Show Me How

Poetry Grades 3–5

region 4

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Grade 3 Road Map

SESSION	TEKS	ELPS	TIME ALLOTMENT
Poetry Exploration	Fig. 19 3A, Fig. 19 3.C, Fig. 19 3F, 3.2C, 3.3A, 3.11A, 3.29A, 3.31A	1C, 2D, 2I, 3B, 3E, 3G, 4B, 4C, 4G, 4H, 4J	15 minutes per day for 5–7 days before starting poetry unit
Forms of Poetry/Narrative • Session One: Characteristics of Narrative Poetry (Free Verse and Rhyming)	3.2C, 3.6A, 3.10A	2C, 2D, 2E, 2G, 2H, 2I, 3C, 3E,4D, 4G, 4H, 4I, 5B	45-minute Reading Workshop
Forms of Poetry/Narrative • Session Two: Inference in Narrative Poetry	3.6A, Fig. 19 3D	4D, 4G, 4H, 4J, 4I	45-minute Reading Workshop
Forms of Poetry/Narrative • Session Three: Turning a Story into a Narrative Poem, Part One	3.17A, 3.17B, 3.18B	3E, 5F	45-minute Writing Workshop
Forms of Poetry/Narrative • Session Four: Turning a Story into a Narrative Poem, Part Two	3.17A, 3.17B, 3.18B	3E, 5F	45-minute Writing Workshop
Forms of Poetry/Lyrical • Session One: Characteristics of Lyrical Poetry	3.2C, 3.6A, 3.10A	2A, 4G, 4H, 4K	45-minute Reading Workshop
Forms of Poetry/Lyrical • Session Two: Where Do Poets Gather Ideas for Lyrical Poetry	3.17A, 3.18B	ELPS: 5F	45-minute Writing Workshop
Structural Elements of Poetry • Session Two: Rhyme, Rhyme Scheme, and Internal Rhyme	3.18B	2A, 2B, 4A, 4C	45-minute Reading Workshop
Structural Elements of Poetry • Session Four: Meter and Patterns of Verse	3.18B	2A, 2C, 4A, 4C, 4G, 4I, 4H	45-minute Reading Workshop
Structural Elements of Poetry • Session Five: Using Patterns of Verse to Compose Poetry	3.17A, 3.17B, 3.18B	5F, 3E	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session One: Authors Use Similes and Metaphors to Create Imagery	3.6A, 3.10A	1A, 1E, 2C, 3D, 3E, 4C, 4G, 4H, 4K, 5C	45-minute Reading Workshop

SESSION	TEKS	ELPS	TIME ALLOTMENT
Tools for Crafting Meaning in Poetry • Session Three: Poets Use Sensory Language that Appeals to All the Senses	3.6A, 3.10A	2C, 2G, 4C, 4F, 4G, 4H, 4K	45-minute Reading Workshop
Forms of Poetry/Lyrical • Session Three: Creating Lyrical Poetry Using Figurative Language, Part One	3.6A, 3.17A, 3.17B, 3.18B, 3.10A	3E, 5F	45-minute Writing Workshop
Forms of Poetry/Lyrical • Session Four: Creating Lyrical Poetry Using Figurative Language, Part Two	3.6A, 3.17A, 3.17B, 3.18B, 3.10A	3E, 5F	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Four: Using All Five Senses to Create Poetry	3.17A, 3.17B, 3.18B	5A, 5F, 3E	45-minute Writing Workshop
Forms of Poetry/Free Verse • Session One: Characteristics of Free Verse Poetry	3.2C, 3.6A	2A, 4G, 4H, 4K	45-minute Reading Workshop
Forms of Poetry/Free Verse • Session Two: Writing Persona Poems	3.17A, 3.17B, 3.6A, 3.18B	3E, 5F	45-minute Writing Workshop
Forms of Poetry/Humorous • Session One: Characteristics of Humorous Poetry	3.2C, 3.6A	2A, 4G, 4H, 4K	45-minute Reading Workshop
Forms of Poetry/Humorous • Session Two: Writing Humorous Poetry	3.6A, 3.17A, 3.17B, 3.18B	3E, 5F	45-minute Writing Workshop
Forms of Poetry/Lyrical • Session Five: Using Metacognitive Strategies to Comprehend Poetry	Fig. 19 3A, Fig. 19 3C, Fig. 19 3F, 3.6A	4D, 4H, 4J, 4K,	45-minute Reading Workshop
Forms of Poetry/Lyrical • Session Six: Inference in Lyrical Poetry	Fig. 19 3E, 3.6A	4F, 4G, 4J	45-minute Reading Workshop

Grade 4 Road Map

SESSION	TEKS	ELPS	TIME ALLOTMENT
Poetry Exploration	Fig. 19 4A, Fig. 19 4C, Fig. 19 4F	1C, 2D, 2I, 3B, 3E, 3G, 4B, 4C, 4G, 4H, 4J	15 minutes per day for 5–7 days before starting poetry unit
Structural Elements of Poetry • Session One: Stanza in Narrative, Lyrical, and Free Verse Poetry	4.4A	4C, 4G, 4H, 4I, 4K	45-minute Reading Workshop
Forms of Poetry/Lyrical • Session Six: Inference in Lyrical Poetry	Fig. 19 4D, Fig. 19 4F	4D, 4G, 4H, 4J, 4I	45-minute Reading Workshop
Forms of Poetry/Narrative • Session Two: Inference in Narrative Poetry	Fig. 19 4D, Fig. 19 4F	4D, 4G, 4H, 4J, 4I	45-minute Reading Workshop
Structural Elements of Poetry • Session Two: Rhyme, Rhyme Scheme, and Internal Rhyme	4.4A	2A, 2B, 4A, 4C	45-minute Reading Workshop
Structural Elements of Poetry • Session Three: Creating Poetry That Rhymes	4.15A, 4.15B, 4.18B	5F, 3E	45-minute Writing Workshop
Structural Elements of Poetry • Session Four: Meter and Patterns of Verse	4.4A	2A, 2C, 4A, 4C, 4G, 4I, 4H	45-minute Reading Workshop
Structural Elements of Poetry • Session Five: Using Patterns of Verse to Compose Poetry	4.15A, 4.15B, 4.18B	5F, 3E	45-minute Writing Workshop
Forms of Poetry: Lyrical • Session Five: Using Metacognitive Strategies to Comprehend Poetry	Fig. 19 4A, Fig. 19 4	4F, 4G, 4J	45-minute Reading Workshop
Tools for Crafting Meaning in Poetry • Session One: Authors Use Similes and Metaphors to Create Imagery	4.8A	1A, 1E, 2C, 3D, 3E, 4C, 4G, 4H, 4K, 5C	45-minute Reading Workshop
Tools for Crafting Meaning in Poetry • Session Two: Creating a Poem to Summarize a Story	4.15A, 4.15B, 4.18B, 4.6A	2G, 2I, 3E, 4D, 4G, 4I, 5F	45-minute Writing Workshop

SESSION	TEKS	ELPS	TIME ALLOTMENT
Tools for Crafting Meaning in Poetry • Session Three: Poets Use Sensory Language to Appeal to All the Senses	4.8A	2C, 2G, 4C, 4F, 4G, 4H, 4K	45-minute Reading Workshop
Tools for Crafting Meaning in Poetry • Session Four: Using All Five Senses to Create Poetry	4.15A, 4.15B, 4.18B	5A, 5F, 3E	45-minute Writing Workshop
Structural Elements of Poetry • Session Six: Line Breaks in Free Verse and Lyrical Poetry	4.4A	4F	45-minute Reading Workshop
Structural Elements of Poetry • Session Seven: Revising for Line Breaks	4.4A	1C, 2D, 2I, 3B, 3E,3G, 4B, 4C, 4G, 4H,4J	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Five: Poets Use Metaphors, Such as Personification, to Create Vivid Images	4.8A	2C, 3E, 4C, 4F, 4G, 4H, 4K	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Ten: Comparing Poetry and Texts	Fig. 19C, Fig. 19D, Fig. 19F	4H, 4I, 4J, 4K	45-minute Writing Workshop
SESSIONS TO SUPPORT REVISING IN POETRY			
Structural Elements of Poetry: • Session Eight: Poet's Use of Punctuation In Poetry	4.15C, 4.16B	5C	45-minute Writing Workshop
Tools to Revise Poetry: • Session One: Revising for Word Choice	4.16B, 4.20A, 4.15C, 4.15D, 4.15E	5D, 5E	45-minute Writing Workshop
Tools to Revise Poetry: • Session Two: Revising to Put Yourself in the Poem	4.16B, 4.15C, 4.15D, 4.15E		45-minute Writing Workshop
Tools to Revise Poetry: • Session Three: Revising to "Zoom-In" on One Moment	4.16B, 4.15C, 4.15D, 4.15E		45-minute Writing Workshop

Grade 5 Road Map

SESSION	TEKS	ELPS	TIME ALLOTMENT
Poetry Exploration	Fig. 19 5A, Fig. 19 5C, Fig. 19 5D, Fig. 19 5F	1A, 1C, 2D, 2I, 3B, 3E, 3G, 4B, 4C, 4G, 4H, 4J	15 minutes per day for 5–7 days before starting poetry unit
Structural Elements of Poetry • Session Two: Rhyme, Rhyme Scheme, and Internal Rhyme	5.4A	2A, 2B, 4A, 4C	45-minute Writing Workshop
Tools for Crafting Sound in Poetry • Session One: How Poets Use Onomatopoeia to Craft Sound	5.4A	1A, 1E, 1H, 2A, 2B, 2C, 4A, 4C	45-minute Writing Workshop
Tools for Crafting Sound in Poetry • Session Two: Crafting Poetry with Onomatopoeia	5.15A, 5.15B, 5.16B(i)	5A, 5F, 3E	45-minute Writing Workshop
Tools for Crafting Sound in Poetry • Session Three: How Authors Use Alliteration	5.4A	1A, 1E, 1H, 2A, 2B, 2C	45-minute Writing Workshop
Tools for Crafting Sound in Poetry • Session Four: Writing an Acrostic Poem Using Alliteration	5.15A, 5.15B, 5.16B(i)	5A, 5F, 3E	45-minute Writing Workshop
Tools for Crafting Sound in Poetry • Session Five: How Poets Use Assonance and Consonance to Craft Meaning and Sound	5.4A	1A, 1E, 1H, 2A, 2B, 2C	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session One: Authors Use Similes and Metaphors to Create Vivid Images	5.8A	1A, 1E, 2C, 3D, 3E, 4C, 4G, 4H, 4K, 5C	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Two: Creating a Poem to Summarize a Story	5.6A, 5.15A, 5.15B, 5.16B	2G, 2I, 3E, 4D, 4G, 4I, 5F	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Three: Poets Use Sensory Language that Appeals to All the Senses	5.8A	2C, 2G, 4C, 4F, 4G, 4H, 4K	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Four: Using All Five Senses to Create Poetry	5.15A, 5.15B, 5.16B(ii)	5A, 5F, 3E	45-minute Writing Workshop

| SESSION	TEKS	ELPS	TIME ALLOTMENT
Tools for Crafting Meaning in Poetry • Session Five: Poets Use Metaphors, Such as Personification, to Create Vivid Images	5.8A	2C, 3E, 4C, 4F, 4G, 4H, 4K	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Six: Personification Clarifies Nouns	5.8A, 5.20A	1H, 2C, 4F, 4H	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Seven: Creating Poems with Personification, Part One	5.15A, 5.15B, 5.16B(ii)	3E, 3G, 5E	45-minute Writing Workshop
Forms of Poetry/Narrative • Session Two: Inference in Narrative Poetry	Fig. 19 5D, Fig. 19 5E	4D, 4G, 4H, 4J, 4I	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Eight: Creating Poems with Personification, Part Two	5.15A, 5.15B, 5.16B(ii)	3E, 3G, 5E,	45-minute Writing Workshop
Forms of Poetry/Lyrical • Session Five: Using Metacognitive Strategies to Comprehend Poetry	Fig. 19 5A, Fig. 19 5C. Fig. 19 5D, Fig. 19 5F	4D, 4H, 4J, 4K,	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Nine: Creating Poems with Personification, Part Three	5.15A, 5.15B, 5.16B(ii)	3E, 3G, 5B, 5E, 5F	45-minute Writing Workshop
Forms of Poetry/Lyrical • Session Six: Inference in Lyrical Poetry	Fig. 19 5D	4D, 4G, 4H, 4J, 4I	45-minute Writing Workshop
Structural Elements of Poetry • Session Eight: Poet's Use of Punctuation in Poetry	5.21C, 5.15C, 5.15D, 5.16B(iii)	5C	45-minute Writing Workshop
Tools for Crafting Meaning in Poetry • Session Ten: Comparing Poetry and Texts	Fig. 19 5D, Fig. 19 5F	4H, 4I, 4J, 4K	45-minute Writing Workshop
SESSIONS TO SUPPORT REVISING POETRY			
Tools to Revise Poetry • Session One: Revising for Word Choice	5.15C, 5.20A(i), 5.20A(ii), 5.20A(iii)	5D, 5E	45-minute Writing Workshop
Tools to Revise Poetry • Session Two: Revising to Put Yourself in the Poem	5.15C, 5.8A		45-minute Writing Workshop
Tools to Revise Poetry • Session There: Revising to "Zoom-In" on One Moment	5.15C, 5.15E		45-minute Writing Workshop

Looking through the lens of READING

SESSION TWO: INFERENCE IN NARRATIVE POETRY

RESOURCES:

- Mentor Poems:
  - "Two Little Kittens" by Unknown
  - "Rover in Church" by James Buckham
- 1 sheet of chart paper
- sticky notes (a few per student)
- students' Reading/Writing Notebooks

I DO

- Create an Inference anchor chart (see example below) as you explain, **"One of the characteristics of poetry is that writers use very few words to create an image, or in the case of narrative poetry, to tell a story. Because of this, readers need to infer a lot of what is happening in the poem. When we use the strategy of inferring, we take clues from the poem and information we already know from our life experience and combine them to infer something that is not directly written in the poem."**

Inference

Text Clues (TC) + Life Experience (LE) = Inference (I)
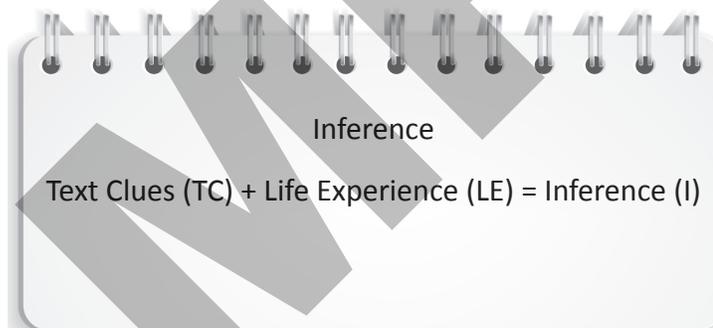
- Display the poem "Two Little Kittens." Read the poem aloud, then explain, **"This is an example of a narrative poem. The poem tells the story of two kittens who are having an argument."**
- Write "And swept the two kittens right out of the room" and "The ground was covered with frost and snow" under the "Text Clues" heading on the anchor chart. Then explain, **"The text says this, and I know if they were sent to another room in the house that the kittens wouldn't be covered with frost and snow, so I will write this under 'Life Experience' and write 'Then they crept in, as quiet as mice, All wet with snow and as cold as ice' under 'Text Clues.' Using these clues, I'm inferring that the old woman threw them out of the house and not into another room in the house."**

Two Little Kittens

Two little kittens, one story night,
Began to quarrel and then to fight.
One had a mouse, the other had none,
And that's the way the quarrel's begun.

"I'll have that mouse," said the biggest cat.
"You'll have that mouse? We'll see about that!"
"I will have that mouse," said the eldest son.
"You shan't have the mouse," said the little one.

I told you before 'twas a stormy night,
When these two little kittens began to fight.
The old woman seized her sweeping broom,
And swept the two kittens right out of the room.

The ground was covered with frost and snow,
And the two little kittens had nowhere to go.
So they laid them down on the mat at the door,
While the old woman finished sweeping the floor.

Then they crept in, as quiet as mice,
All wet with snow and as cold as ice.
For they found it was better, that stormy night,
To lie down and sleep than to quarrel and fight.

Unknown

WE DO

- Display the poem "Rover in Church." Read the poem aloud and have students identify the character, problem, and resolution of this narrative poem. Note: The lesson is not focused on the story elements of the poem, so do not spend too much lesson time on this topic as to not take away the focus, which is on inferences.

- Highlight the words "*straight to a maid who blushed and hid*" in the third stanza and add the line to the Inference anchor chart under "Text Clues." Ask students to "Turn and Talk" to a partner telling each other what they infer the author means by "straight to a maid who blushed and hid." (The dog belongs to her and she is embarrassed; Text clues: she blushed and hid + Inference)

- Add students' inferences to the anchor chart and have students discuss what life experience led them to the inference. Record these on the anchor chart under "Life Experience."

  - Follow with other inferences that can be drawn from the poem:

  - Text Clue: *"straight to a maid who blushed and hid"* + Inference

  - Text Clue: *"The girls are peeping, and laughing too!"* + Inference

  - Text Clue: *"The poor little girl hid her face and cried!"*

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Rover in Church

'Twas a Sunday morning in early May,
A beautiful, sunny, quiet day,
And all the village, old and young,
Had trooped to church when the church bell rung.
The windows were open, and breezes sweet
Fluttered the hymn books from seat to seat.
Even the birds in the pale-leaved birch
Sang as softly as if in church!

Right in the midst of the minister's prayer
There came a knock at the door. "Who's there,
I wonder?" the gray-haired sexton thought,
As his careful ear the tapping caught.
Rap-rap, rap-rap—a louder sound,
The boys on the back seats turned around.
What could it mean? for never before
Had any one knocked at the old church door.

Again the tapping, and now so loud,
The minister paused (though his head was bowed).
Rappety-rap! This will never do,
The girls are peeping, and laughing too!
So the sexton tripped o'er the creaking floor,
Lifted the latch and opened the door.

In there trotted a big black dog,
As big as a bear! With a solemn jog
Right up the centre aisle he pattered;
People might stare, it little mattered.
Straight he went to a little maid,
Who blushed and hid, as though afraid,
And there sat down, as if to say,"I'm sorry that I was late today,
But better late than never, you know;
Beside, I waited an hour or so,
And couldn't get them to open the door
Till I wagged my tail and bumped the floor.
Now little mistress, I'm going to stay,
And hear what the minister has to say."

The poor little girl hid her face and cried!
But the big dog nestled close to her side,
And kissed her, dog fashion, tenderly,
Wondering what the matter could be!
The dog being large (and the sexton small),
He sat through the sermon, and heard it all,
As solemn and wise as any one there,
With a very dignified, scholarly air!
And instead of scolding, the minister said,
As he laid his hand on the sweet child's head,
After the service, "I never knew
Two better list'ners than Rover and you!"

James Buckham

YOU DO

- Have students select one or two narrative poems that they glued into their Reading/Writing Notebooks during Poetry Exploration.

Students:

- Locate and underline a line from the poem that leads them to make an inference.

- Write their inference in the white space next to the line—the same as on the Inference anchor chart: Text Clues (TC) + Life Experience (LE) = Inference.

- If students are not using a poem from their Reading/Writing Notebooks, then give each student two sticky notes and have them record their TC + LE = I on the sticky note.

SHARE

- Have students return to the whole group area to share some of their inferences.

- Remind students that inferences are conclusions that are made based on information in the text and what someone already knows from their life experience. They are not information that is directly stated in the text. Correct students if they share an idea that is directly stated in the poem.