listening

Offering Opinions

Entering/Emerging	Have students answer using a sentence frame (e.g., "I think/do not think a dog or snake is the best pet because . . .").
Transitioning/ Expanding	Encourage students to respond by agreeing or disagreeing with what the previous student said (e.g., "I agree with . . ."). Then have students offer their opinion using a sentence frame and one reason to support it (e.g., "I think a dog or snake is the best pet because . . .").
Bridging	Have students agree or disagree with what the previous student said (e.g., "I agree with . . .") and follow up with their own opinion and two or three reasons to support it.

Exit Pass

Do you think a dog or a snake is a better pet? Write your answer and three brief reasons on a piece of lined paper.

- Collect and review Exit Passes for use in the next lesson.

End Lesson

Differentiation

Support

You may wish to work with students in a small group to develop supporting examples.

Challenge

Encourage students to use specific examples from the text to support their opinion, or to turn the reasons against getting a dog into support for getting one. (e.g., Instead of thinking that barking at friends is a bad thing, phrase it as the dogs greeting people they like.)

LESSON

3

"Mother Doesn't Want a Dog," Part 2

PRIMARY FOCUS OF LESSON

Reading

Students will identify the rhyme scheme in "Mother Doesn't Want a Dog." **[RL.3.5, SL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *shed.* **[L.3.4]**

Writing

With assistance, students will complete a graphic organizer and write an opinion paragraph. **[W.3.1a–d]**

FORMATIVE ASSESSMENT

Poet's Journal 3.3	**Writing an Opinion Paragraph** Students will complete a graphic organizer and write an opinion paragraph. **[W.3.1a–d]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (60 min.)			
Previewing Vocabulary	Whole Group	5 min.	
Taking Another Look at "Mother Doesn't Want a Dog"	Whole Group	10 min.	❏ Poet's Journal
Discussing the Poem	Whole Group	10 min.	
Identifying Rhyme Scheme	Whole Group	25 min.	❏ Visual Support 3.1 ❏ Poet's Journal 1.2, 3.1 ❏ colored pencils
Word Work: *Shed*	Whole Group	10 min.	
Writing (60 min.)			
Planning and Writing an Opinion Paragraph	Whole Group/ Partner	60 min.	❏ Visual Supports 3.1–3.3 ❏ Poet's Journal 3.2, 3.3 ❏ Opinion Paragraph Rubric

Why We Selected It

In "Mother Doesn't Want a Dog," prolific children's author Judith Viorst presents a compelling argument against getting a dog, as filtered through the perspective of a child. While the reasons are valid, the twist at the end of the poem might make "Mother" reconsider her options. The poem's playful tone and inclusion of childlike language provide a fun experience for readers, while the poet's use of multiple poetic devices provides many opportunities for learning about structure.

ADVANCE PREPARATION

Reading

- Ensure students have their Poet's Journal.
- Prepare to return Exit Passes from Lesson 2.

Language

Visual Support 3.1

- Prepare and display Visual Support 3.1.
- Prepare to arrange the class in pairs.
- Assemble colored pencils.
- In mapping out the rhyme visually, students build skills they will use in the formal scansion of poetry. This technique, usually taught in ELA curricula in upper grades, involves assigning a letter to each word sound. This lesson's use of color to identify the rhyme pattern (e.g., green, green/red, red/orange, orange/blue, blue, and so on) will lead easily in later grades to the use of letters (in which the rhyme scheme would be identified AA/BB/CC/DD and so on).

Writing

Visual Support 3.3 and 3.4

- Prepare and display an enlarged version of Poet's Journal 3.2 or Visual Support 3.2. Prepare and display Visual Supports 3.3 and 3.4.
- Locate the Opinion Paragraph Rubric in the Teacher Resources section and make a sufficient number of copies so there is one rubric for each student in the class.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- Gather a collection of images of objects that rhyme, such as cat/bat, sun/bun, and star/car, and have students pick out the matching rhymes.
- Prepare sentence frames to help students describe the pet they prefer. (e.g., "I think _____ are the best pets because . . ." "Although/Because dogs _____, they are _____." or "Snakes are the best pets if _____."

Start Lesson

Lesson 3: "Mother Doesn't Want a Dog," Part 2

Reading

60M

Primary Focus

Students will identify the rhyme scheme in "Mother Doesn't Want a Dog." **[RL.3.5, SL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *shed.* **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

shed, v. an animal losing its fur or skin in order to stay healthy

disgraceful, adj. shameful or not worthy of respect

flop, v. to fall in a casual way

opinion, n. a thought or belief about something

Literary Vocabulary

rhyme scheme, n. a pattern of rhyming words, usually at the end of lines

Vocabulary Chart for "Mother Doesn't Want a Dog"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	rhyme scheme	disgraceful opinion	flop
Spanish Cognates	esquema de rima	opinión	
Multiple-Meaning		shed	
Sayings and Phrases			

TAKING ANOTHER LOOK AT "MOTHER DOESN'T WANT A DOG" (10 MIN.)

- Return Exit Passes that students completed at the end of Lesson 2. Using chart paper or a whiteboard, make an informal tally of the number of students who think a dog or a snake is a better pet.
- **Think-Pair-Share:** Have students share with a nearby student the three reasons from their Exit Pass explaining why they prefer a dog or a snake. Remind students to signal when both partners have contributed to the conversation.
- When students have finished talking, ask students to share one reason their partner gave for the pet they prefer.
- Tell students that they will continue to study "Mother Doesn't Want a Dog."
- Have students turn to the table of contents, locate and turn to the poem, and read it silently.

Mother Doesn't Want a Dog

Judith Viorst

Mother doesn't want a dog.
Mother says they smell,
And never sit when you say sit,
Or even when you yell.
And when you come home late at night
And there is ice and snow,
You have to go back out because
The dumb dog has to go.

Mother doesn't want a dog.
Mother says they **shed**,
And always let the strangers in
And bark at friends instead,
And do **disgraceful** things on rugs,
And track mud on the floor,
And **flop** upon your bed at night
And snore their doggy snore.

Mother doesn't want a dog.
She's making a mistake.
Because, more than a dog, I think
She will not want this snake.

DISCUSSING THE POEM (10 MIN.)

1. **Inferential.** Ask students to identify who the speaker is in the poem.
    - » a child
    - What textual evidence tells us that?
        - » Answers may vary, but they could include the use of the word *Mother*, and word choices such as *dumb* and *doggy*.
          (Point out that the word *dumb* might let us know the speaker is a young child, as this is not a complimentary word.)
2. **Evaluative.** *Think-Pair-Share:* Why do you think the poet chose to write using the words of a child? Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include that the child is the one who wants the dog and is describing why Mother doesn't want one, so it makes sense to use the child's words.
        - How would the poem change if it was written with Mother's words?
            - » Answers may vary, but they could include that the word choice might be different (she might not say *dumb* and *doggy*); the ending would change because she wouldn't be surprising herself with a snake.
3. **Inferential.** *Think-Pair-Share:* What do you think the Mother's reaction would be to a snake?
    - » Answers may vary, but they could include that she might be surprised or upset.

After students have discussed how they think Mother might react to a snake, have them create sentences such as:

- I think Mother would be _____ because . . .
- I think Mother would be _____, but . . .
- I think Mother would be _____, so . . .

D Differentiation

Support

Brainstorm with students different adjectives that might describe Mother's reaction to a snake.

Challenge

The word *track* has multiple meanings. What is the meaning of the word used here, and what are the other meanings?

ML/EL MULTILINGUAL/ENGLISH LEARNERS
Reading
Reading/Viewing Closely

Entering/Emerging	Ask questions such as, "Would a child use words like *dumb* and *doggy*?"
Transitioning/ Expanding	Ask questions such as, "Why would a child use words like *dumb* and *doggy*?"
Bridging	Ask students to describe what an adult might say instead.

IDENTIFYING RHYME SCHEME (25 MIN.)

- Ask students to recall what a rhyme is.
  - » A rhyme is made of words that have different beginning sounds but end with the same sounds.

Visual Support 3.1

- Display Visual Support 3.1.
- Direct students' attention to the stanza displayed, and remind them that they looked at the rhymes from "Mary's Lamb" in an earlier lesson.
- Tell students that poems with rhyming words at the ends of lines have a rhyme scheme, or pattern.
- We can figure out the rhyme scheme by putting a letter at the end of every line. When a line rhymes with a previous line, they get the same letter.
- Have students read the stanza from "Mary's Lamb" aloud, paying attention to the rhymes.
- Point out that some of the lines have letters after them, and the lines that rhyme get the same letter.
  - » The second and the fourth lines rhyme, so they both have the letter 'A;' the fifth and seventh lines rhyme, so they have the letter 'B;' the sixth and eighth lines rhyme, so they have the letter 'C.'

Mary had a little lamb,
Its fleece was white as snow, *A*
And every where that Mary went
The lamb was sure to go; *A*
He followed her to school one day— *B*
That was against the rule, *C*
It made the children laugh and play, *B*
To see a lamb at school. *C*

Part 1 Rhyme

- Have students look back at Poet's Journal 1.2 and review how they underlined rhymes using different colors.
- Direct students to Poet's Journal 3.1.
- Tell students to reread the poem silently or quietly to themselves, using a colored pencil to underline each end word with the same ending sound.

Poet's Journal 3.1

Check for Understanding

Explain the Idea: Before moving to Part 2, ask students to explain rhyme and rhyme scheme in their own words.

Part 2 Rhyme Scheme

- After reviewing the answers to Part 1, review the instructions and model the activity with the rhymes in the first stanza, writing the letters 'A' or 'B' to the right of the lines.
  - » smell/yell: A; snow/go: B; shed/instead: C
- Then have students work in pairs to determine the rhyme scheme for each stanza.
- When students are finished, check the answers together.

WORD WORK: *SHED* (10 MIN.)

1. In the poem you read, "Mother doesn't want a dog. / Mother says they shed."
2. Say the word *shed* with me.
3. In these lines, *shed* refers to a dog losing its fur.
4. Dogs lose their fur in the spring when temperatures get warmer.
5. What are some words the poet uses that help you understand the meaning of the word *shed* in this context?
   - Ask two or three students to use *shed* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences, such as "When the poet uses the word *shed* in this stanza, they are referring to a dog." or "When the poet uses the word *shed*, they are describing things Mother would not like about a dog."
6. What part of speech is the word *shed*?
   - » verb

- **Use a Multiple-Meaning Word activity for follow-up.** Tell students that *shed* is a word with multiple meanings. Share the following with students.

  Meaning 1: **shed, v.** an animal losing its fur or skin in order to stay healthy
  Meaning 2: **shed, n.** a small structure used for storage of gardening tools

- Say, "I am going to read several sentences. Listen to the context, or the text surrounding shed, in the sentence for clues as to which meaning is being used. When you think a sentence is an example of Meaning 1, hold up one finger. When you think a sentence is an example of Meaning 2, hold up two fingers."
  - When the leaves fell from the trees, we used rakes from the shed to gather them into piles.
    - » Meaning 2
  - The shed, which was made of wood, was located at the back of the yard.
    - » Meaning 2
  - Many animals shed their fur before growing a new coat.
    - » Meaning 1
  - Some dogs never shed, so there is no fur to sweep up in the house.
    - » Meaning 1
  - Snakes shed their skin when their old one is worn or they have outgrown it.
    - » Meaning 1
  - Grandpa keeps his shed tidy so he can always find what he needs.
    - » Meaning 2

Lesson 3: "Mother Doesn't Want a Dog," Part 2

Writing

60M

Primary Focus: With assistance, students will complete a graphic organizer and write an opinion paragraph. **[W.3.1a–d]**

PLANNING AND WRITING AN OPINION PARAGRAPH (60 MIN.)

- Tell students that they will be writing an opinion paragraph about whether dogs or snakes are better pets.

Visual Support 3.2

- Display Visual Support 3.2 and prepare to model this activity using the following information:
  - Topic Sentence: If you would like to have a pet to keep you company, I suggest you get a cat. Cats make great pets for people of all ages!

Poet's Journal 3.2

- Reason 1: Cats don't have to go outside, so you won't have to take them out in the dark or cold weather.
- Reason 2: Cats love to play with toys like balls and string.
- Reason 3: Cats will never bark at your friends or welcome strangers.
- Concluding Sentence: If you're going to get a pet, before you choose be sure and spend some time with a cat!

Poet's Journal 3.3

Visual Support 3.3

- Display Visual Support 3.3 and review the paragraph with students, pointing out how it includes the information from the graphic organizer.
- Point out that in your example, there are capital letters at the beginning of your sentences and punctuation at the end.
- Tell students that the underlined words in the example paragraph are conjunctions, or words that are used to expand sentences or join two ideas that can't stand alone because they don't have either a subject or a predicate.

Visual Support 3.4

Poet's Journal 2.1

- Display Visual Support 3.4 and review the sentences with students.
- Direct students to Poet's Journal 2.1, and tell them that they will be using the words and phrases from this chart to create sentences for their draft. Have students circle the three ideas they will use to support their opinion.
- Direct students to Poet's Journal 3.2.
- Tell students that the first thing they are going to write is the topic sentence.
- Ask students to define a topic sentence.
  - » Answers may vary, but they could include that it is the first sentence in the paragraph; it tells the reader what the writer is going to write about; it states the writer's opinion.
- Next, tell students that they are going to write one of the three reasons they chose from Poet's Journal 2.1 in each box on Poet's Journal 3.2. Tell students that the last rectangle is for the concluding sentence, and ask students what a concluding sentence is.
  - » Answers may vary, but they could include that it is the last sentence in the paragraph; it wraps up the paragraph; it may restate the topic sentence in another way.
- Direct students' attention to the Conjunctions Bank and remind them to use conjunctions to expand their sentences.

- Display Visual Support 3.3 and share the sample paragraph with students.
- Direct students' attention to Poet's Journal 3.3 and have them write their opinion paragraphs in this space. When students are finished writing, they may share their paragraph with their partner.
- Have two to three students share their paragraphs aloud with the class. Model giving feedback with the following sentence starters:
  - I thought your reason _____ was effective because . . .
  - An idea that stood out to me was _____.
  - You can strengthen your topic sentence sentence by _____.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Writing

Writing to Explain Information

Entering/Emerging	Have students dictate a final version of their paragraph to a teacher to be recorded.
Transitioning/ Expanding	Offer students sentence frames which include conjunctions (e.g., "Snakes are _____ because . . .").
Bridging	Encourage students to look for places in their writing to add key details and descriptive words.

End Lesson

D Differentiation

Challenge

Encourage students to add reasons why the other pet is not the best pet to have. Direct them to use different conjunctions from the chart.

Support

You may wish to work with small groups to support students as they apply ideas from the graphic organizer to their writing.

ABOUT THE POET

Judith Viorst

Born and raised in New Jersey, Judith Viorst has written eighteen children's books. Inspired by her youngest son, she wrote the popular Alexander series, which includes *Alexander and the Terrible, Horrible, No Good, Very Bad Day.* She also wrote the Lulu books, which include *Lulu and the Brontosaurus*. In addition to writing books for children, Judith Viorst wrote many books for grown-ups, and for twenty-five years, she worked as a journalist at a magazine. Judith Viorst also wrote four musicals, which are plays that include singing and dancing. She has won many awards for her journalism and writing. Judith Viorst lives in Washington, D.C.

LESSON

4

"Dewdrops"

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will discuss what they already learned about the water cycle. **[SL.3.1]**

Reading

Students will use textual evidence to discuss "Dewdrops." **[SL.3.1, RL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *scatter.* **[L.3.4]**

Language

Students will define and identify the rhyme scheme and other poetry elements in "Dewdrops." **[RL.3.1, RL.3.5, SL.3.1]**

Writing

Students will compose and share their own poem, and identify the rhyme schemes they use. **[W.3.10]**

FORMATIVE ASSESSMENT

Poet's Journal 4.3	**Writing a Rhyming Poem** Students will compose their own poem and identify the rhyme schemes. **[W.3.10]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Speaking and Listening (10 min.)			
What Have We Already Learned?	Whole Group	10 min.	❑ Image Cards 1, 2
Reading (40 min.)			
Previewing Vocabulary	Whole Group	5 min.	
Introducing "Dewdrops"	Whole Group	10 min.	❑ Poet's Journal
Discussing the Poem	Whole Group	20 min.	❑ Poet's Journal
Word Work: *Scatter*	Whole Group	5 min.	
Language (40 min.)			
Identifying Poetry Elements	Whole Group/ Partner	20 min.	❑ Poet's Journal 4.1 ❑ colored pencils
Looking at the Language	Small Group	20 min.	❑ Poet's Journal 4.1 ❑ Speaking and Listening Observational Checklist
Writing (30 min.)			
Writing a Rhyme	Whole Group	30 min.	❑ Poet's Journal 4.2, 4.3 ❑ Visual Support 4.1

Why We Selected It

Although "Dewdrops" is a relatively short poem, its rich language extends students' study of multiple elements of poetry, including rhyme and personification. The beauty of the poem lies in the simplicity of its subject matter, which in turn encourages students to consider accessible topics as they craft their own poems.

ADVANCE PREPARATION

Speaking and Listening

- Prepare students to have a blank piece of paper for this part of the lesson.

Reading

- Preview and practice reading the poem aloud.
- Ensure students have their Poet's Journal.

Language

- Divide the class into small groups.
- Refer to Teacher Resources and prepare the Speaking and Listening Observational Checklist.
- Assemble colored pencils.
- In mapping out the rhyme visually, students build skills they will use in the formal scansion of poetry. This technique, usually taught in ELA curricula in upper grades, involves assigning a letter to each word sound. This lesson's use of color to identify the rhyme pattern (e.g., green, green/red, red/orange, orange/blue, blue, and so on) will lead easily in later grades to the use of letters (in which the rhyme scheme would be identified AA/BB/CC/DD and so on).

Writing

- Prepare to arrange the class in pairs.

Visual Support 4.1

- Prepare and display Visual Support 4.1.

Word Bank: Poem Topics and Rhyming Words	
Topics	**Rhyming Words**
dogs	frogs, logs, hogs, fogs
playing	saying, laying, weighing, spraying
school	cool, pool, rule, stool
cat	hat, flat, splat, chat
book	hook, shook, took, brook
flowers	showers, powers, devours, towers
food	rude, glued, mood, chewed
friend	spend, trend, bend, send

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- Prepare to share images of gemstones, such as diamonds, rubies, sapphires, and emeralds, to support students' understanding of gems.
- Prepare support for some of the rhyming words in the chart by gathering pictures or examples of some of the objects, or defining the rhyming words as necessary.

Start Lesson

Lesson 4: "Dewdrops"

Speaking and Listening

10M

Primary Focus: Students will discuss what they already learned about the water cycle. **[SL.3.1]**

WHAT HAVE WE ALREADY LEARNED? (10 MIN.)

- Ask students to recall what they learned in previous grades about plants, animals, and the water cycle.
  - » Answers may vary, but they could include that all living things need water to survive; there are four distinct seasons; animals find water based on their habitats.
- Ask students to recall what they know about water during each season.
  - » Answers may vary, but they could include that water becomes rain in spring and summer, snow or ice in the winter, and frost in the fall.
- Tell students that when warm days become cooler at night, the air temperature drops and fog sometimes forms. Tell students that fog is an accumulation of tiny water droplets hanging in the air.
  - ◦ Show Image Card 1 (fog). Ask students to describe what they see in the image.
    - » Answers may vary, but they could include that it is hard to see through the fog; it looks gray and wet.
- Tell students that as temperatures continue to drop, the water in the air turns to liquid, and tiny droplets of water known as dewdrops settle on surfaces such as this blade of grass.
- Show Image Card 2 (dewdrops on a blade of grass).
- **Think-Pair-Share:** Have students discuss with their partner how dew can be valuable to plants and animals. Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that animals can drink the dewdrops; the dewdrops might fall into the soil and be absorbed by the plant.

Image Cards 1 and 2

Check for Understanding

One Finger/Two Fingers: Say, "As I read each description, hold up one finger if it describes a dewdrop and two fingers if it doesn't."

- Dewdrops are made of water.
  - » one finger
- Dewdrops form when the daytime and nighttime temperatures are the same.
  - » two fingers
- Dewdrops only form on cars.
  - » two fingers
- Dewdrops are clear.
  - » one finger
- Dewdrops are useful to plants and animals.
  - » one finger

Have students work with a partner to write one question, one statement, and one exclamatory sentence about dewdrops to share with the class. Allow students to share one of their sentences with the class.

Lesson 4: "Dewdrops"

Reading

Primary Focus

Students will use textual evidence to discuss "Dewdrops." **[SL.3.1, RL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *scatter.* **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

flashing, v. shining a bright light quickly

scatter, v. to distribute without a pattern

gems, n. items to be treasured, and likely considered very valuable

Literary Vocabulary

personification, n. giving an object human actions, thoughts, or emotions

metaphor, n. a comparison that does not use *like* or *as*

tone, n. the attitude of a piece of writing, expressed through the style of writing and the words the author uses

repetition, n. the act of repeating something

Vocabulary Chart for "Dewdrops"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	personification metaphor tone repetition	scatter gems	flashing
Spanish Cognates	personificación metáfora tono repetición	gemas	
Multiple-Meaning			
Sayings and Phrases			

INTRODUCING "DEWDROPS" (10 MIN.)

Show Image 4A-1:
Dewdrops

- Tell students that this lesson will focus on a poem by a writer named Myra Viola Wilds.
- Ask the following questions and allow students to share their answers with a nearby student:
  - What do you see?
    - » dewdrops on grass in the sunlight
  - Why do you think the poet was interested in writing about dewdrops?
    - » Answers may vary, but they could include that she noticed them one day and thought they were interesting.
  - What do you wonder about the dewdrops in this image?
    - » Answers may vary, but they could include how long it takes for them to form or to evaporate.
- Introduce the poem by reading the title and poet's name.
- Tell students you will read aloud "Dewdrops." They should follow along in their Poet's Journal as you read.
- Have students turn to the table of contents, then locate and turn to the poem.
- Read the poem once, having students follow along in their Poet's Journal.
- Read the poem with the students a second time, either chorally or by having students take turns reading the stanzas aloud.

Dewdrops

Myra Viola Wilds

Watch the dewdrops in the morning,

Shake their little diamond heads,

Sparkling, **flashing**, ever moving,

From their silent little beds.

See the grass! Each blade is brightened,

Roots are strengthened by their stay;

Like the dewdrops, let us **scatter**

Gems of love along the way.

Gems are items to be treasured, and likely considered very valuable.

DISCUSSING THE POEM (20 MIN.)

1. **Inferential.** *Turn and Talk:* With your partner, look at the lines: "Shake their little diamond heads, / Sparkling, flashing, ever moving, / From their silent little bed." What could be the bed of a dewdrop? Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include grass, leaves, or the ground.
    - How do the words *silent* and *little* help create an image of the dewdrop?
        - » Answers may vary, but they could include that they help readers understand that dewdrops do not make noise, are small, and they are staying on their "bed."
    - What is making the dewdrops sparkle, flash, and move?
        - » Answers may vary, but they could include that the wind may be blowing, or they are catching the sunlight.
2. **Inferential.** *Turn and Talk:* With your partner, look at the lines: "See the grass! Each blade is brightened / Roots are strengthened by their stay." What causes the blades of grass to be brightened? Remind students to signal when both partners have contributed to the conversation.
    - » The dewdrops on the grass are reflecting the sunrise.
    - What does the speaker mean by "Roots are strengthened"?
        - » Answers may vary, but they could include that the dew runs down into the soil and provides water for the roots, making the grass healthy.
    - Remind students of the story "Aladdin and the Wonderful Lamp" from the Grade 3 unit *Timeless Tales: Classic Stories,* in which a magician tricks a young boy into searching for a magic lamp in a cave. Provide visual examples of gemstones. Ask students to recall the following:

- What did Aladdin find in the cave, besides the lamp?
  - » glittering gems
- Why was this a helpful discovery?
  - » Answers may vary, but they could include that the gems were not only beautiful, but they were also very valuable. This was helpful to Aladdin and his mother, who were very poor.

3. **Inferential.** *Think-Pair-Share:* What does the poet mean by "gems of love?"
   - » Answers may vary, but they could include that "gems of love" are valuable moments of kindness to others.
   - Do the dewdrops actually scatter gems?
     - » no
   - What would be an example of showing kindness to others?
     - » Answers may vary, but they could include asking someone to join a game or conversation, helping a classmate find something they lost, or assisting someone with a chore at home.
   - Have students discuss with their partner the meaning of the lines "Like the dewdrops, let us scatter / Gems of love along the way." Remind students to signal when both partners have contributed to the conversation.
     - » Answers may vary, but they could include that the speaker encourages readers to be quietly kind and spread love as they go through the world.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**
Reading
Reading/Viewing Closely

Entering/Emerging	Ask students questions such as, "What does the speaker think is valuable?"
Transitioning/ Expanding	Ask students questions such as, "Why would the speaker encourage the reader to spread kindness?"
Bridging	Ask students to describe in complete sentences how the reader could spread kindness.

WORD WORK: *SCATTER* (5 MIN.)

1. In the poem you read, "Like the dewdrops, let us scatter / Gems of love along the way."
2. Say the word *scatter* with me.
3. *Scatter* means to distribute without a pattern.

D Differentiation

Support

Review the definitions of *scatter* and *gems*.

Challenge

Provide examples of verbs that convey acts of kindness, such as *help*, *include*, *listen*, or *give*.

4. As we raked the leaves into a pile, we realized a strong wind would easily scatter them.

5. What are some things that someone could scatter? Be sure to use the word *scatter* in your response.
   - Ask two or three students to use *scatter* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "Someone could scatter _____ in _____."

6. What part of speech is the word *scatter*?
   - » verb

Use a Synonyms and Antonyms activity for follow-up. Ask students, "What does *scatter* mean? What are some synonyms, or words that have a similar meaning?" Prompt students to provide words and phrases like *spread* and *throw around.* Then ask, "What are some words or phrases you know that are antonyms, or opposites, of scatter?" Prompt students to provide words and phrases like *gather, bring together, collect, cluster,* etc.

Lesson 4: "Dewdrops"

Language

40M

Primary Focus: Students will define and identify the rhyme scheme and other poetry elements in "Dewdrops." **[RL.3.1, RL.3.5, SL.3.1]**

IDENTIFYING POETRY ELEMENTS (20 MIN.)

Poet's Journal 4.1

- Direct students to Poet's Journal 4.1.
- Ask students to find and circle the verbs in the poem.
  - » *watch, shake, sparkling, flashing, moving, see, is, are, let, scatter*
- Ask students to recall what a rhyme scheme is.
  - » the pattern of rhymes at the end of lines in a poem
- Remind students that they identified the rhyme schemes in "Mother Doesn't Want a Dog" by placing letters at the end of rhyming lines. You may wish to review Poet's Journal 3.1 if students need support.
- Have students work with a partner to use colored pencils to identify the rhyme scheme in "Dewdrops."
  - » heads/beds A; stay/way B

- Allow student volunteers to share their answers.
- Review the poetry elements from the Grade 2 domain *Sounds and Stanzas: Poetry* listed on Poet's Journal 4.1, and challenge students to work with a partner to create a definition of each.
  - personification:
    - » giving an object human actions, thoughts, or emotions
  - metaphor:
    - » a comparison that does not use *like* or *as*
  - tone:
    - » the feeling or thinking a writer shows through word choice
  - repetition:
    - » the act of repeating something
- Allow student volunteers to share their answers, and agree on class definitions of these terms. Have students write the definitions on their Poet's Journal page.
- Tell students to read the poem again with their partner to see if they can identify the poetry elements the class defined in "Dewdrops."

LOOKING AT THE LANGUAGE (20 MIN.)

Small Group

- Divide the class into small groups.
- Explain that they will now work in small groups to do the following:
  - Underline the personification in "Dewdrops."
    - » "Shake their little diamond heads"
  - Discuss the metaphor.
    - » Answers may vary, but they could include dewdrops are diamonds or gems.
  - Discuss the tone of the poem.
    - » Answers may vary, but they could include happy, positive, or inspirational.
  - Have students draw a box around the words that create the tone.
    - » "Sparkling, flashing, ever moving, / See the grass! Each blade is brightened, / Like the dewdrops, let us scatter / Gems of love along the way."

- Circle the repetition in a different color from the verbs.
  - » little
- Provide ten minutes for the students to discuss the questions, then bring the class back together to discuss their answers.
- Circulate to monitor groups, and use the Speaking and Listening Observational Checklist throughout this activity to assess student performance.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Interacting in Meaningful Ways

Exchanging Ideas

Entering/Emerging	In the group work, allow students to respond to yes/no and *wh*– questions. Example: "Why is "Shake their little diamond heads" personification?"
Transitioning/ Expanding	In the group work, allow students to respond to more focused questions. Example: "What words are repeated?"
Bridging	In the group work, encourage students to discuss open-ended questions. Example: "Why do you think the poet compares dewdrops to diamonds?"

D Differentiation

Support

If students are unsure about why the poet compares dewdrops to diamonds, remind students that diamonds also sparkle and flash in sunlight.

Challenge

What effect does the exclamation point have on the reader in the line "See the grass! Each blade is brightened"?

Challenge

The word *dew* is a homophone, meaning there are other words that sound the same but have different meanings. What is the spelling and meaning of the other words that sound like *dew*?

Lesson 4: "Dewdrops"

Writing

30M

Primary Focus: Students will compose and share their own poem, and identify the rhyme schemes they use. **[W.3.10]**

WRITING A RHYME (30 MIN.)

- Tell students that they will create their own rhymes and write a short poem with four lines.

Visual Support 4.1

- Display Visual Support 4.1 and review the topics and rhymes with the students. Tell students that these are provided for inspiration and as starting points for drafting their poems.
- Tell students that they will work with a partner to create one or two rhymes by choosing an end word and then a word that rhymes with it. Alternatively, students may write the first line of their poem and then choose words that rhyme with the end word of that line.

- Display Poet's Journal 4.2 and model using the work space to draft their rhymes and short poems. You may wish to use the following example.
  - Work Space:
    - topic: books
    - rhymes: looks, cooks, hooks
  - Draft Poem:
    - *People have hobbies and do different things.*
      I have one friend who dances and another who sings.
      My grandma is happiest when she cooks,
      But my happy place is a room full of books!
- When partners have reviewed each other's work and made corrections or suggestions, students will write the final copy of their poem on Poet's Journal 4.3.
- Tell students that they should use colored pencils to underline the rhymes in their final poem.
- If time allows, have someone from each group share their writing orally with the class. Have two to three students provide specific feedback about the poems. Model giving feedback using the following sentence starters:
  - I can visualize _____ because of the rhyming words _____ and _____.
  - When you rhymed _____ with _____, it made me think _____.
  - When I heard _____ I thought you might rhyme it with _____ instead of _____.
- Students may add an illustration as time permits.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**
Writing
Writing

Entering/Emerging	Review the word bank with students and give them support by reading aloud the words and allowing them to choose rhyming words.
Transitioning/ Expanding	Review the word bank and allow students to review the rhyming words aloud in pairs before completing Poet's Journal 4.2.
Bridging	Review the word bank and review the instructions with students individually before they complete Poet's Journal 4.2.

End Lesson

Poet's Journal 4.2

Poet's Journal 4.3

D Differentiation

Support

You may wish to work with students in a small group to review the meaning of some of the words in the chart.

Challenge

Encourage students to use a dictionary or other resource to find the meaning of unfamiliar words.

ABOUT THE POET

Myra Viola Wilds

Myra Viola Wilds was an enslaved Black woman who lived in Kentucky. Although she was blind, she wrote her poems by hand. Her poems about nature were published in 1915 as a collection called *Thoughts of Idle Hours*. Although she lived over a century ago, her poem, "Dewdrops" has been included on a poetry podcast. Her poems continue to be popular with readers who enjoy positive poems about nature.

LESSON

5

"Who Has Seen the Wind?"

PRIMARY FOCUS OF LESSON

Reading

Students will define and identify the rhyme scheme, personification, and repetition in "Who Has Seen the Wind?" **[RL.3.1, RL.3.5, SL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *trembling.* **[L.3.4]**

Writing

Students will combine and expand sentences using conjunctions. **[L.3.1h, L.3.1i]**

FORMATIVE ASSESSMENT

Poet's Journal 5.2	**Writing with Conjunctions** Students will combine and expand sentences using conjunctions. **[L.3.1h, L.3.1i]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (70 min.)			
Previewing Vocabulary	Whole Group	5 min.	❑ Poet's Journal
Introducing "Who Has Seen the Wind?"	Whole Group	10 min.	
Identifying Poetry Elements	Whole Group	25 min.	❑ Poet's Journal 5.1 ❑ colored pencils
Discussing the Poem	Whole Group	25 min.	❑ Poet's Journal
Word Work: *Trembling*	Whole Group	5 min.	
Writing (50 min.)			
Combining and Expanding Sentences	Whole Group/ Partner	50 min.	❑ Poet's Journal 5.2 ❑ Visual Supports 5.1, 5.2

Why We Selected It

Although "Who Has Seen the Wind?" was written centuries ago, the timeless topic will resonate with current learners. Written in short stanzas, the poem poses a simple question which will be especially interesting to those who enjoy thinking about abstract ideas and pondering the world around them. Through the use of repetition and vivid imagery, the poem is a thoughtful reminder about the power of nature and all the things we know about nature, but may not fully understand.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud. You may wish to vary your voice level in order to convey the power of the wind and its effect on the trees.
- Prepare Image 5A-1 for display.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs.
- Prepare students to have a blank piece of paper for this part of the lesson.

Writing

Visual Support 5.1, 5.2

- Prepare to arrange the class in pairs.
- Prepare and display an enlarged version of Poet's Journal 5.1 or Visual Support 5.1.
- Prepare a list of conjunctions or use Visual Support 5.2.

CONJUNCTIONS
and
or
but
so
because
yet
before
after
if

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- Prepare sample sentences and sentence frames for the writing activity.

Start Lesson

Lesson 5: "Who Has Seen the Wind?"

Reading

70M

Primary Focus

Students will define and identify the rhyme scheme, personification, and repetition in "Who Has Seen the Wind?" **[RL.3.1, RL.3.5, SL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *trembling*. **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

trembling, v. shaking or moving without control

bow, v. to bend over as a sign of respect

Vocabulary Chart for "Who Has Seen the Wind?"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		trembling	bow
Spanish Cognates		temblando	
Multiple-Meaning			
Sayings and Phrases			

INTRODUCING "WHO HAS SEEN THE WIND?" (10 MIN.)

Show Image 5A-1:
Trees on a Windy Day

- Tell students that this lesson will focus on a poem by Christina Rossetti.
- Ask students to describe what they see.
  - » a tree on what appears to be a windy day
- Introduce the poem by reading the title and poet's name.
- Tell students you will read aloud "Who Has Seen the Wind?" They should follow along in their Poet's Journal as you read.
- Have students turn to the table of contents, then locate and turn to the poem.
- Read the poem once, having students follow along in their Poet's Journal.
- Read the poem with the students a second time, either chorally or by having students take turns reading the stanzas aloud.

Who Has Seen the Wind?

Christina Rossetti

Who has seen the wind?
Neither I nor you:
But when the leaves hang **trembling**,
The wind is passing through.

Who has seen the wind?
Neither you nor I:
But when the trees **bow** down their heads,
The wind is passing by.

IDENTIFYING POETRY ELEMENTS (25 MIN.)

Visual Support 5.1

Poet's Journal 5.1

- Display Visual Support 5.1.
- Direct students to Poet's Journal 5.1.
  - Have students place the numbers 1–8 in front of each line of the poem.
  - Have students work with a partner to use colored pencils to identify the rhyme scheme in "Who Has Seen the Wind?"
    - » you/through A; I/by B
  - Direct students' attention to lines 2 and 6 and ask what they notice and why the poet might have done this.
    - » The words *neither* and *I* are reversed in line 6; the poet might have switched them to fit the rhyme scheme of the poem.
  - Tell students that *neither* and *nor* are conjunctions that work together to help writers connect phrases or words in a line or sentence. Ask students if they know of any other "conjunction partners."
    - » Answers may vary, but they could include *either/or* and *rather/than.*
  - Direct students to circle the examples of personification.
    - » "leaves hang trembling, / trees bow down their heads"
  - Allow student volunteers to share their answers.
- Have students read the poem again, paying attention to the start of lines for words that are repeated.
    - » *who*, *neither*, *but*, *the*
  - Have students use different colors to underline the repeated words, and ask what they notice.
    - » The lines in both stanzas begin with the same words.
- Ask students to recall what they have learned about repetition.
    - » Repetition is the act of repeating something. In this case, it is the first word in multiple lines of a poem.
- **Turn and Talk:** Have students talk with a partner and describe how the repeating words help with understanding the poem. Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include that it gives the poem rhythm and continuity.

- Direct students' attention to lines 4 and 8 and ask what they notice is the same and what is different about those lines.
    - » Answers may vary, but could include that the lines are the same except for the change in prepositions from *through* to *by*.
- Remind students that tone is the feeling or thinking a writer shows through word choice.
- **Turn and Talk:** Have students talk with a partner to describe the tone of the poem, and use textual evidence to support their ideas. Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include that the tone is mysterious ("Who has seen the wind? / Neither I nor you") and/or forceful ("But when the leaves hang trembling, / The wind is passing through.").
- As partners finish talking, have students write one sentence using a conjunction to describe the tone of the poem. Encourage students to share their thinking with their partner by asking specific questions such as, "Why did you choose that word to describe the tone of the poem?" or "How did that textual evidence help you to identify the tone?"
- As students finish talking, ask them to describe their partner's ideas to the class.

Check for Understanding

True/False: Stand up if the statement is true, and stay seated if the statement is false.

The wind can be seen by most people.

» false

When a writer uses personification, they give an object human actions, thoughts, or emotions.

» true

The tone of a poem is not shown by the writer's word choice.

» false

D Differentiation

Support

Provide some descriptive words for the wind that students can choose from.

Challenge

Onomatopoeia is a poetry device in which the poet uses a word that sounds like what it describes (e.g., Pop! for popcorn). Think of an onomatopoeia the poet could have used in "Who Has Seen the Wind?"

Challenge

What is a word that describes something that cannot be seen?

» invisible

ML/EL MULTILINGUAL/ENGLISH LEARNERS

Reading

Reading/Viewing Closely

Entering/Emerging	Ask students questions such as, "Would a strong wind cause a tree to bend?"
Transitioning/ Expanding	Ask students questions such as, "Why would a strong wind cause a tree to bend?"
Bridging	Ask students to describe how a strong wind would cause a tree to bend.

DISCUSSING THE POEM (25 MIN.)

1. **Literal.** What is the subject of the poem?
   - » the wind
2. **Literal.** Why are the leaves trembling?
   - » because the wind is passing through
3. **Inferential.** *Turn and Talk:* Why has no one seen the wind? Remind students to signal when both partners have contributed to the conversation.
   - » Answers may vary, but they could include because it cannot be seen.
4. **Inferential.** *Turn and Talk:* With your partner, look at the lines "But when the trees bow down their heads, / The wind is passing by." Describe the image this creates for you, and remember to signal when both partners have contributed to the conversation.
   - » Answers may vary, but they could include the trees being bent over because the wind is very strong.

- After students have discussed their visualization of the images in the poem, have them create sentences using each of the conjunctions below:

  I think a strong wind would be _____ because . . .
  I think a strong wind would be _____ but . . .
  I think a strong wind would be _____ so . . .

- In the space below their sentences, have students write three questions about the wind using Who, What, When, Where, Why, and/or How to begin their sentences.
  - » Answers may vary, but they could include "Who would like a windy day?"; "What would it feel like to be out in a strong wind that is causing the trees to bow?"; "When does the wind blow strongest, in the spring or fall?"; "Where is the windiest place on Earth?"; "Why don't the leaves fall off the trees in a strong wind?"; "How does the wind sound when it is passing through the trees?"

WORD WORK: *TREMBLING* (5 MIN.)

1. In the poem you read, "But when the leaves hang trembling, / The wind is passing through."
2. Say the word *trembling* with me.
3. *Trembling* means shaking or moving without control.
4. The children were trembling with excitement as they jumped in the pile of leaves.
5. What could cause trembling? Be sure to use the word *trembling* in your response.
   - Ask two or three students to use *trembling* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: " Someone could be trembling with excitement when _____."
6. What part of speech is the word *trembling*?
   - » verb

Use a Synonyms and Antonyms activity for follow-up. Ask students, "What does trembling mean? What are some synonyms, or words or phrases that have a similar meaning?" Prompt students to provide words and phrases like *shaking* or *twitching with fear or excitement.* Then ask, "What are some words or phrases you know that are antonyms, or opposites, of trembling?" Prompt students to provide words and phrases such as *unafraid, calm, still,* and *relaxed.*

Lesson 5: "Who Has Seen the Wind?"

Writing

50M

Primary Focus: Students will combine and expand sentences using conjunctions. **[L.3.1h, L.3.1i]**

COMBINING AND EXPANDING SENTENCES (50 MIN.)

Visual Support 5.2

- Display Visual Support 5.2.
- Remind students that they used conjunctions when they wrote an opinion paragraph in Lesson 3.
- Tell students that they will be combining and expanding sentences using conjunctions, and explain that conjunctions are used to combine ideas or simple sentences into longer sentences that are more interesting to read.
- Direct students to Poet's Journal 5.2 Part 1. As a class, work through combining the first four simple sentences by using a conjunction from the conjunctions list, recording the same information on the enlarged version of Poet's Journal 5.2.
- Tell students to work with their partner to finish the rest of the examples.
- Allow student volunteers to share their answers.
- Direct students to Poet's Journal 5.2 Part 2, and direct students to expand the sentences by choosing the correct conjunctions.
- Allow student volunteers to share their answers.
- Direct students to Poet's Journal 5.2 Part 3, and have student partners create compound sentences using conjunctions and appropriate punctuation.
- If time allows, have several students share one of their sentences orally with the class.

Poet's Journal 5.2

D Differentiation

Support

You may wish to provide example sentences using some of the conjunctions.

ML/EL

MULTILINGUAL/ENGLISH LEARNERS

Writing

Writing

Entering/Emerging	Provide sentence starters for students to use as they create their own sentences, and assist in selecting a conjunction.
Transitioning/ Expanding	Provide sentence starters for students to use as they create their own sentences.
Bridging	Review the conjunctions list with students and encourage them to practice their sentences using different conjunctions before completing the Poet's Journal page.

End Lesson

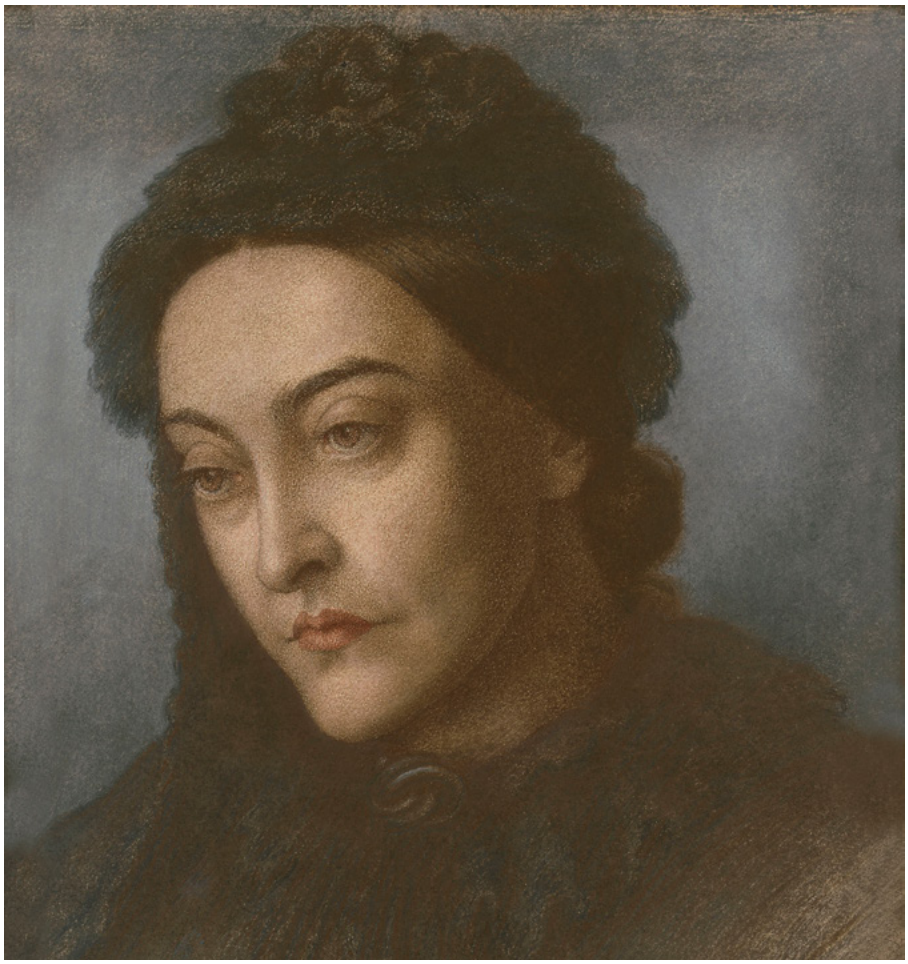
D Differentiation

Challenge

Draw students' attention to the lines in the poem "Who has seen the wind? / Neither you nor I" and the conjunctions *neither/nor*. You may wish to provide example sentences using the conjunctions *neither/nor*, such as "The book I was reading was so fascinating that I could neither eat nor sleep until I had finished it!" Encourage students to use *neither/nor* in one of their sentences.

ABOUT THE POET

Christina Rossetti



Christina Rossetti was born in London in 1830, and was considered to be the greatest female poet of that time. Christina Rossetti's father was a teacher and a poet, and he and her mother, who was also a teacher, valued excellence and education. Like Christina Rossetti, her sister Maria became a writer, and her brother William was a well-known writer and editor. Her brother Dante Gabriel Rosetti became a very famous and respected poet and painter. Christina Rossetti composed her first poem while she was a child, and wrote more than fifty poems by her sixteenth birthday. Her sister wrote some of Christina's poems in a notebook for her, since she composed some of them before she could even write.

Grade 3 | Unit 3

Pausing Point 1

NOTE TO TEACHER

You should pause here and spend one day reviewing, reinforcing, or extending the material taught so far. You may have students do any combination of the activities listed below in any order. You may also do an activity with the whole class or with a small group of students who would benefit from it.

ACTIVITIES

Image Review

Materials: Flip Book

- Show the Flip Book images from any poem again and have students retell the poem using the images.

Unit-Related Trade Book or Websites

Materials: Trade book or websites

- Read an additional book of poetry or a trade book biography of a poet from this unit.
- Consider visiting the websites of the contemporary poets in the unit, and sharing as appropriate for your class.

Student Choice

- Remind students that on Poet's Journal 3.2 and 3.3, they planned and wrote an opinion paragraph about whether dogs or snakes are the best pets. Have students share their opinion paragraphs with other students.

  Extend the activity: Have students plan and write another paragraph explaining why the other animal is the better pet. You may choose to compile students' writing into a class book.

Visual Support 4.1

- Display Visual Support 4.1 and have students choose a topic and rhyming words to write a short rhyming poem.

Visual Support 5.2

- Display Visual Support 5.2. Have students write short sentences, then switch with a partner, who will combine the short sentences using a conjunction.

  Extend the activity: Have students create a short story by adding a sentence to the combined sentence, then trading back and forth with

their partner, who will also add a sentence at a time. If time permits, allow students to share their short stories with the class.

- Return students' papers from the Reading segment of Lesson 5, which should include the following:

  "I think a strong wind would be scary because . . ."
  "I think a strong wind would be interesting, but . . ."
  "I think a strong wind would be fun, so . . ."

  In the space below their sentences, students should have written three questions about the poem using Who, What, When, Where, Why, and/or How to begin their sentences.

  Have students write answers to their questions, allowing some time for research of factual answers, if possible.

Create a Memory Game

- Have students use materials found in the classroom to create a memory game in which they use lines from poems, poetic devices, or poet names to provide clues, and other students guess the answers. (For example, a student might say, "I am the poet who wrote about Mary's lamb." Another student would respond with the correct answer, Sarah Josepha Hale.) You may wish to have students add to this game in Pausing Point 2.

Writing

- Display an image, page from a book, or other item students may find inspirational from another curricular subject. Examples might include fraction tiles, clocks, or pattern blocks from math; a map, a globe, or lesson review items, such as photos or documents, from social studies; or a model or evidence from a project or experiment in science. Have students write a poem about the item, using at least one poetic device they have learned in the unit.
- Have students use the Creative Space at the back of their Poet's Journal to write a poem about the topic of their choice, using at least one poetic device they have learned in the unit.
- Students may be given an additional writing prompt such as the following:
  - If someone brought a lamb to school, . . .
  - If I brought a snake home, . . .
  - An important lesson to be learned from "Dewdrops" is . . .
  - Something interesting about the wind is . . .

LESSON

6

"In a Neighborhood in Los Angeles"

PRIMARY FOCUS OF LESSON

Reading

Students will discuss "In a Neighborhood in Los Angeles" in small groups and as a class. **[RL.3.1, RF.3.4b, SL.3.1]**

Students will use a Venn diagram to compare and contrast rhyming poems with free verse poems. **[RL.3.5]**

Students will work collaboratively to determine meaning in "In a Neighborhood in Los Angeles." **[SL.3.1b]**

Students will demonstrate an understanding of the Tier 2 word *waltzes*. **[L.3.4]**

Writing

Students will summarize "In a Neighborhood in Los Angeles." **[SL.3.2, W.3.2]**

FORMATIVE ASSESSMENT

Poet's Journal 6.3 **Summarizing the Poem** Students will summarize "In a Neighborhood in Los Angeles." **[W.3.2]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (90 min.)			
Previewing Vocabulary	Whole Group	5 min.	❑ Image Card 3 ❑ Poet's Journal
Introducing "In a Neighborhood in Los Angeles"	Whole Group	10 min.	
Discussing the Poem	Whole Group	15 min.	
Identifying Poetry Elements	Whole Group	25 min.	❑ Poet's Journal 6.1 ❑ colored pencils
Taking a Closer Look at the Poem	Small Group	30 min.	❑ Poet's Journal 6.2 ❑ Speaking and Listening Observational Checklist
Word Work: *Waltzes*	Whole Group	5 min.	
Writing (30 min.)			
Poem Summary	Independent	30 min.	❑ Poet's Journal 6.3

Why We Selected It

Francisco X. Alarcón's "In a Neighborhood in Los Angeles" celebrates the relationship between a young boy and his grandmother. With vivid words and precise language, the speaker reminisces about the time he spent with his Mexican grandmother while his parents worked. Through simple activities such as counting clouds, nurturing a plant, or dancing with kitchen chairs, his grandmother fosters an enduring relationship between them, as well as a connection to his heritage. The poem's narrator uses both English and Spanish words to highlight the grandmother's connection to Mexico and emphasize the bond between the boy and his grandmother.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud.
- Prepare Images 6A-1 and 6A-2 for display.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs and small groups.
- Prepare to use the group role cards from Lesson 2.
- The poem includes the phrase *niño barrigón*, which is an affectionate nickname for a well-fed young boy who is dear to someone. You may wish to tell students that using a nickname such as this is reserved for special relationships, and is not acceptable for casual speech.

Language

- Provide one sheet of paper for students to draw an illustration.

Writing

- Prepare sample sentences and sentence frames for the writing activity.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- You may wish to play an audio recording of a waltz.

Start Lesson

Lesson 6: "In a Neighborhood in Los Angeles"

Reading

Primary Focus

Students will discuss "In a Neighborhood in Los Angeles" in small groups and as a class. **[RL.3.1, RF.3.4b, SL.3.1]**

Students will use a Venn diagram to compare and contrast rhyming poems with free verse poems. **[RL.3.5]**

Students will work collaboratively to determine meaning in "In a Neighborhood in Los Angeles." **[SL.3.1b]**

Students will demonstrate an understanding of the Tier 2 word *waltzes*. **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

***mijito*, n.** a Spanish word meaning a boy who is dear to me

canneries, n. factories where foods are prepared and put in cans

waltzes, n. an easy, graceful type of dance

Sayings and Phrases

***niño barrigón*, n.** a Spanish phrase that literally means potbellied boy; in this case is used to address a well-fed young boy with affection

Literary Vocabulary

free verse, n. a poem that does not rhyme or have a set pattern of beats

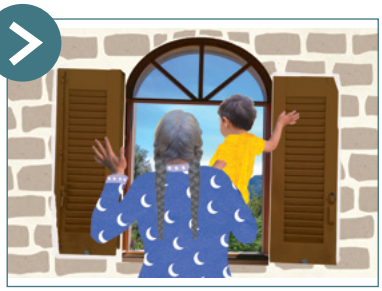
Vocabulary Chart for "In a Neighborhood in Los Angeles"			
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**	**Tier 1 Everyday Speech Words**
Vocabulary	*mijito* canneries free verse	waltzes	
Spanish Cognates	verso libre mijito	valses	
Multiple-Meaning			
Sayings and Phrases	*niño barrigón*		

INTRODUCING "IN A NEIGHBORHOOD IN LOS ANGELES" (10 MIN.)

Image Card 3

Show Image Card 3: (Map of California)

- Tell students that this lesson will focus on the poem "In a Neighborhood in Los Angeles" by Francisco X. Alarcón.
- Ask students if they know where Los Angeles is.
  - » California
- Ask students, "What body of water do you see on the map?"
  - » Pacific Ocean
- Tell students that since California is on the Pacific coast, fishing is an important industry in which many people work.



Show Image 6A-1:
Waving Goodbye

- Ask students to describe what they see.
  - » a boy and an older woman, possibly a grandmother, waving goodbye to someone
- Tell students you will read aloud "In a Neighborhood in Los Angeles," and they will hear two Spanish words which are all affectionate terms for a young boy: *mijito (*pronounced /mee*hee*toh/), and *niño barrigón* (pronounced / nee*nyoh bah*rree*gohn/).
- Ask students to define the word *neighborhood.*
  - » Answers may vary, but they could include a community where people live and/or work.
- **Literal.** Ask students, "Where is this neighborhood?"
  - » Los Angeles
- **Evaluative.** Listen to the poem's title again: "In a Neighborhood in Los Angeles." Why do you think the speaker tells us where his neighborhood is located?
  - » Answers may vary, but they could include that he wants to share part of his heritage or identity; he has great memories from his time living there.
- Have students turn to the table of contents, locate and turn to the poem, and follow along as you read.
- Read the poem once, having students follow along in their Poet's Journal.
- The poem includes the phrase *niño barrigón*, which is an affectionate nickname for a well-fed young boy who is dear to someone.

Note: You may wish to read the poet's biography with students before reading the poem.

In a Neighborhood in Los Angeles

Francisco X. Alarcón

I learned
Spanish
from my grandma

mijito
don't cry
she'd tell me

on the mornings
my parents
would leave

to work
at the fish
canneries

We know canneries are factories where foods are prepared and put in cans, and in this case, the food is fish. Have you ever eaten canned fish or other type of seafood? (yes/no) If you have, what kind of canned fish or seafood have you eaten?

» *Answers may vary, but they could include tuna, crab, shrimp or salmon.*

my grandma
would chat
with chairs

sing them
old
songs

dance
waltzes with them
in the kitchen

when she'd say
niño barrigón
she'd laugh

Show Image 6A-2:
Clouds and Flowerpots

with my grandma
I learned
to count clouds

to recognize
mint leaves
in flowerpots

my grandma
wore moons
on her dress

Mexico's mountains
deserts
ocean

in her eyes
I'd see them
in her braids

I'd touch them
in her voice
smell them

one day
I was told:
she went far away

Where do you think grandma has gone?

» *Answers may vary, but they could include she has died or moved away.*

but still
I feel her
with me

whispering
in my ear:
mijito

DISCUSSING THE POEM (15 MIN.)

1. **Literal.** Why do the parents leave?
    - » They work in the fish canneries.
2. **Literal.** What does the speaker in the poem do when his parents leave?
    - » he cries
3. **Inferential.** *Turn and Talk:* With your partner, look at the lines "my grandma / would chat / with chairs / sing them / old / songs / dance / waltzes with them / in the kitchen." Why do you think grandma did these things? Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include that she is trying to entertain the boy so he doesn't cry; she is teaching him to enjoy music and dancing.
4. **Literal.** What does grandma wear?
    - » She wears a dress with moons on it.
5. **Inferential.** Direct students' attention to the following stanzas: "Mexico's mountains / deserts / ocean"; "in her eyes / I'd see them / in her braids"; "I'd touch them / in her voice / smell them"
    - ◦ Ask students to identify the senses the speaker is using to describe his grandma.
        - » sight, touch, and smell
    - ◦ Ask students what the speaker is telling the reader about grandma with these lines.
        - » Answers may vary, but they could include she thinks about how the mountains, deserts, and ocean of Mexico look ("in her eyes / I'd see them"); she keeps certain traditions in her appearance ("in her braids / I'd touch them"); she cooks, eats, or describes traditional foods ("in her voice / smell them").

Check for Understanding

Turn and Talk: Use your own words to describe why you think the poet titled the poem "In a Neighborhood in Los Angeles." Remind students to signal when both partners have contributed to the conversation.

- » Answers may vary, but they could include that it is where his family lived and he grew up; he learned many things in his neighborhood.

IDENTIFYING POETRY ELEMENTS (25 MIN.)

- Remind students that all the poems they have studied so far in the unit have rhymed.
- Tell students that because "In a Neighborhood in Los Angeles" does not have a rhyme scheme, it is called a free verse poem.
- Ask students how this poem is different from other poems they have read.
  - » Answers may vary, but they could include that it seems more like the speaker is discussing a memory and speaking directly to the reader.
- Ask students which poem in the unit has also seemed as though the speaker was talking directly to the reader.
  - » "Mother Doesn't Want a Dog"
- **Turn and Talk:** Have students talk with their partners about why a poet might choose to write a poem without a rhyme scheme. Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that the poet might want the poem to feel as though he is talking to the reader, as he might in an everyday conversation.
- Direct students to Poet's Journal 6.1. Review the directions with the class, and have students work in pairs to complete the Venn diagram.
- Review the answers with the class.

Poet's Journal 6.1

TAKING A CLOSER LOOK AT THE POEM (30 MIN.)

Small Group

- Remind students that earlier in the unit, they discussed in small groups whether a dog or a snake is a better pet. Tell students that today they will discuss the details of "In a Neighborhood in Los Angeles" in small groups.
- Assign (or allow students to choose) group roles by handing out the following group role cards. Remind students that they will have the opportunity to perform multiple roles during this activity.
  - ◦ Facilitator (makes sure everyone is present and can access materials)
  - ◦ Project Manager (explains the assignment, makes sure everyone takes turns)
  - ◦ Questioner (makes sure everyone has their questions answered)
  - ◦ Notetaker (writes or draws information that will represent the group)

Speaking and Listening Observational Checklist

- Summarizer (makes sure the group agrees on what will be reported to the class)
- Reporter (reports to the class for the group)

- Tell students that once everyone but the Reporter has performed their role, the Reporter should raise their hand in order to provide a report of the group's work so far to the teacher. At this point, roles will rotate within the group.
- Remind students that working in a group means building on everyone's ideas, and even if they do not have an assigned role, they have the important job of following the conversation and making good contributions. Remind students of the following guidelines:
  - Allow all group members to share their ideas.
  - Wait until someone has finished speaking before you share your ideas. We can tell when someone is finished speaking by looking at them as they speak, and watching for them to stop sharing. (You may wish to model how to recognize verbal and nonverbal cues.)
  - Ask questions that are related to what a speaker is saying, in order to clarify or add on to their thoughts. Be sure your tone of voice is respectful and supportive.

Poet's Journal 6.2

  - Direct students' attention to Poet's Journal 6.2 and preview the activity.
  - As students prepare to discuss the poem, provide prompts such as, "I agree with _____ because . . ." or "I wonder . . ."
  - Tell students they will have ten minutes to discuss each question and write their answer. At the end of the time, each group will share their answers to the question with the class.
- Circulate to monitor groups, and use the Speaking and Listening Observational Checklist throughout this activity to assess student performance.
- Bring the class back together, and have each group's Reporter give their group's answers.
- **Write-Share-Write:** As groups finish talking, distribute paper and have each student write three questions: one for the speaker, one for the grandmother, and one for the speaker's parents. After writing, have students share one of their questions with a partner. While sharing, students will write down their partner's thoughts about how the speaker, the grandmother, or the parents would answer that question. Have students create an answer to the question based on their own ideas and those of their partner.

ML/EL MULTILINGUAL/ENGLISH LEARNERS

Reading

Reading/Viewing Closely

Entering/Emerging	Provide a word bank for students and give them support as they choose adjectives to describe the grandmother.
Transitioning/ Expanding	Provide a word bank and allow students to work with a partner to select adjectives to describe the grandmother.
Bridging	Provide a word bank and allow students to choose the words they think best describe the grandmother.

WORD WORK: *WALTZES* (5 MIN.)

1. In the poem you read, "my grandma / would chat / with chairs / sing them / old / songs / dance / waltzes with them / in the kitchen."
2. Say the word *waltzes* with me.
3. Waltzes are an easy, graceful type of dance.
4. The orchestra played several waltzes so everyone could dance.
5. What are waltzes? Be sure to use the word *waltzes* in your response.
   - Ask two or three students to use *waltzes* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I think grandma likes to dance waltzes because . . ."
6. What part of speech is the word *waltzes*?
   - » noun

Use a Drawing/Writing activity for follow-up. Pass out blank white paper to the class. Have students draw a picture of grandma waltzing with a chair. Have students write an exclamatory sentence below their picture. Have students share their work with other students.

D Differentiation

Support

Provide some adjectives that might describe the grandmother for students to choose from.

Lesson 6: "In a Neighborhood in Los Angeles"

Writing

30M

Primary Focus: Students will summarize "In a Neighborhood in Los Angeles." [SL.3.2, W.3.2]

Poet's Journal 6.3

POEM SUMMARY (30 MIN.)

- Have students take out Poet's Journal 6.3 and complete the 5 Ws and H questions by referring to the poem. When students are finished with this portion, have them answer the extended response question.
- Have student volunteers share their summaries with the class as time permits.
- If time permits, allow a few students to share their writing orally with the class.

D Differentiation

Support

You may wish to work with a small group to complete the 5 Ws and H portion of the Poet's Journal page.

Challenge

Encourage students to use *waltzes* in one of their sentences.

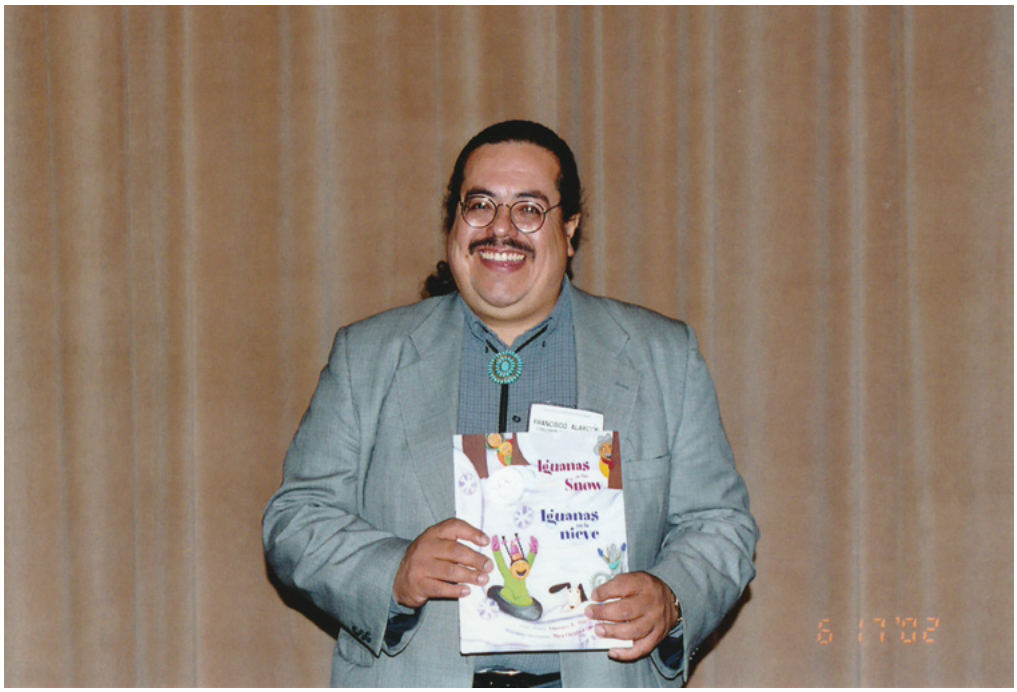
ML/EL MULTILINGUAL/ENGLISH LEARNERS
Writing
Writing

Entering/Emerging	Provide a word bank and prompt students to contribute one word or phrase about the topic to complete the 5 Ws and H portion of the Poet's Journal page.
Transitioning/ Expanding	Encourage students to add greater detail to their response. Help students to go back to the text to check the accuracy and relevance of their response
Bridging	Challenge students to go back to the text to check the accuracy and relevance of their response.

End Lesson

ABOUT THE POET

Francisco X. Alarcón



The poetry of Francisco X. Alarcón was inspired by his happy childhood and many family members in the United States and Mexico. He was born in California in 1954, and grew up in Guadalajara, Mexico. He came back to California to attend college, and became a teacher. Francisco X. Alarcón wrote poems for children and adults, and published ten bilingual poetry collections, which received many awards. As a teenager, he started writing down the songs his Mexican grandmother would sing, which led him to writing poetry. His poems were inspired by community, culture and finding happiness in everyday life. Francisco X. Alarcón died in 2016.

LESSON

7

"Resolute"

PRIMARY FOCUS OF LESSON

Reading

Students will discuss poetry elements, including tone and alliteration, in "Resolute." **[RL.3.1, RF.3.4b]**

Students will demonstrate an understanding of the Tier 2 word *stir.* **[L.3.4]**

Language

Students will recall what they have learned about pronouns and identify reciprocal pronouns. **[RL.3.1f]**

Speaking and Listening

Students will practice speaking in tones that match different audiences and occasions. **[SL.3.1]**

Writing

Students will create a short, original poem using alliteration. **[W.3.10, L.3.3]**

FORMATIVE ASSESSMENT

Poet's Journal 7.2	**Writing with Alliteration** Students will write a short, original poem using alliteration. **[W.3.10, L.3.3]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (65 min.)			
Previewing Vocabulary	Whole Group	10 min.	❑ Image Card 4
Introducing "Resolute"	Whole Group	10 min.	
Discussing the Poem	Whole Group	20 min.	❑ Poet's Journal
Identifying Poetry Elements	Whole Group/ Partner	15 min.	❑ Poet's Journal 7.1 ❑ Visual Support 7.1 ❑ colored pencils
Word Work: *Stir*	Whole Group	10 min.	
Language (15 min.)			
Reciprocal Pronouns	Whole Group	15 min.	
Speaking and Listening (15 min.)			
Changing Tone and Audience	Whole Group/ Partner	15 min.	❑ Visual Support 7.2 ❑ Speaking and Listening Observational Checklist
Writing (25 min.)			
Writing with Alliteration	Independent	25 min.	❑ Poet's Journal 7.2

Why We Selected It

Amanda Gorman's "Resolute" moves readers to understand the role poetry can play in comforting people who have endured adversity. The poem's rich language challenges readers to think beyond the words on the page and make a connection to the concept of being resolute. Students will recognize the unusual use of familiar words such as *lamp*, *roots*, and *scraped*, and come to an understanding of what it means to be resolute.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud.

Visual Support 7.1

- Prepare and display an enlarged version of Poet's Journal 7.1 or Visual Support 7.1.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs.

Language

- Provide one sheet of paper for students to write a sentence.

Speaking and Listening

Visual Support 7.2

- Prepare and display Visual Support 7.2.
- Prepare the Speaking and Listening Observation Checklist.

Word Bank: Tone and Audience	
Tone Words	**Audience Words**
annoyed	a friend
happy	a grandparent
cheerful	a person in a library
surprised	someone who speaks another language
confused	a sibling
curious	people in your school
loving	a pet
serious	a person you have just met
worried	a younger child
thoughtful	the author of your favorite book

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- You may wish to show the video of a speech by Amanda Gorman, which can be found on the Smithsonian's website.

Start Lesson

Lesson 7: "Resolute"

Reading

Primary Focus

Students will discuss poetry elements, including tone and alliteration, in "Resolute." **[RL.3.1, RF.3.4b]**

Students will demonstrate an understanding of the Tier 2 word *stir.* **[L.3.4]**

PREVIEWING VOCABULARY (10 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

resolute, adj. serious or determined

roots, v. keeps something from moving

lamp, v. to light up or make brighter

era, n. an important period in time

scraped, v. to scratch or rub something away

hollow, adj. empty or without anything on the inside

justice, n. a fair decision or outcome

starlit, adj. brightened by the light of stars

endured, v. tolerated despite difficulty

stir, v. to mix items together

Literary Vocabulary

alliteration, n. when a sentence or phrase has many words that begin with the same sound and/or letter

Vocabulary Chart for "Resolute"			
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**	**Tier 1 Everyday Speech Words**
Vocabulary	resolute justice alliteration	era scraped hollow starlit endured	lamp
Spanish Cognates	resuelto justicia aliteración	era	lámpara
Multiple-Meaning		roots stir	
Sayings and Phrases	roots us to the spot		

INTRODUCING "RESOLUTE" (10 MIN.)

- Tell students that this lesson will focus on the poem "Resolute" by Amanda Gorman.
- Ask students to describe the parts of a poem that create its structure.
  - » Poems are written in lines; lines are grouped in stanzas.
- Point out that another important part of a poem is the title. Ask students to recall the titles of poems they have read or heard.
  - » Answers may vary, but they could include "Mary's Lamb," "Mother Doesn't Want a Dog," "Dewdrops," "Who Has Seen the Wind?" and "In a Neighborhood in Los Angeles."
- Tell students that the title of the poem in this lesson, "Resolute," might be an unfamiliar word, and it's very important to understand its meaning.
  - » serious or determined
- Remind students that a synonym is a word that has the same meaning as another word. Ask students to provide synonyms for *resolute.*
  - » Answers may vary, but they could include confident, determined, persistent, serious, firm, set on something, steady, or consistent.

- Have students turn to the table of contents, locate and turn to the poem, and follow along as you read aloud "Resolute."

Note: You may wish to read the poet's biography with students before reading the poem.

Show Image 7A-1:
Mountains

Resolute

Amanda Gorman

This rush of peace runs
So deep it **roots** us to the spot.

We know that "roots us to the spot" means to make someone freeze or stay in place. Can you think of an example of a time someone might freeze in place?

» *Answers may vary, but they could include during a fireworks show, at the end of a game, or during a performance.*

It is true that poetry
Can **lamp** an **era scraped hollow**,

Image Card 4

Show Image Card 4 (lamp).
The word lamp *is usually used as a noun, meaning it describes the object in this image, but in this poem it is used as a verb. What do you observe about the lamp in the image?*

» *Answers may vary, but they could include that bright light shines from the lamp.*

What is the purpose of a lamp, or what does it do?

» *Answers may vary, but they could include that it provides light and allows people to see in a dark place.*

How might that help us understand what lamp *might mean as a verb in these lines?*

» *Answers may vary, but they could include that poetry helps people see a way forward from dark or difficult times.*

Scraped *means an object pulled a layer away from something. What do you think of when you hear the word* scraped*?*

» *Answers may vary, but they could include a dry and scratching sound.*

Have you ever scraped anything?

» *Answers may vary, but they could include scraping a knee or elbow in a fall.*

The word hollow *means empty, without anything on the inside. What are some things you know that are hollow?*

» *Answers may vary, but they could include trees, drums, pumpkins, or seashells.*

A year we barely swallowed.

Why might someone barely swallow?

» *Answers may vary, but they could include that the person has a sore throat or is eating something very large.*

In this case, the speaker is not talking about physically swallowing something. Have you ever heard the phrase "hard to swallow," and it wasn't referring to eating or drinking? When something is "hard to swallow," it means it is difficult for someone to believe or accept. What could "barely swallowed" mean?

» *Answers may vary, but they could include that something was difficult to believe at first.*

What kind of year would feel like someone barely swallowed?

» *Answers may vary, but they could include that it was a year when people were busy, distracted, or faced challenges.*

There is a **justice** in joy,
Starlit against all that
We have ended, **endured** &
Entered.
We will not **stir** stones.
We shall make mountains.

DISCUSSING THE POEM (20 MIN.)

1. **Inferential.** *Turn and Talk:* With your partner, look at the lines "It is true that poetry / Can lamp an era scraped hollow / A year we barely swallowed." Remind students to signal when both partners have contributed to the conversation.
   - The word *lamp* means to light up or make brighter, and era is an important period in time. How does poetry shed light on an important period in time?

    - » Answers may vary, but they could include that poetry allows poets to express important ideas and thoughts about that period in time.
- What do you think the speaker means by "an era scraped hollow?"
    - » Answers may vary, but they could include that this was not a happy or peaceful period of time.
- What do you think the speaker meant by the line "A year we barely swallowed?"
    - » Answers may vary, but they could include that the year was very busy or there were many things going on at that time in society or the world.
- What is the tone of the poem in these lines?
    - » Answers may vary, but they could include that the tone is serious or unhappy.

2. **Inferential.** *Turn and Talk:* With your partner, look at the lines "There is a justice in joy, / Starlit against all that / We have ended, endured & / Entered."
    - Consider that the earlier lines in the poem were talking about a busy or unhappy period of time, and now the poet is using happier words such as *joy* and *starlit.* What can you infer about how poetry affected people at this time? Remind students to signal when both partners have contributed to the conversation.
        - » Answers may vary, but they could include that poetry was a light in dark times, which helped people to see that the unhappy times were over and things seemed brighter and happier.
    - When the poet uses the words *ended, endured,* and *entered,* she seems to be referring to the end of an era. What has ended or been endured?
        - » Answers may vary, but they could include the days of unhappiness.
    - What has been "Entered?"
        - » Answers may vary, but they could include a new era of happiness.
    - Why do you think the poet put *Entered* on a separate line with a capital letter?
        - » Answers may vary, but they could include that she wanted to show this was an important change or the end of an era.
    - How does the tone of the poem change in these lines?
        - » Answers may vary, but they could include that the tone changes from serious to hopeful or positive.
    - **Think-Pair-Share:** Have students talk with their partner about how this change in tone relates to the title of the poem. Remind students to signal when both partners have contributed to the conversation.

» Answers may vary, but they could include that the word *resolute* implies that someone perseveres to achieve something important like a goal. While they might feel serious or concerned about what they want to change, they feel happier or more positive about the future when they stay focused on their goal.

3. **Inferential.** *Turn and Talk:* With your partner, look at the lines "We will not stir stones. / We shall make mountains." Remind students to signal when both partners have contributed to the conversation.
   - With your partner, pretend that you are stirring some stones in a cup or bucket, then pretend you are tasked with building a mountain. How would the two tasks be alike and how would they be different?
     - » Answers may vary, but they could include that they are alike because mountains are made of many stones. They are different because stirring stones would be a small job which doesn't require skill or effort and can be done alone; it might be done with a small tool like a spoon. However, building a mountain would be an enormous challenge that would take a lot of people and much heavier equipment, like a crane or bulldozer.
   - After you have completed the activity, have students work with a partner to create sentences about the line at the end of the poem, "We shall make mountains" such as:
     - "We shall make mountains" makes me think of _____ because . . .
     - "We shall make mountains" makes me think of _____, but . . .
     - "We shall make mountains" makes me think of _____, so . . .

IDENTIFYING POETRY ELEMENTS (15 MIN.)

Visual Support 7.1

- Display Visual Support 7.1.
- Direct students to Poet's Journal 7.1.
  - Have students place a number in front of each line of the poem.
    - » 1–11
  - Ask students to identify the lines that have rhymes, and underline the rhyming words.
    - » lines 4 and 5: hollow, swallowed

Poet's Journal 7.1

- Have students read the poem one more time, watching for the repetition of the beginning letter or sound in two or more words or syllables near each other.
  - » line 6: justice, joy; lines 8 and 9: ended, endured, & Entered
- Explain that this is called alliteration, and explain that writers often use alliteration to grab the reader's attention, or to draw attention to certain words in the poem. Have students underline the alliteration with two lines.
- **Think-Pair-Share:** Have student partners discuss why they think the poet uses alliteration in lines 6, 8, and 9. (Encourage students to connect this use of alliteration to the earlier discussion about tone.) Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that the alliteration occurring at the same time of the tone of the poem shifts from unhappy to happy; the poet wanted to draw attention to this.
- Is this poem fact or opinion? How do you know?
  - » The poem is an opinion because it does not include facts that can be checked.
- Have students draw a box around the last two lines of the poem. Ask students which poetry element the poet uses in these lines.
  - » metaphor

- **Think-Pair-Share:** Have students discuss with their partner the metaphor in the last two lines. Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include people will make big plans for the future, rather than small ones; people will prefer to work together rather than alone.

D Differentiation

Challenge

The word *resolute,* which is an adjective, is related to *resolution,* which is a noun. What do you think *resolution* means? Can you think of a time you have heard the word *resolution* used?

» New Years

Support

Work with small groups of students to provide extra support to complete the Poet's Journal page.

ML/EL MULTILINGUAL/ENGLISH LEARNERS

Reading

Reading/Viewing Closely

Entering/Emerging	Work with students to complete the Poet's Journal page. Have them circle words with which they are unfamiliar and provide definitions and examples to clarify meanings.
Transitioning/ Expanding	Have students work with partners to circle unfamiliar words on the web and consult reference materials to define meaning. Provide examples as needed to clarify meanings.
Bridging	Encourage student partners to circle unfamiliar words on the web and consult reference materials to define meaning.

WORD WORK: *STIR* (10 MIN.)

1. In the poem you read, "We will not stir stones. / We shall make mountains."
2. Say the word *stir* with me.
3. In these lines, *stir* means to mix items together.
4. "It took a long time to stir the rocks in the bucket because it was full of mud."
5. What are some words the poet uses that help you understand the meaning of the word *stir* in this context?
   - Ask two or three students to use *stir* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "When the poet uses the word *stir* in this stanza, they are referring to doing a small job that can be done alone." "When the poet uses the word *stir,* they are comparing doing small things to having larger goals."
6. What part of speech is the word *stir*?
   » verb

Note: Use a Multiple-Meaning Word activity for follow-up. Tell students that *stir* is a word with multiple meanings. Share the following with students.

Meaning 1: **stir, v.** to mix items together
Meaning 2**: stir, n.** a commotion or a fuss

- Say, "I am going to read several sentences. Listen to the context, or the text surrounding the word *stir* in the sentence for clues as to which meaning is being used. When you think a sentence is an example of Meaning 1, hold up one finger. When you think a sentence is an example of Meaning 2, hold up two fingers."

1. Alana caused a stir among her classmates when she disagreed with the poet.
   » 2
2. To keep the soup from sticking to the pot, we had to stir it with a spoon.
   » 1
3. We used a blender to make a smoothie so we didn't have to stir the ingredients by hand.
   » 1

4. The referee's decision caused a stir on both teams.
    » 2
5. The sound of firetrucks with their wailing sirens caused quite a stir on the quiet street.
    » 2

Lesson 7: "Resolute"

Language

Primary Focus: Students will recall what they have learned about pronouns and identify reciprocal pronouns. **[RL.3.1f]**

RECIPROCAL PRONOUNS (15 MIN.)

- Ask students to recall what they have learned about pronouns, subject pronouns, and pronoun antecedents.
    » Answers may vary, but they could include that a pronoun is a part of speech that takes the place of a noun, and always refers to a specific noun; When a pronoun is the subject of the sentence, it is called a subject pronoun.
- Remind students that the subject pronouns are *I, you, he, she, it, we,* and *they.*
- Read the following sentences, and ask students to identify the subject pronouns.
    1. She and I play on the same team.
        » she, I
    2. It rained last night so we didn't play the baseball game.
        » we
    3. You should go with John to the game.
        » you
- Ask students to recall what they have learned about pronoun antecedents.
    » Pronoun antecedents are the words to which the pronouns refer. Pronouns and their antecedents must agree in number and gender.
- Read the following sentences and ask students to identify the pronoun antecedents and pronouns.

1. Dave and Donna were happy that they were going to the movies.
    - » Dave and Donna; they
2. When Sanjay lost the game, he was upset.
    - » Sanjay; he
3. Valentina loves her new bike, and she rides it every day!
    - » Valentina; she

- Tell students that another type of pronoun is a reciprocal pronoun, which is two pronouns that are used to show a mutual action between people, animals, or things.
- Tell students that the two reciprocal pronouns are *each other*, which is used when the group has two people, animals, or things, and *one another,* which is used when the group has more than two people, animals, or things. We know which reciprocal pronouns to use by looking at the antecedent.
- Write the following sentences on the board or chart paper, circling the antecedents, and underlining the reciprocal pronouns.
    1. My dog and my cat enjoy eating their meals with <u>each other</u> after their afternoon nap.
    2. All seventy-five members of my family write letters to <u>one another</u> once a year.
- Ask students:
    - In sentence 1, what are the reciprocal pronouns?
        - » each other
    - What is the antecedent?
        - » my dog and my cat
    - Why do we use the reciprocal pronouns *each other* in this case?
        - » There are only two animals showing mutual action.
    - In sentence 2, what are the reciprocal pronouns?
        - » one another
    - What is the antecedent?
        - » all seventy-five members of my family
    - Why do we use the reciprocal pronouns *one another* in this case?
        - » There are many people showing mutual action.

Check for Understanding

True/False

Show thumbs up if the following sentences have the correct reciprocal pronouns, and thumbs down if they do not have the correct reciprocal pronouns.

- The mother giraffe and her calf shared leaves with each other as they grazed.
  - » thumbs up
- We observed that the river was full of hippos who often bumped into one another. thumbs up
- When my mom and her sister get together, they always hug one another.
  - » thumbs down
- The bleachers at the ballpark were so crowded that people were bumping into each other as they took their seats.
  - » thumbs down
- The teacher requested that all students in her class show kindness towards one another.
  - » thumbs up

Lesson 7: "Resolute"

Speaking and Listening

15M

Primary Focus: Students will practice speaking in tones that match different audiences and occasions. **[SL.3.1]**

CHANGING TONE AND AUDIENCE (15 MIN.)

- Remind students that the tone of "Resolute" changed from the beginning of the poem to the end.
- Ask students volunteers to read the poem aloud, putting emphasis on the change of tones in the poem, beginning at line 6.
- Have students work with the same partner as earlier in the lesson to look at the sentence they wrote describing the change in tone in "Resolute." Encourage students to share their thinking with their partner by asking specific questions such as, "Why did you think that word choice changed the tone?" or "How do you think the poet changed the tone with that idea?"

Speaking and Listening Observational Checklist

- As students finish talking, ask them to share one of their partner's ideas with the class.
- Tell students that a writer may consider the audience or occasion in thinking about the tone they want to use in their work.

Visual Support 7.2

- Display Visual Support 7.2 and review the Tone Words and Audience Words.
- Have students turn to Lesson 2 in their Poet's Journal and have the class read "Mother Doesn't Want a Dog" aloud.
- Ask students to identify the audience and the tone.
  - » Answers may vary, but they could include that the speaker is likely talking to anyone who will listen; the tone is playful and clever.
- Tell students that the class will now read aloud "Mother Doesn't Want a Dog" using different tones and for different audiences.
- Point to a line on the chart and read the tone and audience to students. Give them a few moments to prepare to read the poem given the new tone and audience. Continue with as many different tones and audiences as time permits.
- Use the Speaking and Listening Observational Checklist throughout this activity to assess student performance.

ML/EL

MULTILINGUAL/ENGLISH LEARNERS

Speaking and Listening

Sharing Ideas

Entering/Emerging	Provide support for unfamiliar words in the chart, and help students devise gestures to describe the different tones.
Transitioning/ Expanding	Have students work with a partner to express their ideas about the different tones and audiences in the activity.
Bridging	Encourage students to affirm the ideas of others and add relevant ideas to further understanding of the activity.

Lesson 7: "Resolute"

Writing

25M

Primary Focus: Students will create a short, original poem using alliteration. [W.3.10, L.3.3]

Poet's Journal 7.2

WRITING WITH ALLITERATION (25 MIN.)

- Have students take out Poet's Journal 7.2 and review the directions.
- Tell students that they will be writing a short poem about someone or something that brings them joy, and they will use a web to gather their ideas.
- Have student volunteers share their poems with the class as time permits.

D Differentiation

Support

You may wish to work with a small group to assist students in writing alliteration.

Challenge

Challenge students to use more than one example of alliteration in their poem.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Writing

Writing

Entering/Emerging	Prompt students to contribute one word or phrase about the topic of their poem, and assist them in creating alliteration.
Transitioning/ Expanding	Encourage students to add more examples of alliteration to their poem.
Bridging	Allow students to work with a partner to add details and alliteration to their poem.

End Lesson

ABOUT THE POET

Amanda Gorman

Amanda Gorman, who was born in 1998 in Los Angeles, California, was very young when she began writing. She graduated from Harvard University, where she studied how important cultural issues and ideas affect communities. Her poems, which focus on Black culture and issues, have received many awards, and her exceptional talent was recognized in 2017 when she became first U.S. National Youth Poet Laureate, an honor which is given to poets of great importance. In 2021, Amanda Gorman became the youngest poet in U.S. history to read their work at an inauguration of the President. She also started a program called *One Pen One Page* to encourage students to write poetry.

LESSON

8

"Fall"

PRIMARY FOCUS OF LESSON

Reading

Students will discuss poetry elements, including onomatopoeia, in "Fall." **[RL.3.1, RF.3.4b]**

Students will demonstrate an understanding of the Tier 2 word *advancing*. **[L.3.4]**

Speaking and Listening

Students will create a comic strip using onomatopoeia. **[W.3.10, SL.3.1]**

Writing

Students will write a poem that includes onomatopoeia. **[W.3.10]**

FORMATIVE ASSESSMENT

Poet's Journal 8.3	**An Onomatopoeia Poem** Students will write a poem that includes onomatopoeia. **[W.3.10]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (60 min.)			
Previewing Vocabulary	Whole Group	5 min.	❑ Image Cards 5, 6
Introducing "Fall"	Whole Group	10 min.	
Identifying Poetry Elements	Whole Group	10 min.	❑ Poet's Journal 8.1 ❑ colored pencils
Examining Structure	Whole Group	10 min.	❑ Poet's Journal 8.1
Discussing the Poem	Whole Group	20 min.	❑ Poet's Journal
Word Work: *Advancing*	Whole Group	5 min.	
Speaking and Listening (30 min.)			
Creating Onomatopoeia	Partner	30 min.	❑ Poet's Journal 8.2 ❑ colored pencils
Writing (30 min.)			
Writing a Poem With Onomatopoeia	Independent	30 min.	❑ Poet's Journal 8.3 ❑ Visual Supports 8.1, 8.2

Why We Selected It

Mary Oliver's "Fall" uses spare, powerful language and interesting stanza breaks to depict the effects of an approaching storm on oak trees, as it causes them to "fling" their acorns all about. In both theme and imagery, this poem complements Christina Rosetti's "Who Has Seen the Wind?" which students explored in Lesson 5. Interpreting "Fall" by Mary Oliver allows students to apply skills they have learned throughout the unit, and focus on how the poet's use of onomatopoeia not only brings the poem to life but creates a suspenseful tone.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs.
- Prepare students to have a blank piece of paper for this part of the lesson.

Language

- Prepare a bank of words for the Onomatopoeia chart, but do not complete both columns, as students will assist with completing the chart during the lesson.

Onomatopoeia	
Item	**Onomatopoeia**
popcorn	pop!
lion	roar!
lamb	baa
a glass falling to the floor	crash!
thunder	boom!
a cat	meow
a bell	ding
a sneeze	achoo!
something dropping or spilling	splat!
car horn	beep

Writing

Visual Support 5.2

- Prepare a list of conjunctions or use Visual Support 5.2.

Visual Support 8.1 and 8.2

- Prepare and display an enlarged version of Poet's Journal 8.1 and 8.2 or Visual Supports 8.1 and 8.2.
- You may wish to show examples of a comic strip for the writing activity.
- Locate the Opinion Paragraph Rubric in the Teacher Resources section and make a sufficient number of copies so there is one rubric for each student in the class.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- Prepare vocabulary support for the onomatopoeia activity, including the appropriate terms in the students' native language and images as necessary.

Start Lesson

Lesson 8: "Fall"

Reading

60M

Primary Focus

Students will discuss poetry elements, including onomatopoeia, in "Fall."
[RL.3.1, RF.3.4b]

Students will demonstrate an understanding of the Tier 2 word *advancing*.
[L.3.4]

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

bronze, adj. light golden brown

threshold, n. the bottom of a doorframe, or something that is crossed over to go from one place to another

eaves, n. the edges of a roof that hang past the side of a building

tender, adj. fragile and easily damaged

advancing, v. moving forward or coming closer

dashing, v. throwing with great force

Literary Vocabulary

onomatopoeia, n. a word that sounds like what it describes

Vocabulary Chart for "Fall"			
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**	**Tier 1 Everyday Speech Words**
Vocabulary	onomatopoeia	bronze threshold eaves advancing	tender
Spanish Cognates	onomatopeya	bronce avanzando	
Multiple-Meaning		dashing	
Sayings and Phrases			

INTRODUCING "FALL" (10 MIN.)

Show Image 8A-1:
Oak Tree

- Tell students that this lesson will focus on a poem by Mary Oliver.
- Ask students to describe what they see.
  - » a large oak tree with dark clouds in the distance like an approaching storm
- Introduce the poem by reading the title and poet's name.
- Have students turn to the table of contents, then locate and turn to the poem.
- Read the poem once, having students follow along in their Poet's Journal.
- Read the poem with the students a second time, either chorally or by having students take turns reading the stanzas aloud.

Image Card 5 and 6

Fall

Mary Oliver

the black oaks
fling their **bronze** fruit

Show Image Card 5 (acorns).
What is the bronze fruit of an oak tree?

» *acorns*

into all the pockets of the earth
pock, pock

they knock against the **thresholds**
the roof of the sidewalk
fill the **eaves**
the bottom line

Show Image Card 6 (house). (Point out the threshold, eaves and sidewalk.)
Where would you find these items?

» *the threshold and eaves might be on a house; the sidewalk might be around the house or leading to the door*

of the old gold song
of the almost finished year
what is spring all that **tender**
green stuff

compared to this
falling of tiny oak trees
out of the oak trees
then the clouds

gathering thick along the west
then **advancing**
then closing over
breaking open

the silence
then the rain
dashing its silver seeds
against the house

IDENTIFYING POETRY ELEMENTS (10 MIN.)

Poet's Journal 8.1

- Refer students to Poet's Journal 8.1.
- Display the enlarged version of Poet's Journal 8.1, and have students place a number in front of each stanza.
- Ask students to recall what they learned about repetition.
  - » It is the act of repeating something.
- Ask students which stanzas have lines that start with the same word.
  - » stanzas 4, 5, and 6
- Have students use a colored pencil to underline the repetition in the poem.
  - » then
- **Think Pair Share:** Have students discuss with their partner how repeating the word *then* helps them visualize the approach of the storm. Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that first there is a storm in the distance, then the storm is overhead, and finally the rain starts falling.
- Direct students to look at stanza 6 and ask what poetry device the poet uses here.
  - » metaphor
- Have students circle "dashing its silver seeds" in another color, and ask students to describe the image these words create.
  - » Answers may vary, but they could include that the raindrops are tiny like seeds, the rain is glistening like silver, and the rain is necessary for acorns to grow into trees.
- Remind students that in a previous lesson, they learned about personification, or giving an object human actions, thoughts, or emotions.
- Have students work with a partner to use another color to double underline the personification in the poem.
  - » "fling their bronze fruit"
  - » "they knock against the thresholds"
  - » "then the clouds . . . gathering . . . advancing"
  - » "the rain . . . dashing its silver seeds . . . against the house"
- Direct students' attention to stanza 1 and have them draw a box around "pock, pock." Tell students that when using this poetry device, known as onomatopoeia, the poet uses a word that sounds like what it describes.

EXAMINING STRUCTURE (10 MIN.)

- Tell students that they are going to examine the structure, or position of the lines in the poem.
- Ask students whether this is a rhyming poem or free verse.
  - » It is a free verse poem because it doesn't have a rhyme scheme.
- Ask students to recall another free verse poem they have studied
  - » "In a Neighborhood in Los Angeles" in Lesson 6.
- Ask students to recall the reasons a poet might choose to write a poem in free verse.
  - » Answers may vary, but they could include that the poet might be describing something personal and might want the poem to feel as though she is talking to the reader or sharing a story or observation.
- Using your projected copy of Poet's Journal 8.1, draw lines as follows, having students do the same.
  - ◦ Stanza 2: between the lines "fill the eaves / the bottom"
  - ◦ Stanza 3: between the lines "of the almost finished year / what is spring all that tender"
  - ◦ Stanza 4: between the lines "out of the oak trees / then the clouds"
- **Turn and Talk:** With your partner, read the poem aloud as though the newly grouped lines were the stanzas. Ask students what they observe, and remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that grouping the lines differently makes the poem into complete thoughts by grouping ideas together; it seems more like a story than a poem.

  Ask students, "How does regrouping the lines affect your understanding of the poem?"
  - » Answers may vary, but they could include that before regrouping the lines, the poem was read stanza by stanza; after regrouping the lines, the ideas of the poem were made clearer.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Reading

Reading/Viewing Closely

Entering/Emerging	Work with students to read the poem with the regrouped stanzas. Have students use phrases and familiar vocabulary to explain their understanding of the regrouped stanzas.
Transitioning/ Expanding	Work with students to read the poem with the regrouped stanzas. Have students use short sentences to explain their understanding of the regrouped stanzas.
Bridging	Work with students to read the poem with the regrouped stanzas. Have students use longer, more detailed sentences to explain their understanding of the regrouped stanzas.

DISCUSSING THE POEM (20 MIN.)

1. **Literal.** What is falling from the black oak tree?
   - » acorns

   What do you know about acorns?
   - » Answers may vary, but they could include that acorns contain the seeds of future oak trees, they have a hard shell, and some animals may eat them.

   Which line provides textual evidence of what an acorn is?
   - » "falling of tiny oak trees"

2. **Inferential.** Look at the first stanza. What are the "pockets of the earth?"
   - » Answers may vary, but they could include holes or places on the ground where the acorns may take root.

3. **Inferential.** *Turn and Talk:* With your partner, look at the lines " the bottom line / of the old gold song / of the almost finished year." What season do you think the poet is referring to? Remind students to signal when both partners have contributed to the conversation.
   - » fall

   What textual evidence supports your answer?
   - » The words *bottom line, gold*, and *almost finished year* provide the clues.

   Explain how this textual evidence lets the reader know it is fall.
   - » Answers may vary, but they could include that leaves turn golden in the fall; fall is near the end of the calendar year; the last line of a song might signal the end; acorns fall from trees in September and October.

D Differentiation

Challenge

The poem takes place in the fall, yet the speaker mentions spring and "tender green stuff." What is the speaker comparing?

- » possibly the small plants that have grown from the acorns or the differences in the seasons

Support

Review the meaning of the word *structure* and explain that all writing has structure.

4. **Literal.** What is "gathering thick along the west?"
    - » the clouds
5. **Inferential.** What is the poet describing in lines 16–24?
    - » the arrival of a storm

    What textual evidence supports your answer?
    - » "then the rain / dashing its silver seeds / against the house"

- **Think Pair Write:** Have student pairs write three interrogative sentences about the poem (e.g., *What is the setting of the poem?; When do storms usually come in? How old is the oak tree? Who is in the house to hear the acorns falling?).*
- Have students use complete sentences to write their answers as though they are the poet.
- Remind students to signal when both partners have contributed to the conversation.
- As pairs finish writing their sentences, ask several students to share one of their partner's questions and their own answer to the question with the class.

WORD WORK: *ADVANCING* (5 MIN.)

1. In the poem you read, "gathering thick along the west / then advancing."
2. Say the word *advancing* with me.
3. *Advancing* means moving forward or coming closer.
4. As the storm approached, we could see the clouds advancing toward the soccer fields.
5. What could be advancing? Be sure to use the word *advancing* in your response.

    Ask two or three students to use *advancing* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "As Carlos's team continued to play well, they were advancing in the tournament."
6. What part of speech is the word *advancing*?
    - » verb

Use a Synonyms activity for follow-up.

7. What are some synonyms, or words that have a similar meaning, of *advancing*?
    - » possible synonyms: moving along, approaching, progressing, coming, nearing
8. As you finish the Word Work activity, distribute paper and have students write one question, one statement, and one exclamatory sentence using the word *advancing* to share with the class.

Lesson 8: "Fall"

Speaking and Listening

Primary Focus: Students will create a comic strip using onomatopoeia. **[W.3.10, SL.3.1]**

CREATING ONOMATOPOEIA (30 MIN.)

- Remind students that onomatopoeia allows the poet to use a word that sounds like what it describes.
- Display the Onomatopoeia chart you prepared in advance. Review each of the examples, and have students help you complete the chart.
- Explain that they will be working with a partner to create a story, an onomatopoeia for the story, and then a comic strip.
- Point out that they may use the items and onomatopoeia from the chart or any other that they know of to inspire their work. They may also make up any situation to go along with the onomatopoeia they choose to include.
- Display an enlarged version of Poet's Journal 8.2 or Visual Support 8.1 and model Part 1 using the following examples to fill in the first couple of lines at the top.
    - who: two squirrels, Ted and Fred
    - what: eating acorns
- Tell students to work with a partner to complete the remaining 5 Ws and H responses in Part 1.
- For Part 2, tell students to work together to write a story for the comic strip they will be creating using the information they outlined in Part 1. Write an example on the board to show students how to begin the story using the first two lines from Poet's Journal 8.2 Part 1, "Who" and "What."

Poet's Journal 8.2

- Two squirrels named Ted and Fred were busy eating acorns under an oak tree in the forest.

- After students have completed Part 2, direct their attention to Part 3. Explain that they will now use the story in Part 2 to write and illustrate a comic strip. Remind students that in comic strips, the illustrations show most of the story details, like who, where, what, when, and how, and the dialogue from the characters is usually pretty short and in a speech bubble. You can demonstrate for students using the following example:
  - Box 1: Two squirrels named Ted and Fred were busy eating acorns under an oak tree in the forest. "Let's have a competition to see who can eat the most acorns before the sun sets," said Fred.
- You may choose to allow students to use their colored pencils for this activity.
- Have students share their comic strips as time permits.

MULTILINGUAL/ENGLISH LEARNERS
Writing
Text Structure

Entering/Emerging	Record the order of events as students describe their comic strip, and assist them in choosing an onomatopoeia.
Transitioning/ Expanding	Provide sentence frames with words that indicate the order of events in the comic strip.
Bridging	Encourage student pairs to ensure their comic strip follows a logical order.

Lesson 8: "Fall"

Writing

30M

Primary Focus: Students will write a poem that includes onomatopoeia. **[W.3.10]**

WRITING A POEM WITH ONOMATOPOEIA (30 MIN.)

- Tell students that they will be using their comic strip, including the onomatopoeia, to write a poem.
- Have students review the details of their comic strip. They should also decide whether they would like to write a free verse or rhyming poem.

- Direct students to Poet's Journal 8.3 and have them write their poem.
- Tell students that they should use correct punctuation and capitalization in their work, and their poem should have a title which may be different from the comic strip.
- Allow students to share their work as time permits.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Writing

Writing to Explain Information

Entering/Emerging	Have students dictate their poem to a teacher to be recorded.
Transitioning/ Expanding	Have students work with a partner to write their poem.
Bridging	Encourage students to write a final version of their poem independently.

End Lesson

Poet's Journal 8.3

D Differentiation

Support

You may wish to work with a small group to assist students with converting their comic strip story into a poem.

Challenge

Challenge students to use two or more poetic devices in their poem.

ABOUT THE POET

Mary Oliver

Mary Oliver was born in Ohio in 1935, and taught college students for many years. She also lived in Massachusetts and Florida. Mary Oliver's poetry focused on the relationship between people and nature. She inspired readers to notice even the smallest details in nature, especially those which people might overlook. Mary Oliver received many awards and honors for her poetry, including the Pulitzer Prize and National Book Award. Over the course of her lifetime, Mary Oliver wrote fifteen collections of poetry, including one poem that was the length of a book. She died in 2019.

LESSON

9

"Summer Stars"

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will review what they previously learned about stars. **[SL.3.3]**

Reading

Students will discuss poetry elements, including hyperbole, in "Summer Stars." **[RL.3.1]**

Students will identify sentences that contain hyperbole. **[RL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *strumming*. **[L.3.4]**

Writing

Students will create and present original sentences using hyperbole. **[W.3.10, L.3.3, SL.3.5]**

FORMATIVE ASSESSMENT

Poet's Journal 9.2	**Writing with Hyperbole** Students will write original sentences using hyperbole. **[W.3.10, L.3.3]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Speaking and Listening (30 min.)			
Previewing Vocabulary	Whole Group	5 min.	❑ sticky notes (one per student)
What Have We Already Learned?	Whole Group	25 min.	
Reading (60 min.)			
Introducing "Summer Stars"	Whole Group	15 min.	❑ Poet's Journal ❑ colored pencils
Discussing the Poem	Whole Group	20 min.	
Identifying Poetry Elements	Whole Group	20 min.	❑ Poet's Journal 9.1 ❑ colored pencils ❑ Visual Support 9.1
Word Work: *Strumming*	Whole Group	5 min.	
Writing (30 min.)			
Writing Hyperbole	Partner	30 min.	❑ Poet's Journal 9.2

Why We Selected It

Carl Sandburg's "Summer Sky" offers a timeless account of the joy of stargazing on a clear, calm evening. Positioned to follow Mary Oliver's "Fall" in the unit, this poem is like the calm after the storm, when the clouds are gone and the stars come out. Like other poems in this unit, the topic and craft encourage students to recognize that inspiration and poetry can be found in many common places, situations, and events. Sandburg's use of hyperbole and personification create a connection between the celestial and earthly.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs.
- Prepare to distribute one sticky note to every student.
- Prepare for students to have a blank piece of paper for this part of the lesson.

Visual Support 9.1

- Prepare to display Visual Support 9.1.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- Prepare to share an audio or video recording of someone strumming on a guitar.

Start Lesson

Lesson 9: "Summer Stars"

Speaking and Listening

Primary Focus: Students will review what they previously learned about stars. [SL.3.3]

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

strumming, v. sweeping a hand over a stringed instrument to create sound

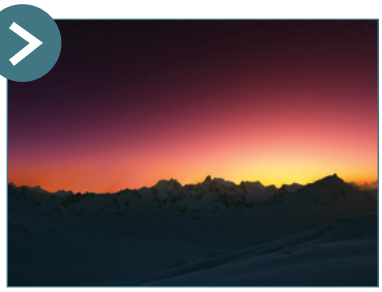
Literary Vocabulary

hyperbole, n. overly exaggerating or making up unrealistic details that can't possibly be true

Vocabulary Chart for "Summer Stars"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	hyperbole	strumming	
Spanish Cognates	hipérbole		
Multiple-Meaning			
Sayings and Phrases			

WHAT HAVE WE ALREADY LEARNED? (25 MIN.)



Show Image 9A-1:
Summer Sky at Night

- Students may have encountered information about stars, including those studied in the Grade 1 domain *Reach for the Stars: Astronomy.* This knowledge can help to provide the foundation for understanding the poem to be discussed in this lesson.
- Remind students that they may have seen this image in the Grade 1 domain *Reach for the Stars: Astronomy*. Ask students to recall what they learned about the image by reading the following:
  - "At dusk, just after the sun has set in the west but before all of its light has faded, the first stars of night appear. It is dusk in this image. One, two, three, and then more and more. The darker it is, the more stars you can see. If you live in the city, then you can't see as many stars as people who live in the country can see. Lights in the cities brighten the night sky and make it difficult to see the stars. Out in the country—and especially out in the wilderness far away from buildings, street lights, and cars—the night sky seems to explode with glittery, twinkling stars."
- Have students write one fact they recall about stars or astronomy on a sticky note. Distribute paper to each student, and have them affix the sticky note to their paper.
- Below the sticky note, have students write a sentence in each of these sentence types: declarative, interrogative, exclamatory, and imperative. Each sentence should be about the fact on the sticky note. Collect students' papers at the end of the activity for use during the Writing segment.
  - » Answers may vary, but they could include the following: stars are hot, distant, made of gas; located in outer space; different colors; look tiny because they are really far away; appear to us at dusk/night; they are around all the time even though we can only see them at night, and don't twinkle or fall through the sky; the sun is a star; scientists use telescopes to study outer space because they

make things appear larger and closer; the study of stars and outer space is called Astronomy; constellations are groups of stars; people who lived in ancient times observed the stars.

- Remind students that they have heard poems about stars, and lead them to recite the following:
  - Star light, star bright
    First star I see tonight
    I wish I may,
    I wish I might
    Have the wish
    I wish tonight
  - Twinkle, twinkle, little star,
    How I wonder what you are!
    Up above the world so high,
    Like a diamond in the sky.

Lesson 9: "Summer Stars"

Reading

Primary Focus

Students will discuss poetry elements, including hyperbole, in "Summer Stars." **[RL.3.1]**

Students will identify sentences that contain hyperbole. **[RL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *strumming*. **[L.3.4]**

INTRODUCING "SUMMER STARS" (15 MIN.)

- Introduce the poem by reading the title and poet's name.
- Have students turn to the table of contents, locate and turn to the poem.
- Read the poem once, having students follow along in their Poet's Journal.

Note: You may wish to read the poet's biography with students before reading the poem.

Summer Stars

Carl Sandburg

Bend low again, night of summer stars.
So near you are, sky of summer stars,

So near, a long-arm man can pick off stars,
Pick off what he wants in the sky bowl,
So near you are, summer stars,
So near, **strumming**, strumming,
So lazy and hum-strumming.

"Strumming" means sweeping a hand over a stringed instrument to create sound. Have you ever heard strumming on an instrument?

» *Answers may vary, but they could include a guitar, banjo or ukulele.*

DISCUSSING THE POEM (20 MIN.)

1. **Literal.** What season is mentioned in the poem?
   » summer
2. **Literal.** Are the stars really close enough for someone to pick them?
   » No, they are in outer space.
3. **Inferential.** Why do the stars seem so close?
   » Answers may vary, but they could include that the night may be very clear so the stars seem bigger and brighter; the stars may appear to be close to the horizon.
4. **Inferential.** What are some other examples of things that are far away and look smaller than they actually are?
   » Answers may vary, but they could include buildings seen from an airplane; the village below when you are hiking up a mountain; people on the ground when seen from a tall building.

D Differentiation

Challenge

What do you think the poet is referring to with the words *sky bowl?*

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**
Reading
Listening Actively

Entering/Emerging	Refer to the image of the night sky. Have students use phrases and familiar vocabulary to explain how this image resembles a "sky bowl."
Transitioning/ Expanding	Refer to the image of the night sky. Have students use short sentences to explain how this image resembles a "sky bowl."
Bridging	Refer to the image of the night sky. Have students use longer, more detailed sentences to explain how this image resembles a "sky bowl."

IDENTIFYING POETRY ELEMENTS (20 MIN.)

Poet's Journal 9.1

- Refer students to Poet's Journal 9.1. Have them number the lines 1–7 as you project your own copy.
- Remind students that they learned about repetition in a previous lesson. Ask students which lines have repetition, and have them use a colored pencil to underline the repetition in the poem.
  - » lines 1, 2, and 5 (summer stars)
  - » lines 6 and 7 (strumming)
- Remind students that in previous lessons, they learned about personification, or giving an object human actions, thoughts or emotions.
- Explain that this poem uses hyperbole, which is completely exaggerating or making up unrealistic details that can't possibly be true. Ask students to find and circle the hyperbole in the poem.
  - » "So near, a long-arm man can pick off stars, / Pick off what he wants in the sky bowl"
- **Turn and Talk:** With your partner, discuss how you know this is hyperbole. Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that no one has arms that are long enough to pick stars.
- Tell the class that they are going to identify sentences with hyperbole by raising their hands if they hear hyperbole, or shaking their head if the sentence does not include hyperbole.
- Read aloud the following sentences. Tell students to raise their hand if the sentence contains hyperbole, or shake their head if the sentence does not contain hyperbole.
  - ◦ We saw a mouse as tall as an oak tree while playing in a field.
    - » hyperbole (raise hand)
  - ◦ The tiny rabbit nibbled at the lettuce in the garden.
    - » not hyperbole (head shake)
  - ◦ Mother said, "I've told you a hundred million times to close the door!"
    - » hyperbole (raise hand)
  - ◦ Lions, leopards and cheetahs are known as big cats.
    - » not hyperbole (head shake)

- The roar of the king of the jungle could be heard around the world.
  - » hyperbole (raise hand)
- Thunder rattled the windows and rain pelted the house during the storm.
  - » not hyperbole (head shake)
- During the thunderstorm, the thunder was so loud it seemed like a giant hand was shaking the windows!
  - » hyperbole (raise hand)

Visual Support 9.1

- Display Visual Support 9.1 and review the sentences with students.
- **Write-Pair-Share:** Have students write two or more sentences that include hyperbole. When students have finished writing, have them share their sentences with a partner, and have partners ask each other the following questions:
  - What makes this hyperbole?
  - Why did you choose this idea for your sentence?
- Remind students to signal when they have finished sharing with their partner.
- If time allows, call on a few students to share their sentences and responses to the questions.

Making Choices

- If a writer repeats words in order to emphasize them, is that personification or repetition?
  - » repetition
- If a writer uses exaggeration, is that hyperbole or onomatopoeia?
  - » hyperbole

WORD WORK: *STRUMMING* (5 MIN.)

1. In the poem you read, "So near, strumming, strumming, / So lazy and hum-strumming."
2. Say the word *strumming* with me.
3. *Strumming* means sweeping a hand over a stringed instrument to create sound.

4. The audience recognized the song as soon as the guitarist began strumming the melody.

5. Who could be strumming? Be sure to use the word *strumming* in your response.

   Ask two or three students to use *strumming* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I like strumming a guitar even though I can't read music."

6. What part of speech is the word *strumming*?

   » verb

Use a Discussion activity for follow-up. Talk with your partner about a time when you saw someone strumming a guitar, banjo, or ukulele, whether in real life, on television, or in a movie. If you have never seen someone strumming a guitar, banjo, or ukulele, use your imagination to describe how you think it would sound. Be sure to use the word *strumming* in complete sentences as you discuss this with your partner.

Lesson 9: "Summer Stars"

Writing

Primary Focus: Students will create and present original sentences using hyperbole. **[W.3.10, L.3.3, SL.3.5]**

WRITING HYPERBOLE (30 MIN.)

- Return students' papers from earlier in the lesson.
- Direct students to Poet's Journal 9.2 and review the directions for completing the chart.
- Remind students to use complete sentences and appropriate punctuation and capitalization. Tell students to illustrate one of their sentences in the box below.
- Have students work with a partner to complete the chart.
- When students have finished the chart, have partners trade papers with sticky notes from earlier in the lesson, and write two sentences with hyperbole about the fact on the sticky note or sentences on the paper.
- Have student volunteers share their sentences and drawings with the class as time permits.

Poet's Journal 9.2

D Differentiation

Support

You may wish to work with a small group to assist students with writing the hyperbole.

Challenge

Challenge students to use onomatopoeia in their sentences along with hyperbole.

ML/EL

MULTILINGUAL/ENGLISH LEARNERS

Writing

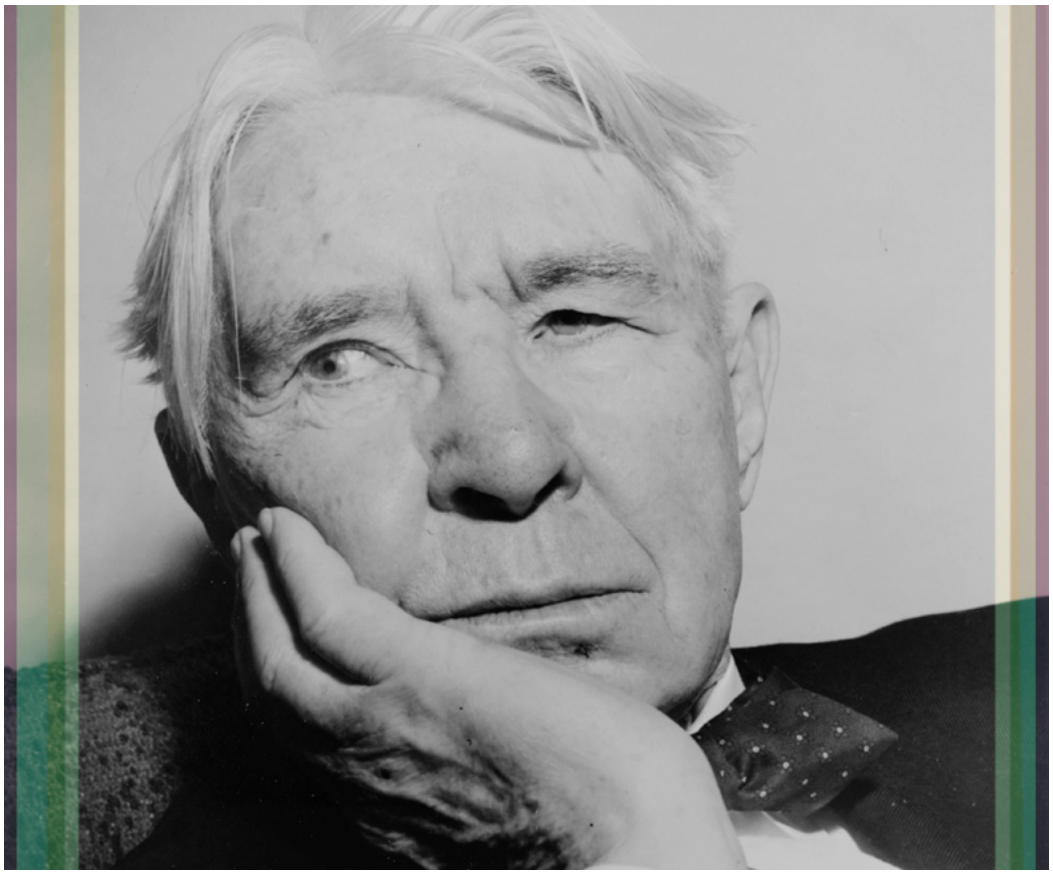
Selecting Language Resources

Entering/Emerging	Provide a word bank related to the sentences on the Poet's Journal page and sentence frames to show basic comparisons. Example: "It's raining today. It's raining so hard I thought it would never stop."
Transitioning/ Expanding	Provide a word bank and sentence frames to show more nuanced comparisons. Example: "It's raining today. It's raining so hard I thought my dog and I would have to swim home."
Bridging	Provide a word bank.

End Lesson

ABOUT THE POET

Carl Sandburg



Carl Sandburg was born January 6, 1878, in Galesburg, Illinois. Sandburg's family was desperately poor, so he left school at age thirteen, doing odd jobs to earn money for the family. While serving in the Spanish-American War years later, he met a student from Lombard College who persuaded Sandburg to return to school after the war. At Lombard College, Sandburg was mentored by a writing professor who encouraged him to pursue poetry and supported him in publishing his first collection of poems, Reckless Ecstasy. Sandburg wrote in free verse inspired by the poetry of Walt Whitman. While living in Chicago as an adult, he published several volumes of poetry, including Chicago Poems and Cornhuskers. He became famous for his depictions of urban life and the industrial city. He won the Pulitzer Prize three times, once for his biography of President Lincoln and twice for poetry. Sandburg died in 1967.

LESSON

10

"[An Ancient Pond!]" and "Haikai"

PRIMARY FOCUS OF LESSON

Reading

Students will ask and answer questions as they discuss "[An Ancient Pond!]" and "Haikai." **[RL.3.1]**

Students will understand and identify the elements of haiku. **[RL.3.5]**

Students will demonstrate an understanding of the Tier 2 word *ancient*. **[L.3.4]**

Language

Students will recall what they have learned about reciprocal pronouns and learn about possessive reciprocal pronouns. **[RL.3.1f]**

Writing

Students will create and share haiku. **[W.3.10, L.3.3]**

FORMATIVE ASSESSMENT

Poet's Journal 10.3 **Writing Haiku** Students will write haiku about nature. **[W.3.10]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (65 min.)			
Previewing Vocabulary	Whole Group	5 min.	
Introducing "[An Ancient Pond!]" and "Haikai"	Whole Group	15 min.	❏ Poet's Journal
Discussing the Poems	Whole Group	25 min.	
Learning About Haiku	Whole Group	15 min.	❏ Poet's Journal 10.1
Word Work: *Ancient*	Whole Group	5 min.	
Language (15 min.)			
Possessive Reciprocal Pronouns	Whole Group	15 min.	❏ Poet's Journal 10.2
Writing (40 min.)			
Writing Haiku	Independent	40 min.	❏ Poet's Journal 10.3

Why We Selected It

The five poems in this lesson introduce students to the ancient Japanese form of haiku. Students will recognize the description of a frog jumping into water in "[An Ancient Pond!]" by Matsuo Bashō, whose words were written centuries ago. The collection of haiku in "Haikai" by Sadakichi Hartmann, who lived more recently, helps students understand that contemporary poets still write haiku. Students will recognize the haiku format of three lines and seventeen syllables; they will also write their own haiku.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs.
- Prepare students to have a blank piece of paper for this part of the lesson.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- Prepare word banks and sentence frames to help students write haiku.

Start Lesson

Lesson 10: "[An Ancient Pond!]" and "Haikai"

Reading

65M

Primary Focus

Students will ask and answer questions as they discuss "[An Ancient Pond!]" and "Haikai." **[RL.3.1]**

Students will understand and identify the elements of haiku. **[RL.3.5]**

Students will demonstrate an understanding of the Tier 2 word *ancient*. **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

ancient, adj. extremely old or from another era

plunges, v. jumps or dives quickly into something

afloat, adj. on the surface of the water

winding, adj. moving in a manner that twists and turns

woodland, n. a place with many trees and shrubs, such as a forest

eves, n. evenings

Literary Vocabulary

haiku, n. a form of Japanese poetry that contains a specific structure of three lines and no more than seventeen syllables.

syllable, n. portions of words that contain vowels

Vocabulary Chart for "[An Ancient Pond!]" and "Haikai"			
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**	**Tier 1 Everyday Speech Words**
Vocabulary	haiku syllable	ancient plunges afloat woodland eves	winding
Spanish Cognates	haiku sílaba	a flote	
Multiple-Meaning			
Sayings and Phrases			

INTRODUCING "[AN ANCIENT POND!]" AND "HAIKAI" (15 MIN.)

Show Image 10A-1:
Pond and Stream

- Tell students that this lesson contains five haiku, and that haiku is a Japanese poem that contains a specific structure.
- Introduce each poem by reading the titles and authors' names. Draw students' attention to the numbers of the poems by Sadakichi Hartmann.
- Have students turn to the table of contents, then locate and turn to the poems.
- Read the poems once, having students follow along in their Poet's Journal.
- Encourage students to read the poems quietly to themselves, focusing on the images being described.

Note: You may wish to read the poets' biographies with students before reading the poem.

[An Ancient Pond!]

By Matsuo Bashō

An **ancient** pond!
With a sound from the water
Of the frog as it **plunges** in.

The word "plunges" tells the reader the frog jumps or dives quickly into the water. Have you ever seen someone plunge into the water or plunged into water yourself?

» *Answers may vary, but they could include seeing a swimmer jump into a pool or a person or dog jump into a lake.*

Haikai

Sadakichi Hartmann

I.
White petals **afloat**
What word do you hear in "afloat?"

» *float*

What are some things that float?

» *Answers may vary, but they could include boats, birds, fish, and floating petals in the poem.*

On a **winding woodland** stream—
The poet uses two adjectives to describe the stream. Winding *means moving in a manner that twists and turns, and* woodland *refers to a place with many trees and shrubs, such as a forest. Why do you think a stream in a forest would have many twists and turns?*

» *Answers may vary, but they could include there could be rocks, trees, plants, or tree roots that the stream must go around.*

What else is life's dream!

II.
Butterflies a-wing—
    Are you flowers returning
To your branch in Spring?

III.
At new moon we met!
    Two weeks I've waited in vain.
To-night!—Don't forget.

IV.
Oh, red maple leaves,
There seem more of you these **eves**

(The word eves *is another word for* evenings.*)*

Than ever grew on trees.

DISCUSSING THE POEMS (25 MIN.)

1. **Literal.** What animal is mentioned in "[An Ancient Pond!]?"
   - » a frog
2. **Inferential.** Look at the lines "An ancient pond! / With a sound from the water / Of the frog as it plunges in." What is the speaker describing?
   - » the sound of a frog jumping into a pond
3. **Inferential.** Why does the poet describe the pond as "ancient?"
   - » Answers may vary, but they could include that the poet may be making the point that a frog jumping into a pond sounded the same many centuries ago.
4. **Literal.** What body of water is mentioned in "Haikai I?"
   - » a stream

   What is afloat in the stream?
   - » white petals
5. **Literal/Inferential.** What insect does the speaker mention in "Haikai II?"
   - » a butterfly

   What do you think is the meaning of *a-wing*?
   - » flying

   What do you think this poem describes?
   - » Answers may vary, but they could include that the speaker is describing beautiful butterflies flying and resting on branches.
6. **Literal.** What does Haikai III describe?
   - » Answers may vary, but they could include that it is a message to someone the poet has met and would like to see again.

7. **Inferential.** In Haikai IV, what is the meaning of the lines "There seem more of you these **eves /** Than ever grew on trees?"

    » Answers may vary, but they could include that there are many more leaves than the speaker expected to see.

After students have discussed the poems, on an available writing space, have students complete the following sentence stems about haiku poetry:

- "Haiku poetry is different from other forms of poetry, but . . ."
    - » Answers may vary, but they could include that it still uses a line structure.
- "Haiku poetry is different from other forms of poetry, so . . ."
    - » Answers may vary, but they could include that writers need to understand syllables and the three line structure.
- "Haiku poetry is different from other forms of poetry because . . ."
    - » Answers may vary, but they could include that it only has seventeen syllables in three lines.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Reading

Reading/Viewing Closely

Entering/Emerging	Ask questions (e.g., "What does the speaker describe in the woodland?" or "Why does the speaker enjoy seeing the butterflies?").
Transitioning/ Expanding	Provide students with a specific sentence frame (e.g., "The poet enjoys seeing the butterflies . . .").
Bridging	Encourage students to use key details in complete sentences (e.g., "The speaker enjoys seeing the butterflies because they are like flowers on branches.").

LEARNING ABOUT HAIKU (15 MIN.)

- Remind students that poems in this lesson are haiku, which is a form of Japanese poetry. Tell students that while haiku are often written about nature, some poets write haiku about other topics as well.
- Direct students' attention to Poet's Journal 10.1 and review the haiku format.
- Explain that words are divided into syllables or portions which contain vowels.
- Ask students if they see a rhyme scheme in "[An Ancient Pond!]," and how many lines are in the poem.
    - » no; three

D Differentiation

Challenge

What do the haiku you've read have in common?

» Answers may vary, but they could include that they are all just three lines each, they are about nature, etc.

Support

Review the imagery from the poems, pointing out details such as sights and sounds.

Poet's Journal 10.1

- Tell students that because the poems they see here are translated from Japanese, and because words do not always translate directly from one language to another, there are sometimes more than seventeen syllables. Model counting the syllables in "[An Ancient Pond!]," and write the number of syllables at the end of each line.
- Have students work with a partner to count the syllables in "Haikai" I-IV and write the number at the end of the lines.

WORD WORK: *ANCIENT* (5 MIN.)

1. In the poem you read, "An ancient pond!"
2. Say the word *ancient* with me.
3. *Ancient* means extremely old or from another era.
4. The ancient oak tree was planted hundreds of years ago.
5. What could be ancient? Be sure to use the word *ancient* in your response.

   Ask two or three students to use *ancient* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "Many people are interested in studying ancient history in college."

6. What part of speech is the word *ancient*?
   - » adjective

Use a Synonyms and Antonyms activity for follow-up.

What are some synonyms, or words that have a similar meaning, of *ancient*?

- » possible synonyms: old, antique, prehistoric, aged

What are some antonyms, or words that have a different meaning, of *ancient*?

- » possible antonyms: new, current, modern, recent

As you finish the Word Work activity, distribute paper and have students write one question, one statement, and one exclamatory sentence using the word *ancient* to share with the class.

Lesson 10: "[An Ancient Pond!]" and "Haikai"

Language

15M

Primary Focus: Students will recall what they have learned about reciprocal pronouns and learn about possessive reciprocal pronouns. **[RL.3.1f]**

POSSESSIVE RECIPROCAL PRONOUNS (15 MIN.)

- Ask students to recall what they have learned about pronouns, subject pronouns, and pronoun antecedents.
  - » Answers may vary, but they could include:
    - A pronoun is a part of speech that takes the place of a noun and always refers to a specific noun.
    - When a pronoun is the subject of the sentence, it is called a subject pronoun, and the subject pronouns are *I, you, he, she, it, we, you, they.*
    - Pronoun antecedents are the words to which the pronouns refer. Pronouns and their antecedents must agree in number and gender.
      - Robert finished early so he went outside to play. The pronoun *he* refers to one person named Robert (antecedent).
      - The soccer team cheered when they won the game. The pronoun *they* refers to the soccer team (antecedent).
- Ask students to recall what they have learned about reciprocal pronouns.
  - » Reciprocal pronouns are two pronouns that are used to show a mutual action between people, animals, or things; the two reciprocal pronouns are *each other*, which is used when the group has two people, animals, or things, and *one another*, which is used when the group has more than two people, animals, or things. We know which reciprocal pronouns to use by looking at the antecedent.
- Write the following sentences on the board or chart paper and ask students to identify the antecedents and reciprocal pronouns.

1. My dog and my cat enjoy eating their meals with each other after their afternoon nap.
   - » In sentence 1, the antecedent is *my dog and my cat*; the reciprocal pronouns are *each other.*

2. All seventy-five members of my family write letters to one another once a year.
    - » In sentence 2, the antecedent is *All seventy-five members of my family*; the reciprocal pronouns are *one another.*

- Tell students that sometimes reciprocal pronouns are possessive, meaning they show that the subject owns something.
- Write the following sentence on the board and ask students how to make the noun possessive.

  The alligator's head was showing above the water.
  - » add an apostrophe to make the word alligator's
- Tell students that making reciprocal pronouns possessive follows the same pattern as adding an apostrophe and an "s."
- Write the following sentence on the board and ask students how to make the reciprocal pronouns possessive.

  "The mother giraffe and her calf shared each other's leaves."
  - » add an apostrophe to make *each other's*

  "All my friends take care of one anothers dogs."
  - » add an apostrophe to make *one another's*
- Direct students' attention to Poet's Journal 10.2 and review the directions. When students have completed the page, check the answers as a whole group.

Poet's Journal 10.2

Lesson 10: "[An Ancient Pond!]" and "Haikai"

Writing

40M

Primary Focus: Students will create and share haiku. **[W.3.10, L.3.3]**

WRITING HAIKU (40 MIN.)

- Direct students to Poet's Journal 10.3 and review the directions.
- Tell students that they will now write two haiku about a topic in nature, such as seasons, animals, or places like lakes, forests, or oceans.
- When students have finished writing, have them share their poems with a partner.
- **Turn and Talk:** Have students turn and talk with a partner about the haiku they are most excited to share. Have partners ask each other questions such as, "Why are you excited about this haiku?" and "What makes that topic interesting to you?" Remind students to signal when both partners have contributed to the conversation.

  As students finish talking with their partners, ask them to share their partner's answers to the questions using sentences such as, "_____ is excited to share their haiku about _____ because . . . ." Have students share their haiku at this time.

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Writing

Selecting Language Resources

Entering/Emerging	Provide support in choosing words and counting syllables as students draft or dictate their haiku.
Transitioning/ Expanding	Have students work with a partner to check the number of lines and number of syllables in their drafts.
Bridging	Provide support as needed, such as with word choice.

End Lesson

Poet's Journal 10.3

D Differentiation

Support

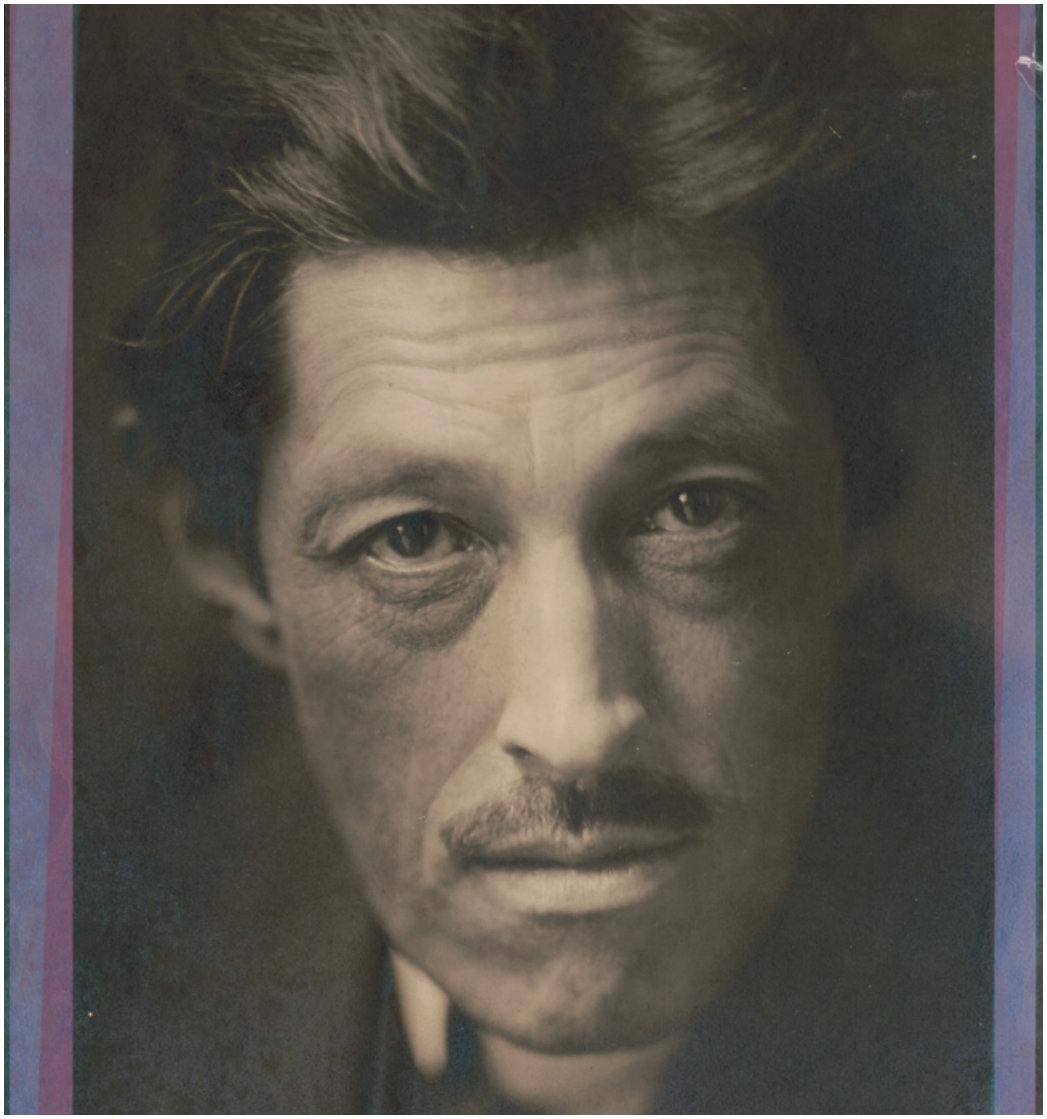
Remind students how to count syllables, and encourage them to underline the syllables in their haiku.

ABOUT THE POET

Matsuo Bashō

The poet known as Matsuo Bashō was born Matsuo Kinsaku in Japan in the seventeenth century. He began to write under the name Matsuo Bashō in 1680 after one of his students gave him a *bashō* tree. Matsuo Bashō is considered the master of the haiku, a structured form of poetry made up of seventeen syllables that focus on images of nature. After he lost his home in a fire, Matsuo Bashō set out on a 1,200 mile journey with his friends, during which time he created a new form of poetry known as *haibun*. In *haibun*, the poet describes what he is actually seeing as well as the mental images he has. Matsuo Bashō enjoyed traveling, and influenced many writers across Japan during his lifetime.

Sadakichi Hartmann



Although Sadakichi Hartmann was born in Japan in 1867, he moved to the United States as a child. Before his poetry was published, he wrote articles about art for newspapers in New York City and Boston. He was also very interested in photography, and wrote articles about that topic for other magazines. He published several books about photography and art history, as well as four collections of poetry. Sadakichi Hartmann is given credit for introducing ancient forms of Japanese poetry, including haiku to poets and readers around the world. He died in 1944.

LESSON

11

"Purple"

PRIMARY FOCUS OF LESSON

Reading

Students will discuss "Purple" in small groups and as a class. **[RL.3.1, SL.3.1]**

Students will define the terms *literal* and *nonliteral* and identify literal and nonliteral language in a poem. **[RL.3.4, L.3.5a]**

Students will demonstrate an understanding of the Tier 2 word *aggressively*. **[L.3.4]**

Speaking and Listening

Students will work in small groups to identify and discuss poetry elements in "Purple." **[RL.3.1, SL.3.1]**

Writing

Students will write an original poem using two poetry elements. **[W.3.4, L.3.5, L.3.2]**

FORMATIVE ASSESSMENT

Poet's Journal 11.4	**Writing an Original Poem** Students will write an original poem using two poetry elements. **[W.3.4, L.3.5, L.3.2]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (55 min.)			
Previewing Vocabulary	Whole Group	5 min.	
Introducing "Purple"	Whole Group	10 min.	❏ Image Cards 7, 8 ❏ Poet's Journal
Discussing the Poem	Whole Group	15 min.	
Identifying Literal and Nonliteral Language	Whole Group	20 min.	❏ Poet's Journal 11.1
Word Work: *Aggressively*	Whole Group	5 min.	
Speaking and Listening (25 min.)			
Discussing Poetry Elements	Small Group	25 min.	❏ Poet's Journal 11.2 ❏ group role cards ❏ Speaking and Listening Observational Checklist
Writing (40 min.)			
Writing an Original Poem	Partner/ Independent	30 min.	❏ Poet's Journal 11.3, 11.4 ❏ Visual Support 11.1 ❏ Original Poem Rubric
Introducing the Culminating Activity	Whole Group	10 min.	

Why We Selected It

Kwame Dawes has stated that he wrote "Purple" for one of his daughters, making it a natural fit for students who are studying poetry. Written in free verse, the poem takes the reader along on a walk with a father and daughter, chronicling a moment in which his intention to share the lovely scent of a flower and her reaction to him are at odds. The content and language help readers feel like they are a part of the moment, yet the metaphor of a "fist full of wasps" carries meaning far beyond the literal. In reading "Purple," students will come to understand the difference between literal and nonliteral language as elements of poetry, and will explore the meaning of the metaphor in a small group activity.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs.

Speaking and Listening

- Prepare the following group role cards on index cards, with one set for each group (consider combining roles if groups have fewer than six members). Have group members switch roles during the activity to ensure students have the opportunity to practice different skills. You will want to keep the role cards for future use.
  - Facilitator (makes sure everyone is present and can access materials)
  - Project Manager (explains the assignment, makes sure everyone takes turns)
  - Questioner (makes sure everyone has their questions answered)
  - Notetaker (writes or draws information that will represent the group)
  - Summarizer (makes sure the group agrees on what will be reported to the class)
  - Reporter (reports to the class for the group)
- Prepare to arrange the class in groups.
- Refer to Teacher Resources and prepare the Speaking and Listening Observational Checklist.

Writing

- Locate the Original Poem Rubric in the Teacher Resources section and make a copy for each student.

Visual Support 11.1

- Prepare to display Visual Support 11.1.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.
- Prepare to devise motions that show the actions of the poem, and consider using props such as a plant and items such as paper clips, or even small pieces of paper, to symbolize the wasps. It would be helpful if students could move around the room to experience the motions of the poem.
- Prepare a list of suggestions or a collection of pictures for poem topics. These might include books, caregivers, pets, seasons, or items in nature.

Start Lesson

Lesson 11: "Purple"

Reading

55M

Primary Focus

Students will discuss "Purple" in small groups and as a class. **[RL.3.1, SL.3.1]**

Students will define the terms *literal* and *nonliteral* and identify literal and nonliteral language in a poem. **[RL.3.4, L.3.5a]**

Students will demonstrate an understanding of the Tier 2 word *aggressively.* **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

bloom, n. the new flowers or blossoms on a plant

spray, n. a grouping of flowers

stripped, v. removed or pulled away from something

aggressively, adv. done with great strength or force

wasps, n. insects with wings and a stinger

deceptions, n. words or actions that are untrue or misleading

Literary Vocabulary

literal, adj. something that can actually happen or is based in fact

nonliteral, adj. something that is symbolic or descriptive, rather than based in fact

Vocabulary Chart for "Purple"			
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**	**Tier 1 Everyday Speech Words**
Vocabulary	literal nonliteral	aggressively wasps deceptions	bloom spray stripped
Spanish Cognates	literal no literal	agresivamente	
Multiple-Meaning			
Sayings and Phrases			

INTRODUCING "PURPLE" (10 MIN.)

Show Image 11A-1:
Father and Daughter

- Introduce the poem by reading the title and poet's name.
- Have students turn to the table of contents, then locate and turn to the poem.
- Read the poem once, having students follow along in their Poet's Journal.
- Read the poem again, using the guided reading supports to assist students as they show the poem's actions. Since the speaker and his daughter are walking in the poem, it would be helpful if students could walk around the classroom.

Note: You may wish to read the poet's biography with students before reading the poem.

Purple

Kwame Dawes

Image Card 7

Display Image Card 7 (lavender).
Walking, I drew my hand over the lumpy

In this line, "drew my hand over" means the speaker lightly touched or swept his hand over the flowers. What would that motion look like? (Allow students to show a gentle sweeping motion of bringing their hand over a flower.)

bloom of a **spray** of purple; I **stripped** away
my fingers, stained purple; put it to my nose,

Encourage students to act this out. (For example, by glancing at their hand in surprise then raising their hand to their nose.)

the minty honey, a perfume so **aggressively**
pleasant—I gave it to you to smell,

(Allow students to demonstrate sniffing something pleasant and then offering their hand to an invisible companion.)

my daughter, and you pulled away as if

If someone pulls away, it means they are surprised or not willing to do (or smell) something. How would this look? (For example, students may lean or turn away from the person.)

Image Card 8

Display Image Card 8 (wasp).

I was giving you a palm full of **wasps**,
deceptions: "Smell the way the air
changes because of purple and green."

In this line, the speaker is telling his daughter the reason he wants her to smell his hand is to experience the scent of the flowers. How would you show the speaker speaking to his daughter? (He might bend down or put his hands on his knees and speak softly to her.)

This is the promise I make to you:
I will never give you a fist full of wasps,
just the surprise of purple and the scent of rain.
The speaker is telling his daughter he will never give her something harmful, only something pleasant. (Allow students to show a happy, trusting reaction to this, such as a smile.)

DISCUSSING THE POEM (15 MIN.)

1. **Literal.** What items in the poem are purple?
    - » the flowers
2. **Literal.** Which of the five senses does the speaker mention?
    - » smell
3. **Inferential.** *Turn and Talk:* With your partner, look at the lines "Walking, I drew my hand over the lumpy / bloom of a spray of purple; I stripped away / my fingers, stained purple; put it to my nose." Why do you think the poet touched the flowers? Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include that the speaker wanted to get the scent of the flowers on his hand to share that scent with his daughter.
4. **Literal.** Look at the second stanza. What punctuation marks do you notice?
    - » a period and quotation marks

    What do the quotation marks tell the reader?
    - » someone is speaking

    Who is speaking in the poem? Who is he speaking to?
    - » The speaker is talking to his daughter.

    What is the speaker referring to with the words "purple and green?"
    - » the plant and its flowers
5. **Inferential.** *Turn and Talk:* What does the speaker mean by "Smell the way the air changes because of purple and green"? Remind students to signal when both partners have contributed to the conversation.
    - » The speaker is encouraging his daughter to notice the fragrance of the flower.

    Why does he say this?
    - » The speaker is making sure his daughter understands that he wants her to smell his hand to experience the scent of the flowers, not to be harmed.

6. **Inferential.** *Turn and Talk:* Did the speaker's daughter know the purple flowers smelled pleasant? Which lines support your answer? Remind students to signal when both partners have contributed to the conversation.
    - » It seems she did not know about the scent of the flowers ("my daughter, and you pulled away as if / I was giving you a palm full of wasps, / deceptions:" "just the surprise of purple and the scent of rain.").

IDENTIFYING LITERAL AND NONLITERAL LANGUAGE (20 MIN.)

Poet's Journal 11.1

- Refer students to Part 1 of Poet's Journal 11.1, and have them number the stanzas 1–4 as you project your own copy.
- Explain that this poem uses *literal* language, which is something that can actually happen or is based in fact, and *nonliteral* language, which is language that goes beyond the basic meaning, rather than based in fact. Nonliteral language is used by writers for effect. Some poems have a mix of literal and nonliteral language within stanzas and lines. Tell students that nonliteral language is called *figurative language,* meaning that the language does not use the realistic or literal meaning of words and phrases. Tell them that they have already studied examples of figurative language in earlier lessons, such as personification and metaphors.
- Direct students' attention to stanzas 1 and 2 and ask them if they think the action in these stanzas is literal or nonliteral. Have students use textual evidence to explain their answer.
    - » literal; Answers may vary, but they could include that touching a flower and smelling its scent on your hand are actions that can be done as described, and someone could pull away by putting distance between themself and the other person.
- Have students write the word *literal* on the lines next to stanzas 1 and 2.
- Direct students' attention to stanza 3 and ask them if they think the action in the lines are mostly literal or nonliteral.
    - » nonliteral; Answers may vary, but they could include that no one could ever hold wasps in their hand without being badly stung; the smell of air doesn't really change because of a color.
- Have students write the word *nonliteral* on the line next to stanza 3.
- Direct students' attention to stanza 4, and ask them if they think the action in these lines is mostly literal or nonliteral.
    - » literal; Answers may vary, but they could include that the speaker is making a promise to never give his daughter a fist full of wasps.

D Differentiation

Challenge

Ask students if there is any nonliteral language in stanza 2.

» Answers may vary, but they could include that the last two words in stanza 2 are "as if," which is the beginning of a simile that carries over in stanza 3.

- Have students write the word *literal* on the line next to stanza 4.
- Have students look at the last line in stanza 4 and ask them if they think it is literal or nonliteral and why.
  - » nonliteral; Answers may vary, but they could include that someone cannot really give someone the scent of rain.
- **Think Pair Share:** Have students discuss with their partner what makes the first two stanzas literal and the last two nonliteral. Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that the first two stanzas have literal language because the speaker and his daughter could be walking, he could touch the flower and smell the scent on his hand, he could give his daughter his hand to smell, and she could pull away. The third and fourth stanzas contain nonliteral language because he could not give her a palm full of wasps, the air would not change because of colors, and he cannot give her the surprise of purple or the scent of rain.
- Direct students' attention to Part 2 of Poet's Journal 11.1. Ask students if they recognize the lines of poetry from earlier in the unit, and see if they can identify the poems from which the lines came.
  - » 1: "Mary's Lamb"; 2 and 3: "Mother Doesn't Want a Dog"; 4, 5, and 6: "In a Neighborhood in Los Angeles"; 7 and 8: "Resolute"; 9: "Fall"; 10: "Summer Stars."
- Review the instructions, and have students work with a partner to decide whether these lines contain literal or nonliteral language.
- Ask students to share their answers with the class.

In Your Own Words

- Remind students what literal and nonliteral language means.
  - » *Literal* means something can really happen (e.g., touching a flower).
  - » *Nonliteral* means something cannot really happen (e.g., handing someone a palm full of wasps likely would not happen, but those words are a symbol of doing something hurtful).

Have students work with a partner to generate sentences about nonliteral language:

Nonliteral language can be an interesting part of a poem because . . .

Nonliteral language can be an interesting part of a poem, but . . .

Nonliteral language can be an interesting part of a poem, so . . .

D Differentiation

Support

Provide additional examples of literal and nonliteral language (e.g., "She was cutting corners because her project was so late." means someone was trying to save time; "Dora did not want to spill the beans about the surprise that was planned for her sister's birthday, so she told the dog instead." means someone didn't want to reveal a secret).

Challenge

Ask students to generate a list of other examples of nonliteral or figurative language they may have heard.

ML/EL MULTILINGUAL/ENGLISH LEARNERS

Reading

Exchanging Information/Ideas

Entering/Emerging	In the pair share, allow students to respond to *wh*– questions. Example: "What could happen if you were given a palm full of wasps?"
Transitioning/ Expanding	In the pair share, allow students to respond to more focused questions. Example: "Why would the speaker tell his daughter he would not give her a hand full of wasps?"
Bridging	In the pair share, encourage students to discuss open-ended questions. Example: "Why do you think the daughter reacted by pulling away when her father showed her his hand?"

WORD WORK: *AGGRESSIVELY* (5 MIN.)

1. In the poem you read, "the minty honey, a perfume so aggressively / pleasant—I gave it to you to smell."
2. Say the word *aggressively* with me.
3. *Aggressively* means done with great strength or force.
4. The fish aggressively pursued the food we had sprinkled into their tank.
5. What is something that could be done aggressively? Be sure to use the word *aggressively* in your response.

   Ask two or three students to use *aggressively* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "In the basketball game last week, Santos aggressively guarded the player who was bringing the ball up the court."

6. What part of speech is the word *aggressively*?

   » adverb

Use a Synonyms and Antonyms activity for follow-up. Directions: I am going to say several words that are either synonyms or antonyms of the word *aggressively.* If the word I say is a synonym of, or has a similar meaning to, *aggressively*, say, "is a synonym of aggressively." If the word I say is an antonym of, or means the opposite of, *aggressively*, say, "is an antonym of aggressively."

- politely
  - » Politely is an antonym of aggressively.
- boldly
  - » Boldly is a synonym of aggressively.
- forcefully
  - » Forcefully is a synonym of aggressively.
- timidly
  - » Timidly is an antonym of aggressively.
- slowly
  - » Slowly is an antonym of aggressively.

Lesson 11: "Purple"

Speaking and Listening

Primary Focus: Students will work in small groups to identify and discuss poetry elements in "Purple." **[RL.3.1, SL.3.1]**

DISCUSSING POETRY ELEMENTS (25 MIN.)

Small Group

- Direct students' attention to the Word Bank on Poet's Journal 11.2. Remind them that these poetry elements have appeared in previous poems in the unit. Review the terms and definitions with students.
- Tell students that they will be working in small groups to complete Poet's Journal 11.2.
- Assign (or allow students to choose) group roles by handing out the following group role cards. Remind students they will have the opportunity to perform multiple roles during this activity.
  - ◦ Facilitator (makes sure everyone is present and can access materials)
  - ◦ Project Manager (explains the assignment, makes sure everyone takes turns)
  - ◦ Questioner (makes sure everyone has their questions answered)
  - ◦ Notetaker (writes or draws information that will represent the group)

Poet's Journal 11.2

- Summarizer (makes sure the group agrees on what will be reported to the class)
- Reporter (reports to the class for the group)

Tell students that once everyone but the Reporter has performed their role, the Reporter should raise their hand in order to provide a report of the group's work so far to the teacher. At this point, roles will rotate within the group.

- Remind students of the following:
  - Working in a group means building on everyone's ideas, and even if they do not have an assigned role, they have the important job of following the conversation and making good contributions.
  - It's important to allow all group members to share their ideas.
  - Wait until someone has finished speaking before you share your ideas.
  - Ask questions related to what a speaker is saying in order to clarify or add on to their thoughts. Be sure your tone of voice is respectful and supportive.
- Tell students they will have fifteen minutes to identify the poetry elements, and at the end of the time, their group will share its work with the class.
- Circulate to monitor groups and use the Speaking and Listening Observational Checklist throughout this activity to assess student performance.
- Bring the class back together and have each group Reporter give their group's report.

Lesson 11: "Purple"

Writing

40M

Primary Focus: Students will write an original poem using two poetry elements. **[W.3.4, L.3.5, L.3.2]**

WRITING AN ORIGINAL POEM (30 MIN.)

- Tell students they will now have the opportunity to write a poem on the topic of their choice.
- Share the images you gathered of suggested topics for students' poems.

Visual Support 11.1

- Display Visual Support 11.1 and review the poetry elements with students.
- Direct students' attention to Poet's Journal 11.3 and the web organizer. Explain that students will put the topic of their poem in the center of the web, and supporting details on the lines. Beneath the web, there are two lines for students to write down which poetry elements they wish to include in their poems, and two places for their partner to provide feedback on a detail that could be added or changed, and a comment about the poetry elements.
- When students have completed their webs, have them share their ideas with a partner. Have students provide written feedback on their partner's Poet's Journal page.
- When students have completed their web and peer review, ask several students to share the feedback they received from their partner, and how or if they plan to use it to improve their writing.
- Tell students that they may change the ideas on their web or choose different poetry elements as they begin writing their poem. Remind students that words should be spelled correctly, according to the expectation for your class.
- When students have completed the planning process, direct them to Poet's Journal 11.4 to write their poem.
- Use the Original Poem Rubric to assess students' poems.

Poet's Journal 11.3

Poet's Journal 11.4

D Differentiation

Support

You may wish to work with a small group to assist students with completing the web organizer.

Challenge

Challenge students to recall and use a poetry device not listed in the word bank on Poet's Journal 11.2.

» personification, onomatopoeia, alliteration

Check for Understanding

True/False

Show thumbs up if the following statements are true, and thumbs down if they are false:

- A metaphor always uses *like* or *as* to make a comparison. (false)
- The tone of the poem is created by the words the poet uses. (true)
- If a poem is written in free verse, the rhyme scheme is AB CB. (false)
- Writing poetry allows writers to be creative and choose topics that interest them. (true)

Turn and Talk: Have students talk with a partner about other topics they think would make creative and interesting poems, and the reasons they would choose those topics. Remind students to signal when both partners have shared.

Call on volunteers to share one of their partner's ideas.

- You may wish to have students make a list of topics for future poems in the Creative Space at the back of the Poet's Journal.

ML/EL MULTILINGUAL/ENGLISH LEARNERS

Writing

Writing to Express Ideas

Entering/Emerging	Refer to the prepared list or collection of pictures for poem topics. Have students choose a topic and dictate ideas using familiar vocabulary to the teacher to be recorded in the web.
Transitioning/ Expanding	Refer to the prepared list or collection of pictures for poem topics. Have students choose a topic and provide sentence frames that begin with Who, What, When, Where, Why, and How.
Bridging	Encourage students to use Who, What, When, Where, Why, and How questions to add details to their webs.

INTRODUCING THE CULMINATING ACTIVITY (10 MIN.)

- Remind students they have experienced a variety of poems in this unit and have also had the opportunity to write poems using some of the same elements and ideas as the poets they studied.
- Tell students that they have reached a very exciting point in the unit, and they will now have the opportunity to be poet and audience for their final project. Tell students that part of their role as the audience will be to give feedback about what the poems/poets do well.
- Tell students that they will write an original poem that includes at least two poetic devices. Topics to suggest include seasons, places, people, or nature, although students are not limited to these.
- Remind students that they have just discussed other topics they would like to write about and may have added ideas to the Creative Space at the back of their Poet's Journal. Give students a quiet moment to think about their ideas.
- **Turn and Talk:** Have students turn and talk to a partner about their initial ideas for a poem topic and which poetic devices they would like to use. Remind students to signal when both partners have finished sharing.
- Encourage students to share their ideas with the class.

End Lesson

ABOUT THE POET

Kwame Dawes

Kwame Dawes was born in Ghana in 1962, but spent most of his childhood in Jamaica before moving to the United States. His poetry is inspired by Jamaican reggae music. Kwame Dawes has won many awards in the United States and Jamaica for his writing, and has published collections of poetry as well as novels, nonfiction books and plays. He is also an actor, singer and teacher. Through the African Poetry Book Fund, he connects writers and publishers of African poetry. One of the ways he accomplishes this is through the African Poetry Book Fund, which provides tools for writers and publishers of African poetry to share ideas. He also started the Calabash International Literary Festival, which brings together artists from around the world.

LESSON

12

"A Jelly-Fish"

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will discuss what they have already learned about invertebrates. **[SL.3.1]**

Reading

Students will use textual evidence to ask and answer questions about "A Jelly-Fish." **[RL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *visible*. **[L.3.4]**

Language

Students will identify literal and nonliteral language and discuss metaphor in "A Jelly-Fish." **[RL.3.4, L.3.5a]**

Writing

Students will plan an original poem. **[W.3.4]**

FORMATIVE ASSESSMENT

Poet's Journal 12.2	**Plan an Original Poem** Students will plan and draft an original poem. **[W.3.4]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Speaking and Listening (10 min.)			
What Have We Already Learned?	Whole Group	10 min.	❑ Image Card 9
Reading (55 min.)			
Previewing Vocabulary	Whole Group	5 min.	
Introducing "A Jelly-Fish"	Whole Group	15 min.	❑ Poet's Journal ❑ Image Card 10
Discussing the Poem	Whole Group	30 min.	
Word Work: *Visible*	Whole Group	5 min.	
Language (20 min.)			
Identifying Literal and Nonliteral Language and Discussing Metaphor	Whole Group/ Partner	20 min.	❑ Poet's Journal 12.1
Writing (35 min.)			
Planning an Original Poem	Partner/ Independent	35 min.	❑ Poet's Journal 10.2

Why We Selected It

Marianne Moore's "A Jelly-Fish" offers students an engaging look at the unique and elusive jellyfish and its efforts to stay beyond the reach of someone in the water. Enough details are provided for students to visualize this scenario, yet there is ample room to interpret the person's motivation. The poem's structure mirrors the water's back and forth motion, the person's reaching out, and the jellyfish's opening and closing. Earlier exposure to figurative language in the unit provides students with the framework to identify and describe this poem's metaphors.

ADVANCE PREPARATION

Speaking and Listening

- Find and play a video of jellyfish moving through the water for students to see their movement.
- Prepare students to have a blank piece of paper for this part of the lesson.

Reading

- Preview and practice reading the poem aloud.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs.

Writing

- Prepare four sheets of chart paper to capture students' ideas as they brainstorm topics for their poems. Label one sheet "Seasons," the second sheet "Places," the third sheet "People," and the fourth sheet "Nature."
- Prepare images and word banks to accompany the topics.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.

Start Lesson

Lesson 12: "A Jelly-Fish"

Speaking and Listening

10M

Primary Focus: Students will discuss what they have already learned about invertebrates. **[SL.3.1]**

WHAT HAVE WE ALREADY LEARNED? (10 MIN.)

- Ask students to recall what they previously learned about animals in Unit 2, *Fur, Fins, and Feathers: Animal Classifications*, particularly the difference between vertebrates and invertebrates.
  - » Answers may vary, but they could include that vertebrates are animals that have a backbone; invertebrates are animals that do not have a backbone.
- Ask students to recall examples of invertebrates that live in the sea.
  - » Answers may vary, but they could include lobsters, shrimp, crabs, giant octopus, jellyfish, and starfish.
- Show Image Card 9 (jellyfish).
- Tell students that the poem they are about to read is about jellyfish, and ask them to recall what they have learned about jellyfish.
  - » Answers may vary, but they could include that jellyfish have soft bodies and no bones; they may have long tentacles; they have neither gills nor lungs for breathing; oxygen moves through their thin skin; they sometimes lay eggs, but may also give live birth; they are coldblooded and will die if left out of water.
- Play the video you chose of jellyfish moving through the water.
- **Think-Pair-Share:** Have students discuss with their partner what they observe about the jellyfish. Remind students to signal when both partners have contributed to the conversation.
  - » Answers may vary, but they could include that the jellyfish seems to float through the water rather than using a swimming motion; their bodies change shape and appear to open and close as they move; the jellyfish are light-colored, although some may have brighter colors; the jellyfish have short "arms" or tentacles.
- Tell students that some jellyfish have tentacles that sting, which is how they catch their prey, while others do not sting and are harmless to humans. Remind students that jellyfish are wild animals that humans should not touch.

Image Card 9

Lesson 12: "A Jelly-Fish"

Reading

55M

Primary Focus

Students will use textual evidence to ask and answer questions about "A Jelly-Fish." **[RL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *visible.* **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

visible, adj. easy to see

fluctuating, v. moving and changing

amethyst, n. a type of gemstone that comes from purple quartz

inhabits, v. occupies space in or lives somewhere

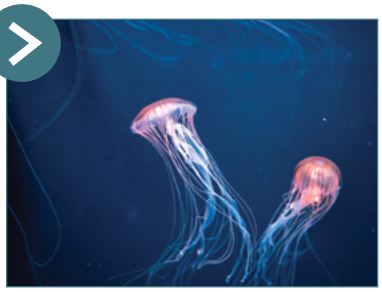
shrivels, v. shrinks or becomes smaller in size

intent, n. the desire or goal to do something

Vocabulary Chart for "A Jelly-Fish"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		visible fluctuating amethyst inhabits shrivels intent	
Spanish Cognates		visible fluctuante amatista habita intención	
Multiple-Meaning			
Sayings and Phrases			

INTRODUCING "A JELLY-FISH" (15 MIN.)



Show Image 12A-1:
Jellyfish

- Introduce the poem by reading the title and poet's name.
- Have students turn to the table of contents, then locate and turn to the poem.
- Read the poem once, having students follow along in their Poet's Journal.
- Read the poem again using the guided reading supports.

Note: You may wish to read the poet's biography with students before reading the poem.

A Jelly-Fish

Marianne Moore

Visible, invisible,
A **fluctuating** charm,
An amber-colored **amethyst**

Show Image Card 10 (amber and amethyst).

Amber is the hardened or fossilized sap of some trees. When it hardens, it becomes this color. Have you ever seen anything made of amber?

» *Answers may vary, but they could include that sometimes insects are preserved in amber fossils; jewelry may contain amber gemstones.*

An amethyst is a purple gemstone that comes from quartz. What do you notice about the shape of this amethyst?

» *Answers may vary, but they could include it has a large, flat, rounded top and gets narrower towards the point at the bottom.*

Image Card 10

Inhabits it; your arm

The word "inhabits" means to occupy space or to live somewhere. Can you think of another example of something that inhabits a space?

» *Answers may vary, but they could include that animals such as deer, foxes, and rabbits inhabit forests; whales, sharks, and fish inhabit oceans.)*

Approaches, and
It opens and
It closes;
You have meant
To catch it,
And it **shrivels**;
You abandon
Your **intent**—

The word intent *means the desire or goal to do something. When we abandon something, we leave it behind or decide not to continue with it. What was the person's intent?*

» *catching the jellyfish*

It opens, and it
Closes and you
Reach for it—
The blue

What do you think the speaker means by "The blue"?

» *It is a reference to the ocean.*

Surrounding it
Grows cloudy, and
It floats away
From you.

DISCUSSING THE POEM (30 MIN.)

1. **Literal.** What animal is described in the poem? How do you know?
    - » a jellyfish; the title of the poem
2. **Literal.** Is this a rhyming or free verse poem?
    - » free verse
3. **Literal.** The word *visible* means easy to see. The prefix *in–* often makes a word have an opposite meaning. What do you think the word *invisible* means?
    - » not able to be seen
4. **Inferential.** Look at the lines "Visible, invisible, / A fluctuating charm." What do you think the speaker is describing?
    - » Answers may vary, but they could include that the speaker is describing how the jellyfish changes as it moves through the water; the jellyfish becomes harder to see as it moves away.
5. **Inferential.** *Turn and Talk:* Direct students' attention to the following lines: "your arm / Approaches, and / It opens and / It closes." Recall the video of jellyfish moving in the water. What is the speaker describing? Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include that the poet is describing a moment when someone encounters a jellyfish in the water; the person reaches toward the jellyfish but it moves away.
6. **Literal.** What did the person want to do with the jellyfish?
    - » catch it

    Did the person catch the jellyfish? What happened next?
    - » no; the jellyfish shriveled or got smaller.
7. **Inferential.** *Think-Pair-Share:* Direct students' attention to the lines "You abandon / Your **intent**—" Why do you think the person decided not to try and catch the jellyfish? Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include that the person is realizing the jellyfish would always swim away and might be impossible to catch; the person realized it wasn't a good idea to try and touch a jellyfish.

8. **Inferential.** *Think-Pair-Share:* Direct students' attention to the lines "It opens, and it / Closes and you / Reach for it—." It seems the poet is telling the reader that the person has tried to catch a jellyfish again. Why do you think someone would do this? Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include the person thinks they may never get this close to catching a jellyfish again.
9. **Literal.** Does the person catch the jellyfish? What lines give you the answer to this question?
    - » no; "It floats away / From you."

- Reread the first four lines of the poem
  Visible, invisible,
  A fluctuating charm,
  An amber-colored amethyst
  Approaches, and
- Tell students that they will write an expanded sentence that summarizes these four lines, using information to answer question words.
- Read the sentence aloud: The jellyfish is floating in the water
- Explain that they will expand that sentence by using answers to the following questions:
    - who: the amber-colored amethyst jellyfish
    - what: is floating
    - where: in the water
    - how: visible and invisible, fluctuating
- Distribute paper and have students write down the sentence and answers to the question words. Then, have students use the information to the question words to expand the sentence.
    - Sample expanded sentence: The amber-colored jellyfish is floating in the water, fluctuating between visible and invisible.

WORD WORK: *VISIBLE* (5 MIN.)

1. In the poem you read, "Visible, invisible, / A fluctuating charm,"
2. Say the word *visible* with me.
3. *Visible* means easy to see.
4. A school of fish was visible in the clear ocean water.
5. What is something that is visible? Be sure to use the word *visible* in your response.

   Ask two or three students to use *visible* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "The sun is visible in the sky when it is not cloudy." or "Because the water was very deep, the bottom of the lake was not visible from the boat."

6. What part of speech is the word *visible*?
   - » adjective

Use a Synonyms activity for follow-up.

7. What are some synonyms, or words that have a similar meaning, of *visible*?
   - » possible synonyms: seeable, noticeable, evident, apparent, observable
8. As you finish the Word Work activity, distribute paper and have students write one question, one statement, and one exclamatory sentence using the word *visible* to share with the class.

Lesson 12: "A Jelly-Fish"

Language

20M

Primary Focus: Students will identify literal and nonliteral language and discuss metaphor in "A Jelly-Fish." **[RL.3.4, L.3.5a]**

IDENTIFYING LITERAL AND NONLITERAL LANGUAGE AND DISCUSSING METAPHOR (20 MIN.)

Poet's Journal 12.1

- Refer students to Poet's Journal 12.1.
- Ask students to briefly summarize the poem, and remind them that a summary describes what happened in the poem.
  - » Answers may vary, but they could include someone sees a jellyfish and tries to touch it, but the jellyfish shrivels and cannot be reached. The person tries to touch it a second time, and this time the jellyfish floats away.
- Ask students to recall what they have learned about literal and nonliteral language.
  - » Answers may vary, but they could include that literal language describes something that can actually happen or is based in fact, and nonliteral language is language that goes beyond the basic meaning, rather than based in fact.
- Explain that when they summarized the poem, they used literal language to explain what happened in the poem.
- Tell students to read through the poem on Poet's Journal 12.1 and underline any nonliteral language.
- **Think-Pair-Share:** Have student partners discuss which words or phrases they underlined and their reason. Remind students to signal when both partners have contributed to the conversation. Call on a few students to share their partner's ideas.
- Remind students that they learned about a specific type of nonliteral language called metaphor earlier in the unit. A metaphor is nonliteral language that is also called figurative language. Ask students to explain what a metaphor is.
  - » a comparison that does not use *like* or *as*
- Have students think about a metaphor that they would use to describe a jellyfish or some other animal, and share their idea using the sentence starter "A jellyfish is a . . ."

D Differentiation

Support

Provide additional examples of literal and nonliteral words and phrases to describe things found in nature.

Support

Explain that a charm is a small ornament, such as on a bracelet or necklace, but it also means something that creates pleasure or delight.

- Tell students to look back at the poem and circle the nonliteral, or figurative language, that is a metaphor.
  - » "a fluctuating charm," "an amber-colored amethyst"
- **Think Pair Write:** Direct students to the bottom of Poet's Journal 12.1 and explain that they will describe the metaphor "a fluctuating charm" and why the poet might have used it. Tell them to begin thinking about their ideas, then discuss their thinking with their partner. After both partners have shared, they will complete their writing independently. Provide the following sentence stem: "I think the poet used the metaphor to describe the jellyfish because . . ."

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Reading

Exchanging Information/Ideas

Entering/Emerging	Provide additional support in identifying the literal and nonliteral meanings of words in the poem, and allow students to dictate their metaphor descriptions.
Transitioning/ Expanding	Provide additional support in identifying the literal and nonliteral meanings and in writing their metaphor descriptions, as needed.
Bridging	Encourage students to use descriptive words in their metaphor descriptions.

D Differentiation

Challenge

Ask students to use evidence from the text to explain what overall message the speaker might be trying to tell us in the poem.

- » Answers may vary, but they could include that catching a jellyfish is more difficult than it seems because of their appearance and the way they move in the water.

Lesson 12: "A Jelly-Fish"

Writing

35M

Primary Focus: Students will plan an original poem. **[W.3.4]**

PLANNING AN ORIGINAL POEM (35 MIN.)

- Tell students that they will now have the opportunity to plan an original poem to share at the end of the unit.
- Share the following plan for the rest of the unit with students to build excitement and engagement.
  - Planning: Students will choose their topic and create a plan for their original poem.
  - Planning: Students will decide whether their poem will have a rhyme scheme or be free verse during planning. This is also the time to choose the two poetry elements to be included in the poem.
  - Drafting: Students will draft their poem using their plan and pay special attention to word choice.
  - Drafting and Revising: Students will continue to work on their drafts, give and receive feedback, and make revisions to their writing.
  - Editing and Publishing: When students have finished revising, they will edit and publish their work.
  - The next step will be to share their poems on a Poetry Wall Celebration of Creativity. This display will enable students to read the work of their classmates and provide feedback to the poet.
- Display the chart papers and images you prepared in advance. Point out that each sheet is labeled according to a suggested topic for students' poems. Ask students to brainstorm words and phrases for each topic as you add them to the chart paper. Answers may vary, but they could include the following:
  - seasons: winter (snowballs, hot chocolate, holidays, winter sports such as hockey, ice skating, skiing); spring (flowers, bunnies, butterflies, rain showers); summer (playing outside, heat, sun, going to the beach); fall (leaves turning color, cooler temperatures, pumpkins)

- places: museums, monuments, vacations, visits to friends or relatives, theaters, sports arenas
- people: friends, caregivers, teachers, role models, historical figures
- nature: water (rivers, lakes, oceans), the sky/clouds, outer space, animals

- Encourage discussion and conversation among students as they decide which topic they would like to write about.
- Direct students' attention to Poet's Journal 12.2 and review the steps for planning the poem in Part 1. Tell them that they will work on Part 2 in the next lesson.

ML/EL **MULTILINGUAL/ENGLISH LEARNERS**

Writing

Writing to Express Ideas

Entering/Emerging	Refer to the prepared images and word bank for poem topics. Have students choose a topic and dictate ideas using familiar vocabulary.
Transitioning/ Expanding	Have students choose a topic, and provide sentence frames that support them in asking Who, What, When, Where, Why, and How questions to add details.
Bridging	Encourage students to use Who, What, When, Where, Why, and How questions to add details.

End Lesson

Poet's Journal 12.2

D Differentiation

Support

You may wish to support students as they write sensory descriptions by asking them to describe what they can see, feel, touch, smell, etc.

Challenge

Challenge students to recall and use more than two poetry devices in their writing.

ABOUT THE POET

Marianne Moore

Marianne Moore was born in Missouri in 1887. She was a very popular author during her lifetime. In addition to poetry, she published many essays on topics such as painting, music, literature, fashion and sports. She was also a big fan of baseball! After graduating college, Marianne Moore worked in the New York Public Library and began her career as a poet, writing mostly about nature and animals. She received many awards for her writing, including the Pulitzer Prize in poetry and the National Book Award. Articles and photos of Marianne Moore appeared in many magazines during that time, and she became known for the cape and three-sided hat she usually wore. Marianne Moore died in 1972.

LESSON

13

"Wish"

PRIMARY FOCUS OF LESSON

Reading

Students will use textual evidence to ask and answer questions about "Wish." **[RL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *trek*. **[L.3.4]**

Writing

Students will plan and draft an original poem. **[W.3.4]**

FORMATIVE ASSESSMENT

Poet's Journal 13.1 **Plan and Draft** Students will plan and draft an original poem. **[W.3.4]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (55 min.)			
Previewing Vocabulary	Whole Group	5 min.	
Introducing "Wish"	Whole Group	15 min.	❏ Poet's Journal
Discussing the Poem	Whole Group	30 min.	❏ Poet's Journal
Word Word: *Trek*	Whole Group	5 min.	
Writing (65 min.)			
Reviewing Poetry Elements	Whole Group	20 min.	
Finalizing the Plan for the Poem	Partner/ Independent	20 min	❏ Poet's Journal 12.2
Drafting the Poem	Independent	25 min.	❏ Poet's Journal 13.1

Why We Selected It

Linda Sue Park's poem "Wishes" offers students a glimpse at one poet's hopes for how readers will receive her work. This text may help students consider what they wish for their own poems, including the one they will write in this lesson. Park's short, straightforward poem may also instill confidence in students as they draft their original work.

ADVANCE PREPARATION

Reading

- Preview and practice reading the poem aloud.
- Ensure students have their Poet's Journal.
- Prepare to arrange the class in pairs.

Writing

- Prepare chart paper to capture students' ideas as they define poetry elements and recall poems where they learned about these devices. Label a three column chart as follows: Poetry Element, Definition, Example Poem from This Unit.

Poetry Element	Definition	Example Poem from This Unit
stanza		
rhyme		
anaphora		
personification		
metaphor		
tone		
repetition		
free verse		
alliteration		
onomatopoeia		
hyperbole		

- Prepare students to have a blank piece of paper for this part of the lesson.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.

Start Lesson

Lesson 13: "Wish"

Reading

55M

Primary Focus

Students will use textual evidence to ask and answer questions about "Wish." **[RL.3.1]**

Students will demonstrate an understanding of the Tier 2 word *trek*. **[L.3.4]**

PREVIEWING VOCABULARY (5 MIN.)

- You may briefly preview the vocabulary words before the lesson, but it is not required. Students will learn the words' meanings in the context of the Read-Aloud.

Core Vocabulary

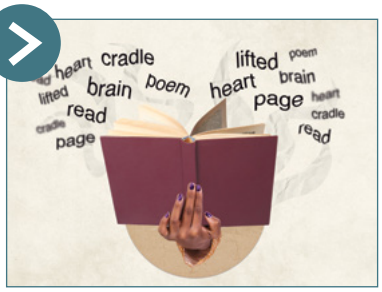
cradle, v. to hold carefully and closely

trek, n. a long, difficult, and demanding journey

Vocabulary Chart for "Wish"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		cradle	
Spanish Cognates			
Multiple-Meaning		trek	
Sayings and Phrases			

INTRODUCING "WISH" (15 MIN.)



Show Image 13A-1:
An Open Book

- Introduce the poem by reading the title and poet's name.
- Have students turn to the table of contents, locate and turn to the poem.
- Read the poem once, having students follow along in their Poet's Journal.
- Read the poem again using the guided reading supports.

Note: You may wish to read the poet's biography with students before reading the poem.

Wish

Linda Sue Park

For someone to read a poem
again, and again, and then,

having lifted it from page
to brain—the easy part—

cradle it on the longer **trek**

The word cradle *means to hold carefully and closely, and the word* trek *means a long, difficult, and demanding journey. Can you think of something you would cradle?*

» *Answers may vary, but they could include a baby, a puppy, or a precious object.*

from brain all the way to heart.

DISCUSSING THE POEM (30 MIN.)

1. **Literal.** What is someone reading?
    - » a poem
2. **Literal.** Is this a rhyming or free verse poem?
    - » free verse
3. **Literal.** Look at the second line in stanza 1. What poetic device does the poet use?
    - » repetition
4. **Inferential.** Why do you think the poet repeats the word again?
    - » Answers may vary, but they could include that the poet wishes that someone would read her poem more than once.
5. **Inferential.** *Turn and Talk:* Look at the following lines: "having lifted it from page / to brain—the easy part—;" What is the speaker describing? Remind students to signal when both partners have contributed to the conversation.
    - » Answers may vary, but they could include that the speaker is describing reading the poem and thinking about its meaning.

    Why do you think the poet says this is the easy part?
    - » Answers may vary, but they could include that seeing or hearing the words is the first step to understanding something.
6. **Inferential.** Look at the lines "cradle it on the longer trek / from brain all the way to heart." What does the poet suggest should be cradled?
    - » a poem

    Ask students what they recall about literal and nonliteral language.
    - » Literal language is something that can actually happen or is based in fact, and nonliteral language is something that is symbolic or descriptive, rather than based in fact.

    Is this literal or nonliteral language?
    - » nonliteral

Think-Pair-Share: Have students discuss with their partner the reasons the language in these lines is nonliteral. Remind students to signal when both partners have contributed to the conversation.

- » Answers may vary, but they could include that a poem or words on a page can't be cradled like a baby or a puppy; the poem doesn't actually make a difficult journey from the brain to the heart.

What point do you think the speaker is making here?

» Answers may vary, but they could include that when someone reads a poem, looking at the words is only part of the experience. The reader can reflect on the poem to determine if they will carry her words with them and value the words and ideas.

As students finish talking, have them write an expanded sentence that adds details that describe when, where, and how to this sentence stem: "Nonliteral language is used . . ."

Example: When the poet writes "having lifted it from page to brain" in the second stanza of the poem "Wish," nonliteral language is used to describe reading a poem's words and understanding them.

ML/EL MULTILINGUAL/ENGLISH LEARNERS
Reading
Exchanging Information/Ideas

Entering/Emerging	Ask students questions such as, "Can a poem be something to treasure?"
Transitioning/ Expanding	Ask students questions such as, "Why would a poet think reading the words is the easy part?"
Bridging	Ask students to explain why the speaker would want someone to cradle a poem in their heart.

WORD WORK: *TREK* (5 MIN.)

1. In the poem you read, "cradle it on the longer trek / from brain all the way to heart."
2. Say the word *trek* with me.
3. In these lines, *trek* refers to a long, difficult and demanding journey.
4. Before you climb a mountain, you must understand that the trek may take months.
5. What are some words the poet uses that help you understand the meaning of the word *trek* in this context?

   Ask two or three students to use *trek* in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "When the poet uses the word *trek* in this stanza, she is referring to the journey a poem makes from the brain to the heart." or "When the poet uses the word *trek,* she describes something that is not easy."

D Differentiation

Support

Explain that nonliteral language allows the reader to create their own meaning from the words.

Challenge

Ask students to find a second example of nonliteral language in the poem.

6. What part of speech is the word *trek*?

   » noun

Use a Multiple-Meaning Word activity for follow-up. Tell students that *trek* is a word with multiple meanings. Share the following with students.

Meaning 1: **trek, n.** a long, difficult and demanding journey
Meaning 2: **trek, v.** to travel slowly and with difficulty

- I am going to read several sentences. Listen to the context, or the text surrounding trek, in the sentence for clues as to which meaning is being used. When you think a sentence is an example of meaning 1, hold up one finger. When you think a sentence is an example of meaning 2, hold up two fingers.

1. We had to trek up three flights of stairs carrying heavy bags of groceries.

   » 2

2. The trek for penguins to find food can take days or weeks.

   » 1

3. According to the tall tale about Paul Bunyan, he could easily trek hundreds of miles of hills, mountains and plains.

   » 2

4. In the tall tale "Pecos Bill," baby Bill fell out of the family's wagon during their trek westward.

   » 1

5. In order to trek up the mountain, Alicia had to have the proper boots and gear.

   » 2

6. A rider on the Pony Express would use landmarks on their trek to deliver the mail.

   » 1

Lesson 13: "Wish"

Writing

Primary Focus: Students will plan and draft an original poem. **[W.3.4]**

REVIEWING POETRY ELEMENTS (20 MIN.)

- Remind students that they have started planning an original poem to share at the end of the unit by choosing a topic and making note of ideas and sensory details.
- Remind students that they will also include two poetry elements in the poem.

- Display the chart paper you prepared in advance, and ask students to help you complete the chart with definitions and examples of the poetry elements. Your chart should include the following:

Poetry Element	Definition	Example Poem from This Unit
stanza	a group of lines in a poem, similar to a grouping of sentences in a paragraph	all poems
rhyme	words that end with the same sound	"Mary's Lamb"
anaphora	repeated words or phrases at the beginning of many lines of poetry	"Mother Doesn't Want A Dog"
personification	giving an object human actions, thoughts or emotions	"Dewdrops"
metaphor	a comparison that does not use like or as	"Dewdrops"
tone	the attitude of a piece of writing, expressed through the style of writing and the words the author uses	"Dewdrops"
repetition	the act of repeating	"Dewdrops"
free verse	a poem that does not rhyme or have a set pattern of beats	"In a Neighborhood in Los Angeles"
alliteration	when a sentence or phrase has many words that begin with the same sound and/or letter	"Resolute"
onomatopoeia	a word that sounds like what it describes	"Fall"
hyperbole	overly exaggerating or making up unrealistic details that can't possibly be true	"Summer Stars"

- Tell students that if they are unsure about how to use a certain poetry element, they should look back at the poem listed on the chart and their own work in the Poet's Journal.

FINALIZING THE PLAN FOR THE POEM (20 MIN.)

Poet's Journal 12.2

- Direct students' attention to Poet's Journal 12.2 and have students review what they wrote in Part 1. Encourage them to revise this section if they would like.
- Direct students' attention to Part 2 and tell them they will complete the plan for their poem by first deciding whether their poem will have a rhyme scheme or be a free verse poem. Remind students that if they choose to write a rhyming poem, the rhyme scheme must be accurate.
- Direct students to complete Part 2 of Poet's Journal 12.2.
- When students have completed both parts of Poet's Journal 12.2, have them work with a partner to discuss the plan for their poem.

  Turn and Talk: Have students turn and talk to a partner about their poem. Encourage them to ask their partner questions such as, "When did you have this experience?" or "Why do you want to write about this topic?" or "Which poetry devices are you choosing, and why?" before sharing their own ideas.

  Direct student partners to assist each other as they add details to the 5 Ws and H chart. Encourage students to ask their partner detailed questions such as, "Who was with you at this time? What part of this experience were you most excited or happy about? When did you know this was going to be your topic? Why is this something you feel inspired to write about?"

  As students complete their 5 Ws and H charts, ask them to share one detail from their own chart and one detail from their partner's chart with the class.

DRAFTING THE POEM (25 MIN.)

Poet's Journal 13.1

- Direct students' attention to Poet's Journal 13.1, where they will draft their poem. Because planning is an important part of writing, they may wish to spend some time reflecting on their topic and word choice.
- Have students draft their poem on Poet's Journal 13.1.
- Tell students that they will revise and edit their drafts in the next lesson.
- Circulate while students are drafting to provide support and answer questions as needed.

D Differentiation

Support

You may wish to work with small groups to support students as they incorporate information from the 5 Ws and H chart into their poems.

Challenge

Challenge students to use a sensory description they hadn't originally planned to include.

ML/EL MULTILINGUAL/ENGLISH LEARNERS

Writing

Writing to Express Ideas

Entering/Emerging	Provide 1:1 support as students choose which poetry elements to use in their poem and complete the 5 Ws and H chart.
Transitioning/ Expanding	Allow students to work collaboratively with an adult or peers to choose their poetry elements and complete the 5 Ws and H chart.
Bridging	Have students work independently to choose their poetry elements and complete the 5 Ws and H chart, and ask them to describe their choices to an adult or peer.

End Lesson

ABOUT THE POET

Linda Sue Park

Linda Sue Park has loved to read and write all her life. She first published a poem (a haiku) when she was nine years old, and has written many award-winning books since then. She was born in 1960 in Urbana, Illinois to parents who were born in Korea. Some of her poems are written in *sijo*, a Korean form of poetry with a set amount of syllables. Besides poetry collections and picture books, she has written historical fiction novels which tell the stories of people who lived during other time periods. Linda Sue Park loves animals and traveling.

LESSON

14

Revising, Editing, and Publishing a Poem

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will discuss what they have already learned about providing feedback. **[SL.3.1]**

Writing

Students will revise, edit, and publish an original poem. **[W.3.4, W.3.5, L.3.2]**

FORMATIVE ASSESSMENT

Poet's Journal 14.3 **My Original Poem** Students will publish an original poem. **[W.3.4, W.3.5, L.3.2]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Speaking and Listening (30 min.)			
Explaining the Culminating Activity	Whole Group	10 min.	
Practicing Feedback	Whole Group	20 min.	❏ Poet's Journal 14.1
Writing (90 min.)			
Revising and Editing the Poem	Partner/ Independent	40 min.	
Identifying Tone	Partner/ Independent	20 min.	❏ Poet's Journal 14.3
Publishing the Final Copy	Independent	30 min.	

ADVANCE PREPARATION

Speaking and Listening

- Prepare chart paper labeled Giving Feedback. There should be three headings: "Word Choice," "Ideas," and "Poetry Elements." Leave room at the bottom to add writing prompts students may use to provide feedback.
- Prepare to arrange the class in pairs.

Writing

- Prepare for students to have a blank piece of paper or to write on a blank space in their activity book.
- You may wish to provide paper for students to cut out frames for their poems.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.

Start Lesson

Lesson 14: Revising, Editing, and Publishing a Poem

Speaking and Listening

Primary Focus: Students will discuss what they have already learned about providing feedback. **[SL.3.1]**

EXPLAINING THE CULMINATING ACTIVITY (10 MIN.)

- Tell students that in the next lesson, they will have a unique opportunity to share their poems with the class on a Poetry Wall. As its name suggests, all poems will be posted on the wall so everyone has the opportunity to celebrate their writing and enjoy the writing of other students.
- Explain that you will be putting large sheets of paper on the walls, and students will tape their poems to the walls for everyone to read.
- Tell students that you will need to organize the poems in some way, and elicit ideas for doing so. Student suggestions may include grouping poems by:
  - topic (put all the nature poems together, all the poems about people together, etc.)
  - poetry element (put poems with onomatopoeia together, all poems with alliteration together, etc.)
  - number of stanzas

Choose the organizational method that works best for your class, but you may wish to limit the categories to no more than four or five.

PRACTICING FEEDBACK (20 MIN.)

- Tell students that during the activity, they will circulate around the room to each poem, then write a comment or a compliment near each one. They can also respond to comments left previously by other students. Since they will be writing on a large sheet of paper, the comments will be scattered around the poem.
- Tell students that this feedback will resemble the comments they share with each other when they share ideas or written work. All comments should be positive and point out something the poet has done well.

- Display the chart paper you prepared in advance and point out the categories of feedback students will provide. Elicit students' suggestions for each and add them to the chart. Suggestions may include:
  - Word Choice: sensory details, descriptive words, action verbs.
  - Ideas: the topic and the reader's experience with it or an observation about the topic
  - Poetry Elements: how a certain element helps bring the poem to life
- Elicit students' input to create sentence frames for feedback, and write these at the bottom of the chart. Sentence frames might include:
  - What I like best about your poem is _____.
  - The word _____ is a good choice because . . .
  - The poetry element _____ helps me picture _____.

Poet's Journal 14.1

- Direct students' attention to Poet's Journal 14.1 and have them work with a partner to practice leaving comments and compliments for Kwame Dawes about the poem "Purple." Project your copy of Poet's Journal 14.1 and model adding comments in the margins around the poem in a random fashion. You may also choose to comment on something you wrote by drawing an arrow to the first comment.
- When students have finished writing comments on the page, have two to three students share one of their comments.

Lesson 14: Revising, Editing, and Publishing a Poem

Writing

Primary Focus: Students will revise, edit, and publish an original poem. **[W.3.4, W.3.5, L.3.2]**

REVISING AND EDITING THE POEM (40 MIN.)

- Remind students that they drafted an original poem to share on the Poetry Wall.
- Ask students to remind you of the expectations for their poems.
  - The poem must include at least two poetry elements.

- The poem must be well-organized in either a free verse or rhyming format with accurate rhyme scheme.
- Words must be spelled correctly.

- Remind students that while they have brainstormed sensory details and considered the 5 Ws and H, they may or may not choose to use all of these details in their poem.
- Direct students' attention to Poet's Journal 14.2.
- Tell students that they will share their work with two partners, and each partner will write feedback and suggestions at the top of Poet's Journal 14.2. This feedback will include suggestions or comments on word choice, ideas, and use of poetic devices.

Poet's Journal 14.2

- Write the following prompts on the chart paper from earlier in the lesson to guide students' feedback in each category.

Word Choice

- I like that you used the word _____ because . . .
- The word _____ makes me think of _____.

Ideas

- This was a great topic for a poem because . . .
- When you describe _____ by using a sensory description, I can _____.

Use of Poetry Devices

- Using _____ helped me visualize _____.
- I like _____ because . . .

- When partners have finished writing their feedback, bring the class back together and have several students share comments they received.

  As students are listening to the comments, ask them to share aloud one question they have for the poet, one thing they would like to compliment, or one thing they wonder about the topic. Provide students with sentence frames such as, "One question I have is _____," "One thing I am looking forward to about your poem is _____," or "One thing I wonder about your topic is _____."

- Tell students that they will use the feedback they received and the checklist to revise and edit the draft of their poem on Poet's Journal 13.1.

Differentiation

Support

Depending on your class or individual students' needs, you may wish to work with some students in a small group to ensure they use their edited draft to write their final copy.

Support

Encourage students to make sure the poetry devices they are including are used correctly by having them consult the definitions and examples from the chart.

IDENTIFYING TONE (20 MIN.)

- Ask students to recall what they know about tone in poetry.
  - » Answers may vary, but they could include that tone is the attitude of a piece of writing, expressed through the style of writing and the words the author uses.
- Tell students that they will now look at their own poem and identify and underline one or two important words or phrases that create the tone. On the back of their Poet's Journal page, have students write a short description of the tone of their poem, using textual evidence to support their ideas.
- **Think-Pair-Share:** When students are finished writing, provide three to five minutes for partners to discuss the tone of their poems. Remind students to signal when all partners have contributed to the conversation.
- As students finish talking, have them write beneath the description of the tone of their poem one question, one statement, and one exclamatory sentence about the tone of their poem to share with the class.
  - When students have finished writing their sentences, have them share one of their sentences with a partner.
  - As students conclude their conversations, ask them to share with the class one idea or question their partner shared with them.

PUBLISHING THE FINAL COPY (30 MIN.)

- Tell students that now that they have used the input from their peers and revised their poem, it is time to publish a final copy.
- Direct students' attention to Poet's Journal 14.3, where they will write their final copy.
- As time permits, you may choose to have students cut paper to make frames for their poems.
- Collect poems at the end of the lesson so you can post them on the large sheets on the walls by category before the next lesson.

Poet's Journal 14.3

ML/EL

MULTILINGUAL/ENGLISH LEARNERS

Writing

Writing to Express Ideas

Entering/Emerging	Review partner feedback and checklist items with students to ensure changes have been applied to students' draft poems.
Transitioning/ Expanding	Help students go back to partner feedback and the checklist to check that all changes have been applied to their draft.
Bridging	Encourage students to go back and check that all partner feedback and checklist items have been applied to their draft.

End Lesson

LESSON

15

Poetry Wall

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will participate in the culminating activity by providing appropriate feedback to their peers. **[SL.3.1]**

Writing

Students will answer questions about their poems and reflect on their poetry writing experience. **[W.3.10, SL.3.1]**

FORMATIVE ASSESSMENT

Poet's Journal 15.1 **Reflection** Students will answer questions about their poems and reflect on their poetry writing experience. **[W.3.10, SL.3.1]**

Teacher Presentation Screens:
all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Speaking and Listening (90 min.)			
Preparing for the Activity	Whole Group	10 min.	
Poetry Wall	Whole Group	60 min.	
Follow-up Discussion	Whole Group	20 min.	
Writing (30 min.)			
Reflection	Independent	30 min.	❑ Original Poem Rubric ❑ Poet's Journal 15.1

ADVANCE PREPARATION

Speaking and Listening

- Prepare large sheets of paper, such as butcher's paper, to hang on the walls. Label each sheet according to the class decision made in the previous lesson for grouping the poems.
- If space allows, you may wish to position the papers around the room to allow space for groups to move around to write on the paper. There should also be room between large sheets of paper to allow groups to transition among them.
- Affix students' poems on the large labeled paper, ensuring there is plenty of room around each poem for students to write comments about the poems.
- Prepare to divide students into groups; there should be one group for each large sheet of paper. Students will rotate around the room to each grouping of poems during the activity. You will want to decide how long each group should spend at each section.
- Provide pens or markers for each student to ensure their writing can be seen from a distance.
- Prepare to display the Giving Feedback chart from Lesson 14.
- Prepare a piece of chart paper to capture students' comments during the follow-up discussion.
- At the end of the activity, you may choose to cut apart the butcher paper to return comments along with the students' work.

Writing

- Locate the Original Poem Rubric in the Teacher Resources section and make a sufficient number of copies so there is one rubric for each student in the class.

Universal Access

- To assist with the Poetry Wall activity, you may wish to have students work with a partner to assist with reading unfamiliar words or writing comments.
- Encourage students to read the comments left by other students to assist in formulating their own response.

Start Lesson

Lesson 15: Poetry Wall

Speaking and Listening

Primary Focus: Students will participate in the culminating activity by providing appropriate feedback to their peers. **[SL.3.1]**

PREPARING FOR THE ACTIVITY (10 MIN.)

- Remind students that today is a celebration of their creativity and an opportunity to enjoy the writing of other students.
- Show students that the poems have been grouped on the wall as the class decided in the previous lesson.
- Remind students that during the activity, they will circulate around the room to read each of the posted poems, and will write a comment or a compliment near each one.
- Remind students that this feedback should resemble the comments they share with each other when they share ideas or written work. All comments should be positive and point out something the poet has done well.
- Display the chart paper from the previous lesson, and review the expectations for student comments.

POETRY WALL (60 MIN.)

- Assign students to groups, and explain that groups will circulate around the room to view the poems. Tell students how long they will have at each section to read the poems and make comments.
- Distribute a pen or marker to each student and assign each group a starting point. Allow students to quietly read and discuss each poem in the section.
- Announce each time students should move to another grouping of poems.
- Circulate and monitor that students are leaving appropriate comments on the paper.

FOLLOW-UP DISCUSSION (20 MIN.)

- After groups have visited each of the poem groupings, bring the class back together to discuss the activity.
- Tell students they will now share their experiences with the activity. Write their comments on the chart paper you have prepared. Ask students to comment on the following:
  - organization of the poems
  - ability to leave their own comments and read the comments of other students
  - getting to read their classmates' work
- Ask students if they have any additional comments they would like to share.

Lesson 15: Poetry Wall

Writing

30M

Primary Focus: Students will answer questions about their poems and reflect on their poetry writing experience. **[W.3.10, SL.3.1]**

REFLECTION (30 MIN.)

Poet's Journal 15.1

- Tell students that they will spend some time reflecting on their poems and the poetry sharing experience.
- Direct students' attention to Poet's Journal 15.1 and review the questions. Have students complete the questions.
- **Turn and Talk:** Have students turn and talk with a partner about the part of their poem they are most excited to share. Have partners ask each other questions such as, "Why are you so excited about that part of your poem?" and "What was the best part of that experience?"
- As students finish talking with their partners, ask them to share their partner's answers to the questions using sentences such as, "_____ is excited to share _____ in their poem because . . ."

ML/EL

MULTILINGUAL/ENGLISH LEARNERS

Writing

Supporting Own Opinions

Entering/Emerging	Have students answer questions orally with a teacher using yes/no and because responses.
Transitioning/ Expanding	Have students work with a partner to complete the questions on Poet's Journal 15.1.
Bridging	Prompt students to discuss supporting details from their work with a partner.

End Lesson

D Differentiation

Challenge

During their reflection, direct students to include possible strategies for how to improve areas in which they want to grow.

Support

You may wish to provide a word bank for students to use as they write their comments.

LESSON

16

Teacher Presentation Screens:
all lessons include slides

Unit Assessment

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (60 min.)			
Reading Assessment	Independent	60 min.	❑ Student Assessment Page 3.1
Writing (60 min.)			
Writing Assessment	Independent	60 min.	❑ Student Assessment Page 3.1

Digital Assessment

To access the digital assessment, please log on to Amplify and assign the assessment to your students.

ADVANCE PREPARATION

Unit Assessment

Note: The time provided for this assessment is 120 minutes, but if students finish early, you may wish to ask them to use the additional time to reread poems, draw accompanying illustrations for their original poems, or write new poems in the Creative Space in the Poet's Journal.

Start Lesson

Lesson 16: Unit Assessment

Reading

60M

READING ASSESSMENT (60 MIN.)

- Tell students they will read a new poem and answer questions about it.
- Distribute Student Assessment Page 3.1 and read the instructions for the reading assessment. Tell them to read the poem carefully and answer the reading questions.
- Tell students that when they finish the reading assessment, they will compose an original poem using poetic devices they have studied in the unit. Have students turn to the writing assessment. Read the directions aloud.
- Draw students' attention to the Poem Checklist and tell them to use it to make sure they have included all the required elements in their poems.
- Encourage students to do their best.
- When students have finished the assessments, encourage them to review their work quietly, rereading and checking their answers carefully.
- Circulate as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers. The poem was chosen for its complexity and the presence of poetic devices students have encountered through the unit.
- At the end of class, collect Student Assessment Page 3.1 and score it.

How Do I Know When a Poem Is Finished?

Naomi Shihab Nye

When you quietly close
the door to a room
the room is not finished.

It is resting. Temporarily.
Glad to be without you
for a while.

Now it has time to gather
its balls of gray dust,
to pitch them from corner to corner.

Now it seeps back into itself,
unruffled and proud.
Outlines grow firmer.

When you return,
you might move the stack of books,
freshen the water for the roses.

I think you could keep doing this
forever. But the blue chair looks best
with the red pillow. So you might as well

leave it that way.

Note: The following shows the questions as presented to students.

Reading Questions

1. Does the poem rhyme or is it free verse?
2. Place a number next to each stanza in the poem. How many stanzas are there?
3. Naomi Shihab Nye's poem uses two different examples of repetition. Circle the examples of repetition in the poem.
4. Why do you think Naomi Shihab Nye used repetition?
5. The poem "How Do I Know When a Poem Is Finished?" includes several different examples of personification. Underline two of them.
6. The poem uses literal and nonliteral language. Write one example of each on the lines below.
7. What does the literal language tell the reader about the room?
8. What does the nonliteral language tell the reader about the room?
9. Reread the title of the poem. How is the poem a metaphor for finishing a poem? Give textual evidence to support your answer.

Lesson 16: Unit Assessment

Writing

60M

WRITING ASSESSMENT (60 MIN.)

Direct students to the Unit Assessment Writing portion.

- In this section of the Unit Assessment, you will be writing an original poem describing a place or something from nature. Make sure your poem includes a title, at least two stanzas, repetition, and personification. When you have completed your poem, complete the checklist below.
  - » Answers will vary, but students should have followed all the instructions above. Their poems should be about a place or something from nature and should include a title, at least two stanzas, repetition, and personification.

ASSESSMENT ANALYSIS

Note: The following pages show the correct answers to the reading assessment, as well as scoring for the writing assessment.

Correct Answers and Rationales—Reading

Item	Correct Answer	Points	Standards
1	Free verse	1	
2	7	1	
3	**When** you quietly close **When** you return, **Now** it has time to gather **Now** it seeps back into itself,	4 (1 for each)	**[RL.3.1, RL.3.5]**
4	Answers may vary, but they could include she uses the repetition of *when* to show the person going into the room and then returning to the room. She uses the repetition of *now* to show the shift from literal to nonliteral language and also to indicate that these stanzas are about the room doing something, rather than the person.	4 (2 for each)	**[RL.3.1, RL.3.5]**

5	Answers should include two of the following: • It is resting. • Glad to be without you for a while. • Now it has time to gather its balls of gray dust, • to pitch them from corner to corner. • unruffled and proud	2 (1 for each)	**[L.3.5]**
6	Literal: • When you quietly close the door to a room • When you return, you might move the stack of books, • freshen the water for the roses. Nonliteral: • It is resting. Temporarily. • Now it has time to gather its balls of gray dust, • to pitch them from corner to corner. • unruffled and proud • you could keep doing this forever	2 (1 for each)	**[RL.3.4, L.3.5]**
7	Answers may vary, but they could include when someone closes the door to the room, they are not finished making it the way they want it to be, so they will come back into the room and rearrange the books or add water to the roses. Or they may decide they like the way things look, and leave the room as is.	2	**[RL.3.1, RL.3.4]**
8	Answers may vary, but they could include the room is resting because someone has been moving things around. The room brings together balls of dust in all the corners of the room. Things seem to be settled, with no one moving things around, except the person will come back in and start making changes again.	2	**[RL.3.1, RL.3.4]**
9	Answers may vary, but they could include when a poet writes a poem, it is often not finished right away (stanza 1). Leaving the poem alone and not making changes may let the poet see the poem differently when they return to it, and they may see changes they want to make (stanzas 2, 3 and 4). When the poet rereads the poem, they may decide to make some changes (stanza 5). The poet might realize they could keep making changes, but maybe the original version was best (stanza 6), so they should just leave it as is (stanza 7).	4 (2 points for the analysis; 2 points for textual evidence)	**[RL.3.1, RL.3.4]**

Reading Score: _____ /total of 22 points

Poem Checklist	Check
My poem has a title.	
My poem describes a place or something from nature.	
My poem includes at least two stanzas.	
My poem includes repetition.	
My poem includes personification.	

Writing Scoring The writing prompt addresses **[W.3.4, W.3.10, L.3.3.a, L.3.5]**

Score Criteria:

Award students one point for each line in their checklist.

Writing Score: _____ /total of 5 points

Grade 3 | Unit 3

Pausing Point 2

NOTE TO TEACHER

You should pause here and spend one day reviewing, reinforcing, or extending the material taught so far. You may have students do any combination of the activities listed below in any order. You may also do an activity with the whole class or with a small group of students who would benefit from it.

ACTIVITIES

Unit-Related Trade Book or Websites

Materials: Trade book or websites

- Read an additional book of poetry or a trade book biography of a poet from this unit. You may also choose to have students select a poem to be heard again.
- Consider visiting the websites of the contemporary poets in the unit, and sharing as appropriate for your class.
- You may wish to explain the role of an inaugural poet, and share the work of other inaugural poets.

Image Review

Materials: Flip Book

- Show the Flip Book images from any poem again and have students retell the poem using the images.

Student Choice

- Remind students that on Poet's Journal 6.1, they used a Venn diagram to compare and contrast rhyming and free verse poetry. Have students create a Venn diagram to compare and contrast two poems from the unit.
- Have students choose a poem to summarize. Have each student write their summary, but not the title of the poem. Have students exchange summaries with a partner who will guess the title of the poem.

Visual Support 7.2

- Display Visual Support 7.2, and remind students that in Lesson 7 they practiced reading aloud "Mother Doesn't Want a Dog" in different tones and for different audiences. Have students work in small groups to read poems from the unit using tones and audiences from the chart.

- Have students write a short poem using alliteration, personification, onomatopoeia, or hyperbole. Challenge students to include more than one poetic device in their poems.

  Extend the activity: Have students set their poems to music to create silly songs.
- Have student partners write declarative, interrogative, exclamatory, imperative sentences about "Purple" from Lesson 11 and/or "A Jelly-Fish" from Lesson 12 to share with a partner. After sharing, have each partner provide feedback and/or responses to their partner's sentences.
- Have students reread "Wish" in Lesson 13 and consider the idea of cradling a poem in their heart. Tell students to go back through several poems in the unit and circle words, phrases or lines that they feel are particularly memorable.

Haiku Drawings

Materials: Drawing paper, drawing tools

- Divide the class into groups of three students. Have them make simple drawings of the haiku in Lesson 10.
- Have students write and illustrate an original haiku to share with the group.

Writing

- Display an image, page from a book, or other item students may find inspirational from another curricular subject. Examples might include fraction tiles, clocks, or pattern blocks from math; a map, a globe, or lesson review items, such as photos or documents, from social studies; or a model or evidence from a project or experiment in science. Have students write a poem about the item, using at least one poetic device they have learned in the unit.
- Have students look at the Creative Space at the back of their Poet's Journal and write a poem about the topic of their choice, using at least one poetic device they have learned in the unit.
- Students may be given an additional writing prompt such as the following:
  - The animal I most enjoyed reading about in poetry was _____ because . . .
  - Something interesting about stars, planets, or outer space is . . .
  - An important lesson to be learned from "Purple" is . . .
  - I think swimming with jellyfish would be _____ because . . .

On Stage

- Have a group of students plan and then act out any of the poems covered in the unit. Encourage students to use unit-related vocabulary in their dialogue.

Create a Memory Game

- Have students use materials found in the classroom to create a memory game in which students use lines from poems, poetic devices or poet names to provide clues, and other students guess the answers. (For example, a student might say, "I am the poet who wrote about Mary's lamb." Another student would respond with the correct answer, Sarah Josepha Hale.) If students began this activity in Pausing Point 1, you may wish to have them add to that game.

Grade 3 | Unit 3

Teacher Resources

In this section you will find:

- Speaking and Listening Observational Checklist
- Opinion Paragraph Rubric
- Original Poem Rubric
- Glossary
- Activity Page Answer Keys

Speaking & Listening Observational Checklist

Use the following chart to note student participation in Speaking & Listening Activities. You may also measure an individual student's progress on such activities by reviewing a series of completed checklists and measuring student progress over time.

Activity: _____ Date: _____

Student	Did not participate	Participated	Follows rules for discussion	Determines the main idea and supporting details	Poses and responds to specific questions when applicable	Expresses ideas clearly	Comments (leave extra space for writing)

Third Grade Writing Rubric: Opinion Paragraph			
Write opinion pieces on topics or texts, supporting a point of view with reasons. [W.3.1] **a) Introduce the topic or text they are writing about with a topic sentence which states an opinion.** [W.3.1a] **b) Provide reasons that support the opinion.** [W.3.1b] **c) Use linking words and phrases to connect opinion and reasons.** [W.3.1c] **d) Provide a concluding sentence** [W.3.1d]			
	Advanced	**Proficient**	**Basic**
Ideas	The paragraph • draws facts and opinions from the graphic organizer • states an opinion about the topic • supports the opinion with reasons	The paragraph • states an opinion about a topic or text • supports the opinion with reasons	The paragraph does not do one or more of the following: • draw facts and opinions from the graphic organizer • state an opinion about a topic or text • support the opinion with reasons
Organization	The paragraph • introduces a topic and opinion about that topic clearly and in an engaging fashion • creates a logical organizational structure for listing reasons • provides a concluding statement that restates the opinion	The paragraph • introduces a topic and opinion about that topic • groups related reasons together • provides a concluding statement	The paragraph does not do one or more of the following: • introduce a topic and opinion about that topic • group related reasons together • provide a concluding statement
Conventions	The composition • uses linking words and phrases to connect opinions and reasons • uses language to add subtlety through connotative meanings	The composition uses linking words and phrases to connect opinions and reasons.	The composition does not use linking words and phrases to connect opinions and reasons.

Total: _____/15 points

Third Grade Writing Rubric: Original Poem			
Write an original poem on a topic of the student's choice. [W.3.4] **a) The topic and supporting details are related.** [W.3.4] **b) Use two poetry elements.** [L.3.5] **c) Use correct spelling and capitalization.** [L.3.2]			
Original Poem Rubric	**Advanced**	**Proficient**	**Basic**
Ideas	• The topic of the poem and supporting details are related. • The poem includes three or more poetry elements.	• The topic of the poem and most supporting details are related. • The poem includes two poetry elements.	• The topic of the poem and most of the supporting details are unrelated. • The poem includes one or less poetry elements.
Organization	• The poem includes an imaginative title which is related to the topic. • The poem is well-organized in either a free verse or rhyming format with accurate rhyme scheme.	• The poem includes a title which is related to the topic. • The poem mostly follows free verse or rhyming format.	• The poem does not include a title, or does not fit the topic • The poem does not consistently follow free verse or rhyming format.
Conventions	• There are no errors in spelling • There are no errors in capitalization.	• There are few errors in spelling • There are few errors in capitalization.	• There are many errors in spelling. • There are many errors in capitalization.

Grade 3 | Unit 3

Glossary

A

advancing, v. moving forward or coming closer

afloat, adj. on the surface of the water

aggressively, adv. done with great strength or force

alliteration, n. when a sentence or phrase has many words that begin with the same sound and/or letter

amethyst, n. a type of gemstone that comes from purple quartz

anaphora, n. repeated words or phrases at the beginning of many lines of poetry

ancient, adj. extremely old or from another era

B

bind, v. to bond or connect

bloom, n. the new flowers or blossoms on a plant

bow, v. to bend over as a sign of respect

bronze, adj. light golden brown

C

canneries, n. factories where foods are prepared and put in cans

confidence, n. the feeling of being certain or sure

cradle, v. to hold carefully and closely

D

dashing, v. throwing with great force

deceptions, n. words or actions that are untrue or misleading

disgraceful, adj. shameful or not worthy of respect

E

eager, adj. having a strong, impatient urge or interest

eaves, n. the edges of a roof that hang past the side of a building

era, n. an important period in time

endured, v. tolerated despite difficulty

eves, n. evenings

F

fact, n. information that is true

flashing, v. shining a bright light quickly

fleece, n. the soft, wooly coat of a lamb

flop, v. to fall in a casual way

fluctuating, v. moving and changing

free verse, n. a poem that does not rhyme or have a set pattern of beats

G

gems, n. items to be treasured

H

haiku, n. a form of Japanese poetry that contains a specific structure of three lines and no more than seventeen syllables

harm, n. damage or injury

hollow, adj. empty or without anything on the inside

hyperbole, n. overly exaggerating or making up unrealistic details that can't possibly be true

I

inhabits. v. occupies space or lives somewhere

intent, n. the desire or goal to do something

J

justice, n. a fair decision or outcome

L

lamp, v. to light up or make brighter

line, n. a group of words; lines are combined to make a poem

lingered, v. remained behind

literal, adj. something that can actually happen or is based in fact

M

metaphor, n. a comparison that does not use *like* or *as*

***mijito,* n.** a Spanish word meaning a boy who is dear to me

N

***niño barrigón*, n.** a Spanish phrase that literally means potbellied boy; in this case is used to address a well-fed young boy with affection

nonliteral, adj. something that is symbolic or descriptive, rather than based in fact

O

onomatopoeia, n. a word that sounds like what it describes

opinion, n. a thought or belief about something

P

patiently, adv. calmly, not in a hurry

personification, n. giving an object human actions, thoughts, or emotions

plunges, v. jumps or dives quickly into something

R

repetition, n. the act of repeating something

resolute, adj. serious or determined

rhyme, n. words that end with the same sound

rhyme scheme, n. a pattern of rhyming words, usually at the end of lines

rhythm, n. the pattern of a poem caused by repeated sounds or syllables

roots, v. keeps something from moving

S

scatter, v. to toss about in different directions

scraped, v. to scratch or rub something away

shed, v. to lose fur or skin

shrivels, v. shrinks or becomes smaller in size

spray, n. a grouping of flowers

stanza, n. a group of lines in a poem, similar to a grouping of sentences in a paragraph

starlit, adj. brightened by the light of stars

stir, v. to mix items together

stripped, v. removed or pulled away from something

strumming, v. sweeping a hand over a stringed instrument to create sound

syllable, n. portions of words that contain vowels

T

tender, adj. fragile and easily damaged

threshold, n. the bottom of a doorframe, or something that is crossed over to go from one place to another

tone, n. the attitude of a piece of writing, expressed through the style of writing and the words the author uses

trek, n. a long, difficult, and demanding journey

trembling, v. shaking or moving without control

V

visible, adj. easy to see

W

waltzes, n. an easy, graceful type of dance

wasps, n. insects with wings and a stinger

winding, adj. moving in a manner that twists and turns

woodland, n. a place with many trees and shrubs, such as a forest

POET'S JOURNAL ANSWER KEY

Activity Page

1.1

Name: _____

Date: _____

Mary's Lamb
Sarah Josepha Hale

Mary had a little lamb,
Its fleece was white as snow,
And every where that Mary went
The lamb was sure to go;
He followed her to school one day—
That was against the rule,
It made the children laugh and play,
To see a lamb at school.

And so the Teacher turned him out,
But still he lingered near,
And waited patiently about,
Till Mary did appear;
And then he ran to her, and laid
His head upon her arm,
As if he said—"I'm not afraid—
You'll keep me from all harm."

"What makes the lamb love Mary so?"
The eager children cry—
"O, Mary loves the lamb, you know,"
The Teacher did reply;—
"And you each gentle animal
In confidence may bind,
And make them follow at your call,
If you are always kind."

Activity Page

1.1 continued

Name: _____

Date: _____

Poetic Devices

Some special terms exist to help describe different parts of a poem.

Rhymes are words that have different beginning sounds but end with the same sounds.

Rhyming words give a text rhythm, which is the beat of a poem caused by the pattern of sounds or syllables.

Poems are written in lines, and a grouping of lines in a poem is called a stanza.

1. Use a colored pencil to underline the words that rhyme.
2. Place a number next to each stanza in the poem. How many stanzas are in the poem?

   three

3. Place a number next to the lines in the poem. How many lines are there?

   24

Activity Page

1.1 continued

Name: _____

Date: _____

4. In the second stanza, look at the lines:

   "As if he said—" I'm not afraid—
   You'll keep me from all harm."

   Circle the quotation marks.

   - Why do these lines have quotation marks?

     someone is speaking

   - Who is the speaker in these lines?

     the lamb

Activity Page

1.2

Name: _____

Date: _____

Writing with Rhyming Words

Below are rhyming pairs from "Mary's Lamb." Write three more rhyming words on the lines behind each pair.

Example: fly, sky, high, eye, tie

"Mary's Lamb" Rhyming Words				
snow, go,	flow	row	glow	know
day, play,	say	May	tray	sleigh
rule, school,	fool	tool	cruel	stool
near, appear,	dear	fear	here	year
laid, afraid,	shade	made	trade	paid
so, no,	row	know	throw	though
cry, reply,	high	fry	fly	apply
bind, kind,	wind	grind	dined	mind

Activity Page

1.2
continued

Name: _____

Date: _____

Now choose three rhymes to write sentences. Illustrate one of your sentences in the box below.

Example: I saw two fast planes flying high in the sky.

If they are racing, will one win or will they tie?

1. The cats chewed loudly as they dined.
   The dog just watched them and didn't seem to mind.
2. To reach the cookies, Eli stood on a stool.
   His sister, who loved cookies, started to drool.
3. Let's go sit on a bench in the shade.
   We'll bring our favorite books to trade.

Activity Page

2.1

Name: _____

Date: _____

Planning an Opinion Paragraph

Follow your teacher's instructions to record facts and opinions about the pet you would prefer.

Facts	Opinions
Facts: like attention; play with toys; can share your snacks; may follow commands	Opinions: are fun because you can play fetch with them; help you make friends; always make you feel happy
Facts: do not require much exercise; eat very little; like to be handled; are very quiet	Opinions: it's fun to choose branches and rocks for the snake's enclosure; snakes have interesting habits like shedding their skin; they are fun to watch

Activity Page

3.1

Name: _____

Date: _____

Mother Doesn't Want a Dog
Judith Viorst

Mother doesn't want a dog.
Mother says they smell, A
And never sit when you say sit,
Or even when you yell. A
And when you come home late at night
And there is ice and snow, B
You have to go back out because
The dumb dog has to go. B

Mother doesn't want a dog.
Mother says they shed, C
And always let the strangers in
And bark at friends instead, C
And do disgraceful things on rugs,
And track mud on the floor, D
And flop upon your bed at night
And snore their doggy snore. D

Mother doesn't want a dog.
She's making a mistake. E
Because, more than a dog, I think
She will not want this snake. E

Activity Page

3.2

Name: _____

Date: _____

Drafting an Opinion Paragraph

Topic sentence
If you would like to have a pet to keep you company, I suggest you get a cat. Cats make great pets for people of all ages!

Reason #1
Cats don't have to go outside, so you won't have to take them out in the dark or cold weather.

Reason #2
Cats love to play with toys like balls and string.

Reason #3
Cats will never bark at your friends or welcome strangers.

Concluding sentence
If you're going to get a pet, before you choose be sure and spend some time with a cat!

Conjunctions word bank

and	not only	whether	however
or	because	since	therefore
although	besides	not only	while

Activity Page

3.3

Name: _____

Date: _____

Writing an Opinion Paragraph

Follow your teacher's instructions to write an opinion paragraph about whether a dog or a snake makes a better pet.

Cats Are Great Pets!

I suggest you get a cat if you would like to have a pet to keep you company. Cats make great pets for people of all ages. One thing you will like about a cat is that cats don't have to go outside, so you won't have to take the cat out in the dark or cold weather. Because cats love to play with toys like balls and string, they are easy to entertain and fun to watch. Best of all, cats will never bark at your friends or welcome strangers! So if you're going to get a pet, before you choose, be sure and spend some time with a cat!

Activity Page

4.1

Name: _____

Date: _____

Follow your teacher's instructions to complete this page.

Watch the dewdrops in the morning,
Shake their little diamond heads, A
Sparkling, flashing, ever moving,
From their silent little beds. A

See the grass! Each blade is brightened,
Roots are strengthened by their stay; B
Like the dewdrops, let us scatter
Gems of love along the way. B

Personification giving an object human actions, thoughts or emotions

Metaphor a comparison that does not use like or as

Tone the attitude of a piece of writing, expressed through the style of writing and the words the author uses

Repetition the act of repeating something

Activity Page

4.2

Name: _____

Date: _____

Drafting a Rhyming Poem

Follow your teacher's instructions to complete this page.

Work Space

Topic: books

Rhymes: looks, cooks, hooks

Poem Draft

Poem Draft

People have hobbies and like different things.
I have one friend who dances and another who sings.
My grandma is happiest when she cooks,
But my happy place is a room full of books.

Activity Page

4.3

Name: _____

Date: _____

Writing a Rhyming Poem

Write your poem on the lines below and illustrate in the space provided.

Cats Are Great Pets!

I suggest you get a cat if you would like to have a pet to keep you company. Cats make great pets for people of all ages. One thing you will like about a cat is that cats don't have to go outside, so you won't have to take the cat out in the dark or cold weather. Because cats love to play with toys like balls and string, they are easy to entertain and fun to watch. Best of all, cats will never bark at your friends or welcome strangers! So if you're going to get a pet, before you choose, be sure and spend some time with a cat!

Activity Page

5.1

Name: _____

Date: _____

Who Has Seen the Wind?
Christina Rossetti

1. Who has seen the wind?
2. Neither I nor you: A
3. But when the leaves hang trembling,
4. The wind is passing through. A

5. Who has seen the wind?
6. Neither you nor I: B
7. But when the trees bow down their heads,
8. The wind is passing by. B

Write a sentence describing the tone of the poem. Use a conjunction to expand your thoughts.

_____

_____

_____

Activity Page

5.2

Name: _____

Date: _____

Writing with Conjunctions

Part 1

Conjunctions

and	yet
or	before
but	after
so	if
because	

Put the following simple sentences together to make a longer sentence by using one of the conjunctions in the previous table. Write the combined sentence on the line that follows.

1. Sarah likes milk. Sarah likes cookies.

   Combined sentence: Sarah likes milk and cookies.

2. Grandma prefers to read the newspaper. Grandma prefers to read a book instead of watching television.

   Combined sentence: Grandma prefers to read the newspaper or a book instead of watching television.

3. Zara wanted to go to the library on Sunday. The library was closed.

   Combined sentence: Zara wanted to go to the library on Sunday, but it was closed.

Activity Page

5.2 continued

Name: _____

Date: _____

4. Ana could not find her book. Ana could not study for her test.

   Combined sentence: _____

   Ana could not find her book, so she could not study for her test.

5. Their friends could not go skiing. It didn't snow.

   Combined sentence: _____

   Their friends could not go skiing because it didn't snow.

6. He throws a baseball well. He doesn't play on a team.

   Combined sentence: _____

   He throws a baseball well, yet he doesn't play on a team.

7. She put on her socks. She put on her shoes.

   Combined sentence 1: _____

   She put on her socks before she put on her shoes.

   Combined sentence 2: _____

   She put on her shoes after she put on her socks.

8. Raul would win the spelling bee. He could spell all the words correctly.

   Combined sentence: _____

   Raul could win the spelling bee if he could spell the words correctly.

Activity Page

5.2 continued

Name: _____

Date: _____

Part 2

Create a compound sentence by using the correct conjunction.

1. I drank a glass of water because I was thirsty.
2. At the theater, we had to choose between popcorn and candy.
3. Nisha couldn't decide if she wanted to wear a sweater or a coat.
4. Alan had raked the leaves in a pile, but the strong wind scattered them.
5. She was trembling with excitement, so they let her peek behind the curtain.
6. I enjoy baking cakes, yet I only bake on my birthday.
7. Although she lingered after the performance, she left before I could thank her.
8. The group found a gem after they went for a hike in the woods.
9. A dog might flop on the floor if it wants to be petted.

Activity Page

5.2
continued

Name: _____

Date: _____

Part 3

With your partner, write three compound sentences using conjunctions and correct punctuation. Underline the conjunctions in your sentences.

Answers may vary, but they could include the following examples.

1. Alison loves the winter because she enjoys sledding and playing in the snow.
2. On Tuesdays, Ravi packs a lunch before leaving for school.
3. We wondered if they would go for a walk in the city after they went to the theater.

Activity Page

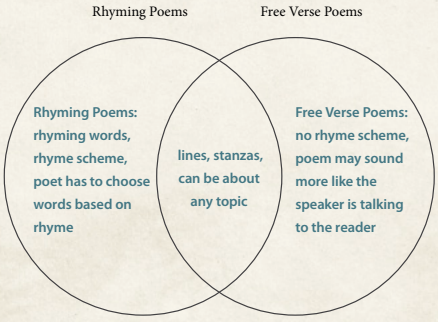
6.1

Name: _____

Date: _____

Venn Diagram: Rhyming Poems and Free Verse Poems

Think about the ways in which rhyming poems are like free verse poems, and ways in which they are different. Put the similarities in the center circle and the differences in each of the outer circles.



Activity Page

6.2

Name: _____

Date: _____

Thinking About Meaning

Discuss the following questions with your group. When you are finished discussing, write your answers on the lines and provide textual evidence from the poem to support them.

Answers may vary, but they could include:

1. Choose three adjectives to describe grandma.

Textual evidence: helpful ("I learned Spanish from my grandma")

Textual evidence: entertaining ("My grandma would chat with chairs")

Textual evidence: happy ("when she'd say / niño barrigón / she'd laugh")

2. What are two things grandma taught the little boy? Write the lines from the poem below.

to count clouds; to recognize mint leaves in flowerpots

Why do you think she taught him these things? Answers may vary, but they could include so he would think of her when he saw clouds or mint leaves; so he had something to tell his parents when they came home from work; to inspire him to learn about many things.

Activity Page

6.3

Name: _____

Date: _____

Summarizing the Poem

Complete the questions below and then use that information to write a short summary of "In a Neighborhood in Los Angeles." Be sure to use complete sentences and correct punctuation.

Who was there? the little boy and his grandma

What happened? spend time together

When did it happen? while his parents are working

Why did it happen? so she can teach him many things

How did it happen? by teaching him Spanish, dancing, singing, showing him things like the clouds and plants

Sample Summary: The poem "In a Neighborhood in Los Angeles" describes the relationship between a little boy and his grandma. They spend time together while his parents are working, and the grandma does many fun activities with him so he doesn't miss his parents so much. She teaches him about his heritage by teaching him Spanish, singing and dancing and telling him about the place she came from. She also teaches him about the clouds and plants. At the end of the poem, grandma goes somewhere far away.

Activity Page

7.1

Name: _____

Date: _____

Poetry Elements

Resolute
Amanda Gorman

This rush of peace runs
So deep it roots us to the spot.
It is true that poetry
Can lamp an era scraped hollow,
A year we barely swallowed.
There is a justice in joy,
Starlit against all that
We have ended, endured &
Entered.
We will not stir stones.
We shall make mountains.

1. Place a number in front of each line of the poem. How many are there?
   11
2. Which lines have rhymes? 4.5 Underline the rhyming words.
   hollow, swallowed
3. Which lines have alliteration? 4.5 Double underline the alliteration.
   line 6; justice, joy; lines 8 and 9 ended, endured, & Entered

Activity Page

Name: _____

Date: _____

7.1
continued

4. Is this poem fact or opinion? How do you know? The poem is an opinion because it does not include facts that can be checked.
5. Draw a box around the last two lines of the poem. What is the meaning of this metaphor?
   Answers may vary, but they could include people will make big plans for the future, rather than small ones; people will prefer to work together rather than alone.

Activity Page

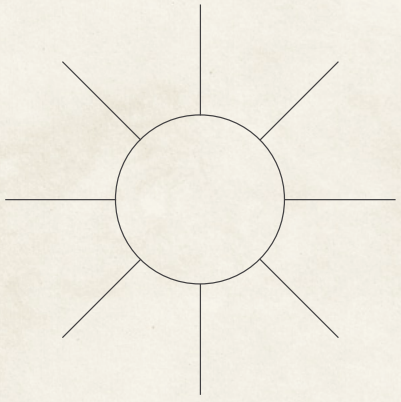
7.2

Name: _____

Date: _____

Writing with Alliteration

1. In the poem you heard "There is justice in joy." What is something or someone that brings you joy? Answers may vary, but they could include a pet, a caregiver, an experience, a particular season or holiday.
2. The thing or person that brings you joy will be the topic of your short poem. Use the web below to capture words, phrases or ideas you would like to include in your poem.



Activity Page

8.1

Name: _____

Date: _____

Fall
Mary Oliver

the black oaks
1 fling their bronze fruit
into all the pockets of the earth
pock, pock

they knock against the thresholds
2 the roof of the sidewalk
fill the eaves

the bottom line

3 of the old gold song
of the almost finished year

what is spring all that tender
green stuff

compared to this
4 falling of tiny oak trees
out of the oak trees

then the clouds

Activity Page

Name: _____

Date: _____

8.1

continued

5 gathering thick along the west
then advancing
then closing over
breaking open

6 the silence
then the rain
dashing its silver seeds
against the house

Activity Page

8.2

Name: _____

Date: _____

Onomatopoeia Comic Strip

Part 1: *With your partner, write the ideas for your comic strip on the lines and choose an example of onomatopoeia. Use the boxes below to create a comic strip using those ideas.*

Who: Answers may vary, but should include who was involved.

What: Answers may vary, but should include what happened.

When: Answers may vary, but should include when the event happened.

Where: Answers may vary, but should include where it happened.

Why: Answers may vary, but should explain why the event happened.

How: Answers may vary, but should include how the event happened.

Onomatopoeia: Answers may vary, but should include an onomatopoeia word appropriate for the content.

Part 2: *Write the story of your comic strip below.*

Activity Page

8.3

Name: _____

Date: _____

An Onomatopoeia Poem

The cats chewed loudly as they dined.
The dog just watched them and didn't seem to mind.
To reach the cookies, Eli stood on a stool.
His sister, who loved cookies, started to drool.
Let's go sit on a bench in the shade.
We'll bring our favorite books to trade.

Activity Page

9.1

Name: _____

Date: _____

Identifying Poetry Elements

1 Bend low again, night of summer stars.
2 So near you are, sky of summer stars,
3 So near, a long-arm man can pick off stars,

4 Pick off what he wants in the sky bowl,
5 So near you are, summer stars,
6 So near, strumming, strumming,
7 So lazy and hum-strumming.

Activity Page

Name: _____

Date: _____

9.2

Writing with Hyperbole

Work with your partner to rewrite the sentences to include hyperbole.

Example: My backpack is heavy.

My backpack weighs a ton because it's jammed with books.

Sentence	Hyperbole
I was hungry.	Answers may vary, but could include "I was so hungry I could have eaten a hippo!"
It was dark outside.	Answers may vary, but could include "It was so dark outside it seemed as though there were no lights for 1,000 miles."
The book was scary.	Answers may vary, but could include "That was the scariest book ever written!"
I have a lot of things to do today.	Answers may vary, but could include "I have a zillion things to do today!"
We thought the joke was funny.	Answers may vary, but could include "We thought the joke was the funniest thing ever said."

Use the fact you wrote on a sticky note and the four sentences about stars to write two sentences with hyperbole.

Answers may vary.

Activity Page

10.1

Name: _____

Date: _____

Haiku

- do not rhyme
- contain 17 syllables
- have 3 lines of 5, 7, and 5 syllables each

[An Ancient Pond!]

An ancient pond! 4
With a sound from the water 7
Of the frog as it plunges in. 8

Haikai

I.

White petals afloat 5
On a winding woodland stream— 7
What else is life's dream! 5

II.

Butterflies a-wing— 5
Are you flowers returning 7
To your branch in Spring? 5

III.

At new moon we met! 5
Two weeks I've waited in vain. 7
To-night!—Don't forget. 5

IV.

Oh, red maple leaves, 5
There seem more of you these eves 7
Than ever grew on trees. 6

Activity Page

Name: _____

Date: _____

10.2

Practicing Possessive Reciprocal Pronouns

Complete the following sentences using the correct form of the reciprocal pronouns or possessive reciprocal pronouns.

For example:

The teacher requested that all the students in her class share one another's books.

1. The three pods of whales swam with one another's groups.
2. Alicia and Ana liked each other's poems about nature.
3. The boy and his grandmother shared each other's stories with the rest of the family.
4. My dog, cat, and horse love one another's food.

*Now it's your turn. Write one sentence using the possessive of **each other** and one sentence using the possessive of **one another**.* Answers may vary.

1. _____
2. _____

REMINDER

The reciprocal pronouns are **each other**, which is used when the group has two people, animals, or things, and **one another**, which is used when the group has more than two people, animals, or things.

We know which reciprocal pronouns to use by looking at the antecedent.

All possessive reciprocal pronouns are made by adding an **apostrophe and an "s"** to the end of **other** or **another**.

Activity Page

10.3

Name: _____

Date: _____

Writing Haiku

Now it's your turn to write haiku! Remember that haiku:

- do not rhyme
- contain 17 syllables
- have 3 lines of 5, 7, and 5 syllables each

Haiku #1:

My nature topic: Cats

Words I think of about my topic: indoor, sleeping, eating, playing, love strings and toys, mouse

My Haiku: Cats

Sleeping in the sun,

Playing with a ball of yarn,

Until a mouse comes!

Haiku #2:

My nature topic: _____

Words I think of about my topic: _____

My Haiku: _____

Activity Page

11.1

Name: _____

Date: _____

Identifying Literal and Nonliteral Language

Part 1: *Follow your teacher's instructions to complete this page.*

1 Walking, I drew my hand over the lumpy bloom of a spray of purple; I stripped away my fingers, stained purple; put it to my nose, — literal

2 the minty honey, a perfume so aggressively pleasant—I gave it to you to smell, my daughter, and you pulled away as if — literal

3 I was giving you a palm full of wasps, deceptions: "Smell the way the air changes because of purple and green." — literal

3 This is the promise I make to you: I will never give you a fist full of wasps, just the surprise of purple and the scent of rain. — literal

Activity Page

Name: _____

Date: _____

11.1 continued

Part 2: *Work with your partner to decide whether the following lines contain literal or nonliteral language, and write your answer on the line.*

1. He followed her to school one day— / That was against the rule, literal
2. Mother doesn't want a dog. literal
3. Mother says they shed. literal
4. with my grandma / I learned / to count clouds literal
5. Mexico's mountains / deserts / ocean / in her eyes I'd see them nonliteral
6. I'd touch them / in her voice / smell them nonliteral
7. It is true that poetry / Can lamp an era scraped hollow, nonliteral
8. There is a justice in joy, nonliteral
9. then the clouds / gathering thick along the west / then advancing / then closing over literal
10. So near, a long-arm man can pick off stars, nonliteral

Activity Page

11.2

Name: _____

Date: _____

Discussing Poetry Elements in "Purple"

Use the poetry elements definitions to answer the questions.

Poetry Elements

rhyme scheme, n. a pattern of rhyming words, usually at the end of lines

free verse, n. a poem that does not rhyme or have a set pattern of beats

tone, n. the feeling or thinking a writer shows through word choice

metaphor, n. a comparison that does not use like or as

1. Does the poem "Purple" have a rhyme scheme or is it free verse?

2. What is the tone of this poem? Answers may vary, but they could include kind, thoughtful, helpful.

   What textual evidence supports your answer? Answers may vary, but they could include "I gave it to you to smell;" "This is the promise I make to you / I will never give you a fist full of wasps."

3. Look at the lines "my daughter, and you pulled away as if / I was giving you a palm full of wasps." Consider the literal meaning of these lines. Would anyone ever hand someone a fist full of wasps? Why or why not?

   Answers may vary, but they could include: No, the wasps would sting the person who was trying to hold them or Yes, it would be possible, but very painful.

Activity Page

Name: _____

Date: _____

11.2 continued

4. Do you think the daughter really thought her dad was handing her a fist full of wasps? No

   Why do you think she pulled away from his hand?

   Answers may vary, but they could include she was surprised that he wanted her to smell the flower on his hand.

5. What is the metaphor in the poem?

   a fist full of wasps

6. What do you think the wasps might represent in the metaphor?

   Answers may vary, but they could include the wasps are a metaphor for bad or hurtful things, and the speaker promises to protect his daughter or only give her good things or experiences.

Activity Page

Name: _____

Date: _____

11.3

continued

Which two poetic devices will you use in your poem? Answers may vary, but they could include any of the following: rhyme, stanzas, anaphora, personification, repetition, metaphor, free verse, alliteration, onomatopoeia, literal and nonliteral language.

Partner Feedback:

1. One detail you could add or change in your poem would be:

_____

1. Using the poetry element _____ is effective because _____

Activity Page

12.1

Name: _____

Date: _____

Finding Literal and Nonliteral Language

Visible, invisible,
A fluctuating charm,
An amber-colored amethyst
Inhabits it; your arm
Approaches, and
It opens and
It closes;
You have meant
To catch it,
And it shrivels;
You abandon
Your intent—
It opens, and it
Closes and you
Reach for it—
The blue
Surrounding it
Grows cloudy, and
It floats away
From you.

Metaphor Description:

Answers may vary, but they could include this makes the jellyfish seem like it is always changing, and therefore mysterious or interesting.

Activity Page

14.1

Name: _____

Date: _____

Practice writing comments and compliments in the space around the poem. After you write at least one complete sentence, you may write words, phrases or draw pictures to express your thoughts.

Purple
Kwame Dawes

Walking,
I drew my hand over the lumpy
bloom of a spray of purple; I stripped away
my fingers, stained purple; put it to my nose,

the minty honey, a perfume so aggressively
pleasant—I gave it to you to smell,
my daughter, and you pulled away as if

I was giving you a palm full of wasps,
deceptions: "Smell the way the air
changes because of purple and green."

This is the promise I make to you:
I will never give you a fist full of wasps,

In the space around the poem, in a random fashion, write comments that could include the following: "When you use the words "minty honey" it makes me think of the smell of a garden in summer." or "I think the idea of a fist full of wasps is very scary!" or "Rain smells so clean." or "Purple=happiness." Draw an arrow to one of your comments and add another comment (as if written by another person). This could include "I love the smell of flowers in the garden!" or "Purple flowers are beautiful."

Activity Page

15.1

Name: _____

Date: _____

Reflection

What is one thing about your poem you were most excited to share?

Answers may vary, but they could include the sensory details, writing more than one stanza or using a rhyme scheme for the first time, the poetry element used.

How do you think you can continue to grow as a poet?

Answers may vary, but they could include adding more details to the next poem, choosing a different poetry element, making the poem longer or shorter.

What stands out to you from the poems you read today? (For example, did someone write about an interesting topic or important person that you would like to know more about?)

Answers may vary, but they could include how creative my classmates are, the details in a certain poem, the tone of a poem.

What was your favorite part of the poetry sharing activity??

Answers may vary, but they could include sharing or receiving positive feedback, having the chance to read all my classmates' work.

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