

# Unit 4 Reading: Poetry

Content Area: **English Language Arts**  
Course(s):  
Time Period: **Trimester 3**  
Length: **5-6 Weeks**  
Status: **Published**

## **Brief Summary of Unit**

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In this unit students will learn to understand that singular pieces of poetry, prose and drama, as well as understand that collections of these pieces of writing tell a story and teach lessons through specific structures and language. This study of poetry will focus on the way that poets use language to convey a meaning. Students will spend time reading, listening to, and speaking poetry, prose and drama to develop a strong understanding of these different types of writing and the messages that are hidden inside.

This unit is designed to be part of a developmental progression across grade levels and make interdisciplinary connections across content areas including physical and social sciences, technology, career readiness, cultural awareness, and global citizenship. During this course, students are provided with opportunities to develop skills that pertain to a variety of careers.

Revision Date: June 2021

## **Pacing Guide**

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Please refer to [this Language Arts Reading and Writing Workshop Pacing Guide for grade 4](#); the word study units are paced according to unit duration within the curriculum. Please refer to [this scope and sequence](#).

A sample K-5 Literacy Schedule Across a Week is accessible in instructional materials section of the [Grades K-5 folder](#).

## **Standards**

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The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated content-based standards listed below.

LA.RL.4.1	Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.
LA.RL.4.2	Determine a theme of a story, drama, or poem from details in the text; summarize the text.
LA.RL.4.4	Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.
LA.RL.4.5	Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
LA.RL.4.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.
LA.RF.4.3.A	Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.
LA.RF.4.4.A	Read grade-level text with purpose and understanding.
LA.RF.4.4.B	Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
LA.RF.4.4.C	Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
LA.SL.4.1.A	Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
LA.SL.4.1.C	Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
LA.SL.4.1.D	Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
LA.SL.4.2	Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
LA.SL.4.6	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
WRK.K-12.P.4	Demonstrate creativity and innovation.
WRK.K-12.P.5	Utilize critical thinking to make sense of problems and persevere in solving them.
WRK.K-12.P.8	Use technology to enhance productivity increase collaboration and communicate effectively.
WRK.K-12.P.9	Work productively in teams while using cultural/global competence.
TECH.9.4.5.CI.1	Use appropriate communication technologies to collaborate with individuals with diverse perspectives about a local and/or global climate change issue and deliberate about possible solutions (e.g., W.4.6, 3.MD.B.3,7.1.NM.IPERS.6).
TECH.9.4.5.CI.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).
TECH.9.4.5.DC.2	Provide attribution according to intellectual property rights guidelines using public domain or creative commons media.
TECH.9.4.5.DC.4	Model safe, legal, and ethical behavior when using online or offline technology (e.g., 8.1.5.NI.2).
TECH.9.4.5.TL.3	Format a document using a word processing application to enhance text, change page

	formatting, and include appropriate images graphics, or symbols.
TECH.9.4.5.TL.5	Collaborate digitally to produce an artifact (e.g., 1.2.5CR1d).
TECH.9.4.5.GCA.1	Analyze how culture shapes individual and community perspectives and points of view (e.g., 1.1.5.C2a, RL.5.9, 6.1.5.HistoryCC.8).
TECH.9.4.5.IML.2	Create a visual representation to organize information about a problem or issue (e.g., 4.MD.B.4, 8.1.5.DA.3).
TECH.9.4.5.IML.6	Use appropriate sources of information from diverse sources, contexts, disciplines, and cultures to answer questions (e.g., RI.5.7, 6.1.5.HistoryCC.7, 7.1.NM. IPRET.5).

## **Essential Questions/ Enduring Understandings**

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- How can I read poetry to develop an understanding of the text theme and the author’s message?
- How does reading poetry help a reader to determine the meaning of words and phrases as they are used in a text?
- How can I determine the theme of a poem?
- What characteristics differ between poetry, drama and prose?
- Why do authors use specific verse, rhythm and meter to in poetry?

- Poets use precise words and imagery to communicate a message and evoke feelings.
- Reading poetry requires us to think critically and thoughtfully about words, language, and structure.
- Authors write in different genres to express their ideas. By learning about and comparing the elements of different genres, readers can better understand what they are reading. For example, knowing that dramas have stage directions and dialogue helps readers learn more about the characters, knowing that poetry creates word pictures, describes moments, or expresses feelings and knowing that prose are written as normal language (sentences and paragraphs) and do not have a meter or rhythmical pattern.
- Using verse, rhythm and meter in poetry allows writers to play with the sound of poetry and the nature in the fact that poetry is often spoken and heard.
- Poetry has a theme that readers can determine from the words and phrases used.

## **Students Will Know/ Students Will be Skilled At**

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- How to refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.
  - How to determine the theme of a story, drama or poem from details in the text
  - How to understand meaning of words and phrases as they are used in a text.
  - How to understand major differences between poems, drama, and prose to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text
  - How to understand figurative language, word relationships and nuances in word meanings.
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- Students will determine the theme of a poem, prose or drama
  - Students will summarize the theme of a poem, prose or drama.
  - Students will determine the meaning of figurative language as used in poetry, prose, or drama.
  - Students will explain the difference between poetry, prose and drama.

- Students refer to the structural elements of poems and drama when writing or speaking about them.
- Students will demonstrate understanding of figurative language, word relationships and nuances in word meanings.

## **Evidence/Performance Tasks**

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Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative.

Developmental progression across years in both reading and writing is evidenced by multiple benchmark assessment screeners, administered three times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of skill.

The performance tasks listed below are examples of the types of assessments teachers may use in the classroom and the data collected by the district to track student progress.

### Formative Assessments

- Responses to Essential Questions
- One-to-one reading conferences and accompanying conferring notes
- Peer conferences
- Turn and talks
- Read Aloud Reading responses, written and oral
- Exit tickets or do nows
- Engagement Observations
- Accountable Talk
- Reading Logs
- Envision and prediction post-it notes/Board
- Monitor Stamina, Volume, and Fluency through rubrics
- Read increasingly complex text by monitoring student self-selection of leveled text
- Stop and Jot
- Small Group Strategy Reading group work
- Reading Responses on Post-its and in Notebooks
- Answer assigned journal questions
- Student is able to determine the structure of text: description, compare and contrast, problem and solution, cause and effect, and chronological/sequential
- Knowledge of domain-specific vocabulary
- Student is able to make predictions based on the actions of characters: post-its, retell, partner conversations. using grade-level text: Level Q if going beyond second trimester, Level R \*
- Retell: Retell the nonfiction text using main idea and supporting details/summaries using grade-level

text: Level Q if going beyond second trimester, Level R \*

- Summarize: Summarize story by determining important events in relation to character and eliminating inconsequential details (novels, chapters, test prep) using grade-level text: Level Q if going beyond second trimester, Level R \*
- Retell/Summarize using grade-level text: Level Q if going beyond second trimester, Level R \*
- Inferencing post-its using grade-level text: Level Q if going beyond second trimester, Level R \*
- Student Writing using grade-level text: Level Q if going beyond second trimester, Level R

### **Summative Assessments:**

- Reading Notebooks using grade-level text: Level R
- Running Records
- Teachers College Reading and Writing Project: Reading learning progressions
- Teachers College Reading and Writing Project: rubrics with student samples
- Standards-based reporting system and report card
- Word Study Assessments
- Performance- and project-based learning
- Personalized, student-designed assessments

### **Benchmark Assessments**

- Fountas and Pinnell Benchmark Reading Assessment, recorded three times per year
- Complete Comprehension, Independent Reading Assessment, fiction, Jennifer Serravallo, Heinemann
- iReady Screener and Diagnostic Assessment
- Benchmark Assessments created that align with the report card using grade-level text: Level R
- Grade Level Benchmark Assessment Level R
- Standards-based reporting system and report card

## **Learning Plan**

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Upper elementary reading instruction for the Cranford Public Schools embraces a centrist approach, employing both balanced and structured literacy practices to both comprehend/ analyze *and* decode texts.

### **Balanced Literacy**

To teach comprehension and analysis, reading instruction is literature and informational text-based and follows a balanced literacy approach through a number of strategies and techniques in Reading Workshop. These include interactive read-alouds/alongs, mini lessons, independent reading, small group strategy instruction or guided reading, one-to-one conferencing, and book club discussions. Students will select from authentic literature at their independent reading levels from a rich classroom library. Teachers will focus on the needed skills and behaviors identified on the F&P Continuum at each student's instructional reading

level. Grade level indicators are outlined above. Individual conferences with each student will address specific needs of the reader.

Teachers should follow the mini-lesson format:

- Teaching point(s) for each lesson
- Connection: Connects new learning to previous learning/lessons
- Teach/Modeling: Uses ‘think alouds’ when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Reading/Student Conferences: Provides time for students to do independent reading while teacher confers with individual students, works with small groups, or reading clubs\*.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point. (See end of section for closure ideas.)

For teaching purposes, see attached template for structure of a Reading Workshop lesson. (Change the red font to match your teaching point). Click [here](#).)

For students reading below or above grade level expectations, please reference The Fountas and Pinnell Literacy Continuum: A Tool for Assessment, Planning and Teaching to target skills for additional reading levels.

## **Structured Literacy**

To teach decoding, reading instruction follows a structured literacy approach through an number of multi sensory strategies and research-based techniques. Daily word work emphasizing prefixes, suffixes, and root words enhancing vocabulary word power is embedded within the reading block. Teachers use a multisensory approach to teach morphology. For Word Study, please refer to the [.Cranford Scope and Sequence](#).

Decodable and controlled texts are used as needed and primary work study lessons may be referenced. Additionally, see the Cranford Public School Grades K-8 Google Folder for instructional materials to identify teaching points and design strategy lessons for those above or below grade level reading. Individual conferences with each student will address specific needs of the reader.

Please see the Cranford Public School [Grades K-5 Google Folder](#) for instructional materials to identify teaching points and design strategy lessons for those above or below grade level reading. The sections/bends below provide detailed teaching points and lesson ideas for on-level reading.

Teachers may personalize instruction during this unit and address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students.

## **Getting Ready**

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To plan for this unit, you will want to consider:

At the beginning of this unit it may be difficult for some students to study a poem or two for 35 minutes of independent reading. Students' stamina for poetry will strengthen as you teach them the skills of careful and purposeful rereading. However, a book box full of books will see to it students have something to read at all times. If you confer with a student who has moved on from their poetry reading; be sure to bring the conversation back to their work as a reader of poetry. Texts You Might Want to Collect:

- This Place I Know: Poems of Comfort by Georgia Heard
- This is Just to Say: Poems of Apology and Forgiveness by Joyce Kilmer
- Extra Innings: Baseball Poems by Lee Bennett Hopkins
- If You're Not Here, Please Raise Your Hand: Poems about School by Kalli Dakos
- Fine Feathered Friends (Science) by Jane Yolen
- Roots and Blues: A Celebration (Social Studies) by Arnold Adoff

## **Learning Plan: Bends: Suggested Teaching Points and Possible Lessons**

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Suggested Teaching Points:

### **Bend 1: Understanding Author's Message and Theme**

Authors use words in different ways to convey shades of meaning. A reader must make meaning of different types of language in various ways to understand the nuances of an author's message.

- One way to do this is to set the tone for this unit. Many times, students will come into units that utilize poetry, drama and prose with preconceived ideas about sing-song poetry. This lesson will focus on the specific words that they hear and see in poetry.
- One way to begin this lesson is by choosing a poem that you, the teacher, enjoy (you may choose a short drama or prose instead, based on what speaks to you as a reader). Try to reach beyond school yard poetry (while these poems are fun and enjoyable we want to challenge students comfort level when thinking about poetry early in this unit). Look for poetry that is deep and full of symbolism and meaning. This will allow students opportunities to analyze and discuss meaningful ideas right from the beginning. (ex. Poetry from Sandra Cisneros, Maya Angelou, Pablo Neruda, Langston Hughes or Lillian Moore might be great places to start.)
- Read the poem you have selected out loud. Posting this on a SMART Board, or on a piece of large chart paper, so that students are able to see the words and structure as you read. You might want to read this poem more than once. Talk to students about how you are reading the sentences, referencing

your tone and voice. Go back and make notes on your document, noting unusual words and associations, marking your poem with circles, or underlines when a specific word or phrase seems powerful or interesting, to help students see your thinking. Model for students how you might go back after you have read to look up words you are unsure of, as well as words that just don't seem to fit. Showing students how you might draw pictures or make notes of what this unusual word might mean.

- Re-read the poem slowly, thinking about what message and emotions these out of place words might be trying to tell you.

Authors choose specific words and phrases to tell a story or share an idea, a reader must think critically about how these words help us to understand the setting, character, or struggles in the text more deeply.

- One way to do this might be to help students zone in on specific words and phrases that help us to uncover the potential meaning of a text.
- One possible lesson might be to let students know that this lesson will focus on inquiry and thinking as an individual and a group. Introduce students to the text *Little Things Are Big* (you could select any text that you think might lend itself to this lesson). Give each student a copy of the text and read the text out loud, so that students could listen and think about the possible Students would read up to the portion of the text that read then... Encourage students to think about what they believe might happen next.
- Have students write a few lines that support their thinking in their notebook. Ask students to go back to the text and underline the specific words and phrases that made decide on the ending they chose.
- Have students break into two groups, one group that thought the story would end in one way, another group of students who believe it might have ended in the opposite way. Have students talk with their groups about the words and phrases that they picked out.
- After giving time for like minds to discuss their ideas, have students stop and pair up with a student whose feelings are of the opposite opinion. Encourage students to bring their underlined pieces to share out the words and phrases that convinced them one way or the other.
- Have student come back up and read the actual ending of the story. Guide this conversation so that it helps students to understand that there are many interpretations to the text that we encounter and this is why keeping our eyes, ears and minds open as we read.

Readers take note of the patterns and meaning of figurative language used by authors.

- One way to do this might be by creating a figurative languages reference guide. Show how you might stop to think about this word or phrase and take notes. Record these notes in the PowerPoint or Google Slide. As you read students the texts that use figurative language, model for students how you might record what you have heard or seen in your presentation. Create a classroom reference guide for figurative language.
- Figurative Language and Nuances to Cover: Alliteration, Personification, and Onomatopoeia
- Using text like *Punctuation Takes a Vacation*, *The Giving Tree*, *The Ears of an Elephant* and *Walter was Worried* model for students the patterns and characteristics that you see these text use. Take notes and record in a Language Flip Book or Language Google Slide.
- Antonym and Synonyms: Model use of antonyms and synonyms in the way that they emphasis that an idea is true, or introduce contradictory information. (ex. In the poem *The Sun Had a Nasty Day*, by Denise Rodgers she references the sun having a “nasty” day. We don't often think of the sun as nasty. We typically reserve this word to describe rain and other undesirable weather. By choosing to pair these words together, the author helps us to get our mind thinking about how this poem might differ from what we typically think of when we think of the sun.)



- Adages, Proverbs, Idioms and Hyperbole: Share with students that there are parts of language that are familiar and have an implied meaning. Explain to students how these phrases can be used to teach lessons and add interest to the text in which they appear.
- Metaphor and Simile: Model for students how metaphors and similes are used to strengthen writing.

Theme of a story is woven all the way through a story, drama, or poem. As we read we must be mindful of characters actions, interactions, and motivations, because the theme is rarely stated in the text. I must instead use details from the text to help me infer the theme.

- One way to do this might be to choose a poem that has a lesson to share with students. While reading the poem to students pull out moments throughout the poem where you notice clues that might support a theme or lesson. Paying special attention to specific words or phrases. Illustrate for students how you stop and jot down notes about ideas you have, collecting ideas as you read. Also show how you might go back at the end to reread for pieces that stuck out. Model for students how you might group them at the end to begin to develop possible themes. Help students to see that clues such as repetition, contradiction, as well as thoughts or actions that the main character shares help us to determine the theme.

## **Bend 2: Comparing Structures**

When looking at text such as poems, drama and prose readers must pay attention to how they are arranged differently to illustrate events and ideas or to create a dramatic effect. These structural elements enhance the reader's experience of events and ideas portrayed in a text.

- One way to do this would be to introduce students to several different structures of short text over several days. Drawing on the learning from the day before to make comparisons and inferences about the text chosen.
- o Example: Poetry: During the first mini lesson of this experience you might introduce to students a poem that has many traditional characteristics of poetry. Read the poem out loud, as well as displaying it on the SMART Board. Have students follow along and listen to the way the poem sounds, while also noting the way it is organized. Create a small anchor chart (since you will be creating multiple small charts to compare during this session) that list things you noticed in this poem and that you notice about poems in general. Encourage students that as they go out and read poetry to add any common ideas about poetry that they have to a post it note and these ideas can be added to the small chart.
- Another way to do this would be to provide students with a large collection of Poetry, Prose (short stories, fables, Greek myths, folktales, etc.) and Dramas (in the form of reader's theaters with stage directions) encourage students to preview these documents looking for pieces they would identify as poetry. Provide a range of documents varying from very obvious poetry all the way to free verse. Pull students back together and begin to brainstorm what these texts have in common that make them poetry. Create a small anchor chart (since you will be creating multiple small charts to compare during this session) that list things you noticed in this poem and that you notice about poems in general.
- Drama: One way to do this would be to choose a short play/readers theater with stage directions, like The Legend of Lightning Larry. Ask students to read these dramas in small-group, taking parts and reading and observing. After students have read the plays stop and ask if students noticed any difference about this text. Make notes about the characteristics students noticed on a small anchor chart. Ask students why they think the stage directions were included? What information do they get from stage directions that's not right there in the text?
- Another way to do this might be to have a few students perform a quick cold read apart from a reader's theater in front of the class. While assigning parts assign one student to read the stage direction, and to deliver these directions when appropriate during the performance. Encourage students to take mental

notes of what they are noticing. You might have students turn and talk to a partner about the things they noticed that made this a play/drama. Be sure to pull out any specific discussions about stage directions as they relate to the setting, characters actions or interactions. Encourage students to share what these directions tell us that the author leaves out in the words they use. Record the traits they have noticed in Drama/Plays on a small anchor chart. \*This would be an ideal time to add reader's theaters and small plays like Who's On First, or The Legend of Lightning Larry to student's book boxes or the classroom library. Allowing students time to experiment and test out reader's theaters in small group, partnerships, or triads during workshop will help to add to the excitement of this new kind of reading. As a result of this, workshop might be a little bit louder than normal on this day. Make sure you have had discussions about small group reading and sharing reading aloud before this lesson.

- Prose: One way to do this might be to introduce students to a short story, fable or myth. Prose are the most familiar type of writing, since they are written as we talk. This mini lesson will focus on talking to students about how prose appears in most of the text that they read. As you share this text encourage students to make mental notes of the differences they see between poetry and drama that have already been talked about. After reading the text encourage students to verbalize these differences. Students might start to make these comparisons on their own. Encourage students to start a chart on paper or on the board alongside the anchor charts drawing comparisons between the different types of lessons.

Readers compare structure to understand text.

- One way to this be to talk to students about how different writing structures help us to draw different inferences from the text. Let students know that today's lesson will be an inquiry. Students will be working through different texts to develop their understanding. Group students into partnerships or triads. Each group will receive three different texts. You will need a poem, a drama, and an excerpt of prose (ex. Poetry-If-ing by Langston Hughes, Prose- The Bat, The Bird and The Best from Aesop's Fables, Drama-Fur and Feathers) You may choose any three texts that have elements of poetry, drama, and prose. You may also choose to provide a template so students can glue it into their reader's notebooks. Students will work together to compare the different texts and chart what they notice about each text. The level of support you provide will depend on what your students are able to discover as they work together. After groups have charted a few notes, allow students to post their charts and perform a gallery walk to look at the charts from other groups. Explain the expectation of the gallery walk: read each chart and use post-it notes to post any questions or comments the group may have for the other group. After the gallery walk, groups will receive their own chart back and have an opportunity to read the feedback others provided. This may be a new experience for students so they may need to see you model the process. Once students are ready, post the charts again. As a class, look for commonalities between the different charts. Begin a class chart, clearing up any misconceptions you may see and adding any elements that students may not have noticed.

When we are reading a story, listening to a play or song, or watching a video we must pay attention to how this format and structure enhances or limits the story

- One way to do this might be to share with students two different versions of the same text. Asking students to pull out the differences in the ways that they were presented, as well as finding similarities in their presentations. This lesson will allow you to have conversations with students about how different presentations have different effects and invoke different emotions.
- Possible Examples: The Spider and The Fly Poem vs. The Spider and The Fly Book or Video by Tony DiTerlizzi, Casey at Bat Story vs. Casey at Bat Short, The Giving Tree Poem vs. The Giving

## Tree Book, Stone Soup by Marcia Brown vs. Stone Soup Video

Readers carry ideas from text to text. And that in doing so, sometimes readers notice themes that appear in multiple text

- One way to do this would be to introduce students to the idea that you will be working to find themes across text. Share with students 2 different pieces. These might be a poem and a short story with similar themes, songs and poems or short stories or any combination that asks students to look for similarities from different sources.
- Model for students how you might create a T chart to share out similar themes, characters, actions or activities. Model for students how you might also pick out differences in the ways that the authors chose to show these similar events or feelings. You might want to repeat this lesson for multiple sessions.
- Giving students the time and opportunity to build their ideas and revisit their theories. You may want to reuse stories and compare them to different text from day to day, or choose completely fresh text each day.
- Possible Pairings The Land of Nod by Robert Louis Stevenson vs. Where the Wild Things Are by Maurice Sendak Theme: The world we live in when we are not awake is full of adventures just beyond our reach.
- who are you; little i by ee cummings vs. Salvador Late or Early by Sandra Cisneros Theme: Our view of the world is shaped by our perspective.
- Glory by John Legend and Common (song) vs Dream Speech by MLK Jr. Theme: Drawing on the theme of having a vision for what the world can be.
- Wilfrid Gordon McDonald Partridge by Mem Fox vs. The House that Build Me by Miranda Lambert
- Rachel Delevoryas by Randy Stonehill (poem) vs. Popular by Kristen Chenoweth

For a possible assessment, you may wish to give students a copy of The Road Not Taken by Robert Frost. Then pose the following questions:

- What did you notice about the structure or organization of this poem?
- What do you think the author is trying to say when they used the phrase below?

And looked down one as far as I could

To where it bent in the undergrowth

- What is this poem really about?

Consideration for Read Alouds:

- Present a poem to the students that you blow up and glue onto chart paper--but don't read it to them or tell them anything about it. Also give the students a small copy to glue into their reading response notebooks. Ask them to work alone to "work with" the poem . . . they can highlight interesting things, write questions, jot down things they notice, list what they are wondering about, and so on.
- After they work on their own, invite them to share with their tables and see what kind of thinking was triggered--Really try to stress with them that LISTENING to the ideas of others can help clarify their

own ideas and can trigger NEW ideas as well!

- Then bring them back to the large group and invite them to share some of their discoveries, questions, and wonderings. Record their thinking as you go . . . As the students share, remind them to listen and to “piggyback” ideas off each other. As students added to other students' ideas, change colors of marker
- After you share for a while, send them back to work at their tables to see what MORE they could notice about the poetic elements.
- Give them another 5-6 minutes to work. Come back together one last time and share more on our chart. Continue piggybacking, and add on in a third color to show the changing thoughts.
- As you wrap up your discussion have students identify theme, remind the students that readers and writers are responsible for making their own meaning . . . that the poet didn't write a "handbook" to help us with theme.
- Send them back to their desks to explore their own thoughts and to try adding poems to their own collections.
- Getting students to interact with text and with each other builds understanding and pushes their thinking. (Taken from ‘Poetry a Lesson Plan for Using Poems to Teach Deep Thinking’ M. Celley – Anderson)

## **Materials**

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The materials used in this course integrate (varied and leveled) instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

Materials used in all classrooms include the following: Fountas and Pinnell Benchmark Reading Assessment System, 2nd Edition, System 2; Fountas and Pinnell Classroom System, Guided Reading; Fountas and Pinnell Classroom System, Mini Lessons; Fountas and Pinnell Classroom System, Readaloud; Jennifer Serravallo Complete Comprehension; Intervention materials include, but are not limited to, Leveled Literacy Intervention kits.

Teachers must refer to the district-approved [Core Book List](#) while selecting whole-class or small-group leveled resources.

## **Instructional Materials**

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### **Possible Read Aloud Texts**

- Love that Dog by Sharon Creech
- Hate that Cat by Sharon Creech

### **Poetry Books**

- This Place I Know: Poems of Comfort by Georgia Heard
- This is Just to Say: Poems of Apology and Forgiveness by Joyce Kilmer
- Extra Innings: Baseball Poems by Lee Bennett Hopkins
- If You're Not Here, Please Raise Your Hand: Poems about School by Kalli Dakos
- Fine Feathered Friends (Science) by Jane Yolen
- Roots and Blues: A Celebration (Social Studies) by Arnold Adoff
- Punctuation Takes a Vacation
- The Giving Tree
- The Ears of an Elephant
- Walter was Worried
- Shel Silverstein: Falling Up, Where the Sidewalk Ends, The Light in the Attic
- Jack Prelutsky: The New Kid on the Block, A Pizza the Size of the Sun, Something Big Has Been Here
- Dr. Seuss: Oh! The Places You'll Go

Additional materials are included in the Learning Plan

### **Possible Teaching Charts and Resources, See:**

- Read Aloud Chart for Poems: What do you notice? What do you wonder?
- Figurative Language
- Poetry
- Poem
- Prose
- Drama
- Theme

Word Study Scope and Sequence using multisensory approach to word work: [grade 4 link](#)

### **Teacher Resources**

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- Units of Study for Teaching Reading, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 4 Heinemann, 2013. (Specifically, Navigating Nonfiction)
- Teachers College Reading and Writing Project Reading Units of Study, Grade 4, 2014-2015.
- Guide to the Reading Workshop, included in the Units of Study for Teaching Reading, Grades 3-5,
- The Continuum of Literacy Learning: A Guide to Teaching by Heinemann
- *Poems are Teachers* by Amy Ludwig Vanderwater, Heinemann.
- Reading Fiction: Notice and Note: Stances, Signposts, and Strategies by Kylene Beers and Robert E. Probst (use articles in this book to guide instruction)
- Solutions for Reading Comprehension: Strategic Intervention for Striving Learners by Linda Hoyt, Kelly Davis, Jane Olsen, and Kelly Boswell

- The Reading Strategies Book by Jennifer Serravallo
- Energize Research Reading and Writing by Christopher Lehman
- Conferring with Readers; Supporting Each Student’s Growth and Independence by Jennifer Serravallo and Gravity Goldberg
- Teaching Reading in Small Groups by Jennifer Serravallo
- Falling in Love with Close Reading: Lessons for Analyzing Texts-and Life by Christopher Lehman & Kate Roberts
- The Literacy Teacher's Playbook, 3-5, Jennifer Serravallo
- Reading Projects Reimagined: Student Driven Conferences to Deepen Critical Thinking, Dan Feigelson
- Cranford Public School Grades K-8 Google Folder for instructional materials
- Independent Reading Assessment, Jennifer Serravallo, Fiction and Non Fiction, Scholastic.
- Fountas and Pinnell Benchmark Assessment Kit
- Word Study Scope and Sequence using multisensory approach to word work
- For lessons for Word Work, see [Florida Center for Reading Research](#)
- [Crosswalk \(suggested IRA titles and Mini Lesson numbers\)](#)

## **Suggested Strategies for Modifications and Accommodations**

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[Content specific accommodations and modifications as well as Career Ready Practices are listed here](#) for all students, including: Special Education, English Language Learners, At Risk of School Failure, Gifted and Talented, Students with 504.

The structure of reading workshop is designed to differentiate and address specific goals and learning for each reader:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- The teacher will assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- Individual conferences with each student will address specific needs of the reader.

The teacher should use the benchmark assessments to determine strategy groups to build upon weak or enhance skills. Possible groups: recall/monitoring for meaning, accumulating the text, inferences, citing text evidence, synthesizing, interpretation/analyzing author’s craft, using details from the text to predict/infer/retell, writing about reading, summarizing, and using meaning and structure to improve fluency.

Possible accommodations during reading workshop include, but are not limited to:

- Use visual presentations of all materials to include organizers, charts, word walls.

- Have a designated reader for difficult content
- Work in partnerships
- Give responses in a form (verbal or written) that is easier for the student
- Take additional time to complete a task or project
- Take frequent breaks
- Use an alarm to help with time management
- Mark text with a highlighter
- Receive help coordinating assignments
- Answering fewer questions or completing shorter tasks
- Create alternate assignments or homework
- Provide a distinct steps in a process; eliminate unnecessary steps, as needed.
- Manage executive function by scaffolding process and amending deadlines
- Use digital ebooks, technology, audio and video version of printed text
- Differentiate roles in discussion groups
- Access speech to text function on computer

Possible modifications to content during reading workshop include, but are not limited to:

- The teacher will refer to the Fountas and Pinnell Literacy Continuum: A Tool for Assessment, Planning and Teaching to target specific strategies to teach students below benchmark levels.
- Refer to the Strategies for Striving Students in the K-8 folder for specific appropriate interventions.
- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.

Individual conferences with each student will address specific needs of the reader.