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Jen Bengel

What's Included in This 2nd Edition

There is SO much included in this unit that you will literally have <u>everything you need</u> to successfully teach poetry and figurative language for a month!!

<u>WHAT IS INCLUDED:</u>

1. Standards attached to every lesson
   - Common Core
   - TEKS
2. 20 Reading lessons
   - With sample anchor charts
   - Teacher suggested language
3. 20 Writing lessons
   - With sample anchor charts
   - Teacher suggested language
4. Student Note-Taking pages for every lesson
   - Outline matches class anchor chart
   - Perfect to glue into notebooks and keep the learning all year
5. Mentor Poems Included!
   - 14 original poems with custom illustrations.
6. Completed Anchor Charts
   - Use these as examples to lessons.
   - Perfect for management lessons.
7. Graphic Organizers for Every Reading Lesson
   - These are perfect for assessing and grading.
   - Can be used with ANY text students are reading independently.
8. Writing Rubrics, Revising, and Editing Checklists
   - All the writing rubrics and forms align with the skills taught in daily lessons.
9. Tons of Teacher Support Pages
   - Informal assessment note pages
   - Status of the Class
   - Writing conference forms
   - Organizational teacher support
   - Help with setting up poetry notebooks
10. Cover Pages and Binder Organization.
    - Set up student workbooks.
    - Set up teacher editions.
    - Everything you need to stay organized!

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Creating a Heart Map

POETRY WRITING 7

Mini Lesson Statement:

Writers get ideas for writing poetry by thinking about what interests them so that they can fill their poems full of emotion.

Before the Lesson:

1. Draw the heart map in advance and complete one section by adding topics you care a lot about.
2. Write the ML statement on the anchor chart.
3. Choose one of the authors to read from Seeing the Blue Between Advice and Inspiration for Young Poets.

Introduction (use this language as a guide)

"We've been talking a lot about how poems are full of emotion and now we're learning about all the figurative lang. often found in poetry. Today we're going to do something really fun together. We're going to make a heart map. Any guesses as to what a heart map is? It's a way for us to write down all the topics that are close to our heart. We can add words or phrases that identify the people, places, and things that we are passionate about. We're going to fill our heart map with everything that matters most to us. Then we can use any of these topics to write future poems about. We want to write poems full of emotion, so thinking about what's close to our hearts is going to help a ton!"

1. Model Writing:

- Begin by reading from the book, Seeing the Blue Between Advice and Inspiration for Young Poets. Read one of the poet's advice and have a short discussion.
- Remind the class what a heart map is and how it helps with writing poetry. Tell them they you'll make a class heart map, then they will make their own.
- Stop and think aloud as you add a few topics to the heart map. Include a person, place, and thing that are important to you in one section.

2. Engage all Writers:

- Ask students to help you think about other topics that are important to them. Discuss as a class and write a few on the heart map.
- Ask students to turn and talk about more topics they would like to add to the class heart map.
- After a few minutes call on students and have them share. Add several ideas to the heart map.

3. Transition to Independent Time:

- Choose one of the topics and write a poem together as a class on a separate sheet of paper. Have students help you write the poem.
- Tell students that they are going to be creating their own heart map and writing some poems.

4. Independent Time:

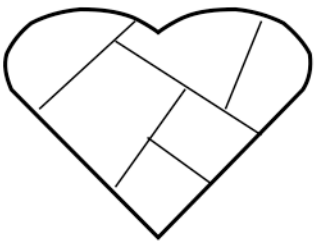
- Students will create their heart map, adding as many ideas as they can think of.
- Choose a topic from the map and write a poem.
- As students work, walk around and conference, taking

Sample Anchor Chart

Writers get ideas for writing poetry by thinking about what interests them so that they can fill their poems full of emotion.

Our Class Heart Map:

Fill in a portion of the heart map as an example for the class.



5. The Share:

Bring students back to the carpet for the last 5 minutes with their journals. Have them share their poems with a partner.

After a few minutes, call on students to share with

20 READING LESSONS | 20 WRITING LESSONS

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I can identify the theme and topic in a poem and tell what the poem means to me.

Readers think about what a poem says so that they can think more deeply about what the poem means to them.

Poem Title:	Topic/Theme:	What it Means to Me:

STUDENT NOTE-TAKING PAGES FOR EVERY LESSON

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Which Animal



What animal is your favorite?
Which would you rather be?
These are such hard questions,
If you are asking me.

A koala would be lovely,
I could eat and sleep in trees.
But wouldn't it get boring,
Just eating the same old leaves.



A sloth, I think, is cute enough,
I could sleep a lot as well.
But algae growing on my fur,
Does not sound so swell.



Adorable is a little brown bat,
Awake about four hours each night.
But sleeping upside down so much,
Just does not seem right.



A cat, perhaps would be purr-fect,
Sleeping warm on a cozy bed.
But, litter boxes and smelly food,

14 MENTOR POEMS WITH CUSTOM ILLUSTRATIONS!

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Finding Analogies in Poetry

Name: _____ Date: _____

Directions: Copy analogies you find while reading poetry today. Then describe how each analogy adds to the meaning in the poem.

Analogy:	How it adds to meaning in the poem:
_____	_____
_____	_____
_____	_____
_____	_____



Analogy:	How it adds to meaning in the poem:
_____	_____
_____	_____
_____	_____
_____	_____

Analogy:	How it adds to meaning in the poem:
_____	_____
_____	_____
_____	_____



GRAPHIC ORGANIZERS FOR EVERY READING LESSON

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What's Included and How to Use it All:

This poetry and figurative language reading and writing unit is an awesome resource for teaching a month of both reading and writing workshops. Included are 20 lessons for reading and 20 lessons for writing.

Each lesson includes a sample anchor chart, teachable language to introduce the skill of the day, detailed directions for each stage of the workshop, and ideas to prepare the lesson. Use the suggested language as a guide and add your own ideas into the mini-lesson language.

Mentor texts are included in the unit. These are original passages designed to model text features often found in this genre. Use these mentor texts throughout the unit as examples when working on the reading and writing skills. They are perfect to reference throughout the unit again and again. Feel free to print copies for the entire class to mark/highlight parts that reflect skills taught in the lesson.

You may also use any mentor text that matches this genre in your mini lessons. If you have some favorite picture books that will go well with the lessons, feel free to use those as well.

*** The great thing about the lessons is that you can use any mentor text as examples when teaching!*

There are also student pages for taking notes during each lesson. Each note-taking page matches the anchor chart, so students can easily take notes during whole group instruction. I recommend gluing these into student notebooks in the 'mini lesson' section. This is a FABULOUS way to keep the learning going all year long, and not just for one day. The lessons can be a great review. It's also super fun for students to see all the lessons they've learned throughout the year.

There are graphic organizers and thinkmarks available for every reading lesson. These are perfect for independent time. Students can spend 5 minutes responding to their reading in written form just before the share time. The ways to use these pages are limitless. They can be placed in centers, used in a strategy group or guided reading, done independently, used as homework, and so on.

*** The best part is that these pages allow for differentiation during independent time. Students can use any book they are reading to complete each organizer.*

There are several other pages of support found throughout this unit. My goal was to provide you with EVERYTHING you need to plan, teach, and assess this unit. I hope you and your students enjoy the lessons!!

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Breakdown of Workshop Format

The Reading Workshop(45-60 min.)

The Mini-Lesson (10-15 min.)

•Sit at the carpet in a circle so everyone can see each other when they talk.

•Students bring their reader's notebooks and copy the mini-lesson statement, which is written on chart paper into the section marked 'mini-lessons.' (they could also glue a copy of the statement into their notebooks)

•For the most part, mini-lessons follow the same structure

1. Read the mini-lesson statement and tell students WHY this strategy is the focus for today. Students appreciate and respect teachers who share the purpose behind what they are learning. The second part of most mini-lesson statements begin with, 'so that.' This is the purpose part of the lesson.
Walk students through an example of what the mini-lesson is focusing on. (direct instruction)

2. Practice an example as a large group. (shared learning)

3. Call on students to share, often adding ideas to your chart paper.
Ask students to try-out an example by turning and talking with a partner. Come back together and share what each other said. (independent learning)

• By following this format, teachers scaffold the learning from direct instruction to shared learning and finally independent learning.

•They also ensure that every student has an opportunity to be heard.

•Teachers are able to informally monitor who is not participating and plan to visit them for a conference right away during independent time.

•End the lesson by Challenging students to try-out the reading strategy during
• their independent reading time.

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Independent Practice (15-30 minutes)

•Students are reading books that they have chosen. They are often responding to their reading on a thinkmark (a bookmark that you can write on), a post-it, notecard, or in their reader's notebook.

•The teacher is either conducting guided reading groups or individual conferencing.

1. At the beginning of the year, it is common to spend the first 4-6 weeks having individual conferences with students.
2. Teachers take notes on what students are reading, what they say about what they are reading, and a variety of other reading related skills that are noticed. These notes are critical because they help teachers understand every student's reading interests and abilities.
3. This information can be used to help students find new books in the library, connect what their reading interests to other students in the room (building that sense of community), informally evaulating oral reading fluency, vocabulary skills, comprehension, and problem-solving strategies.
4. Teachers can take notes using the 'Reading Workshop Observation Form.'

The Share (last 5-10 minutes)

• All the students come back to the carpet and sit in a circle. (yes, even the big fifth grade boys☺)

• They turn-and-talk to a partner about what they were reading and thinking during independent time.

• They usually share what they wrote on thinkmarks or in their notebooks.

• This allows everyone an opportunity to share with at least one other person. Giving all students a chance for their voices to be heard during the school day is powerful.

• Teachers may have everyone share in the circle if it's a quick share. Other times, they may choose a few to share their thoughts with the large group.

• Often times the teacher will add new insights to the mini-lesson chart.

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The Writing Workshop (45-60 min.)

The Mini-Lesson (10-15 min.)

•The same structure for the reading mini-lesson is followed for the writing workshop.

•Students copy the mini-lesson statement into their writer's notebooks in the section labeled 'mini-lessons.'

•Lessons are often refered to throughout the year as the class dives deeper into writing. It is very cool to have a record of learning!

Independent Practice (15-30 minutes)

•As with the reader's workshop, students are writing independnently while the teacher is having individual writing conferences. As the year progresses, guided writing groups are added to the teacher's role during the independent writing time.

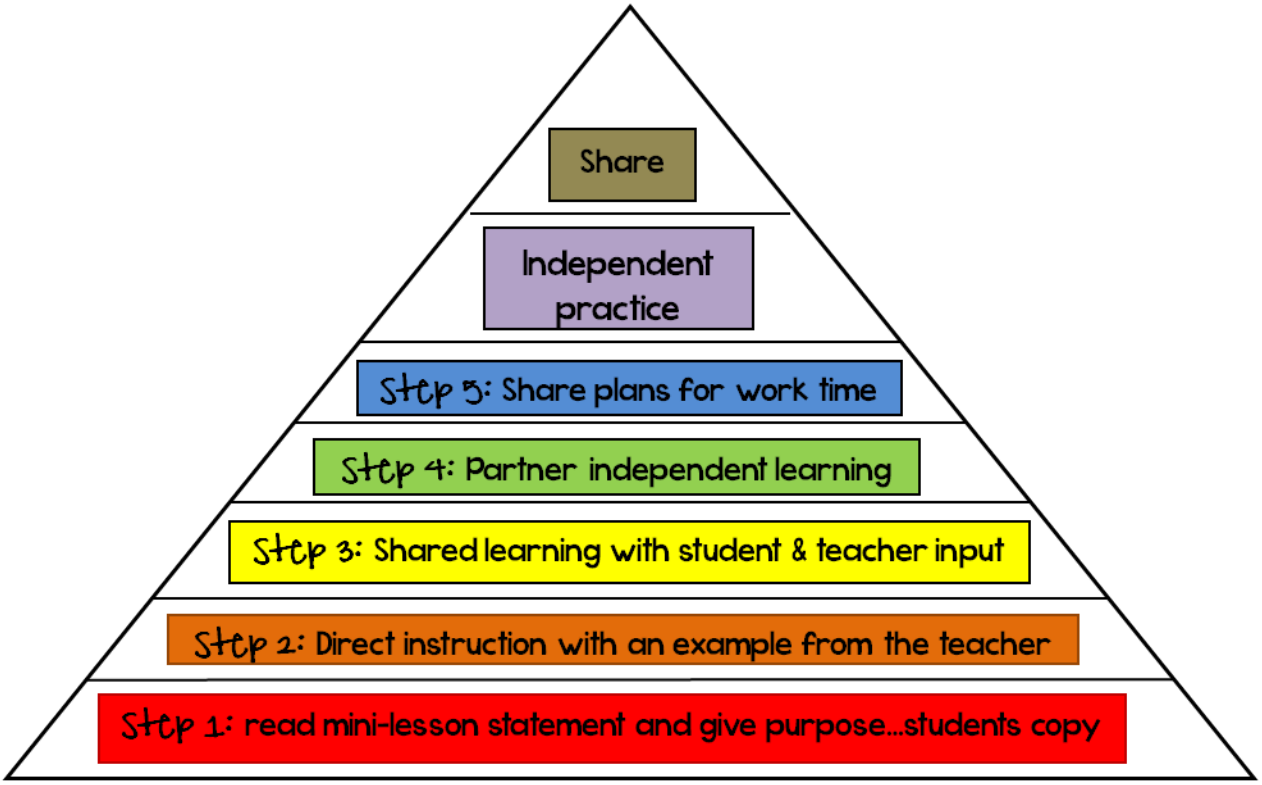
•At the beginning of the year, teachers need to target conferences around those reluctant writers. It may be necessary to visit with one or two students every day, talking specifically about their writing strengths and building their confidence as writers.

•Keeping track of these conferences on the 'Writing Conference Form' can be very helpful in remembering what each student's writing needs are.

The Share (last 5-10 min)

•Much like the reader's workshop share, students return to the carpet with their notebooks or other writing. They share with a partner. They might share their favorite line, explain what they were working on today, or read sections of their work. Often, a few students are called on to share with the group after everyone has had a chance to share and listen with partners.

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The Structure of a reading and writing mini-lesson

This structure follows a format of I do, we do, you do. It also includes time for students to state a plan of learning for their independent time. Finally, there is a 5- 10 minute share at the end of the workshop that gives students the opportunity to discuss, listen, and reflect on their learning from the mini-lesson and independnent practice.

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Interactive Read Aloud Benefits:

- It builds a sense of community in your classroom.
- Everyone has the same background information because you and the students have read the same books.
- You can talk about a book on the last day of school that you read on the first day.
- Read-alouds can be used as mentor texts in reading and writing conferences.
- Not only does reading picture books (in all genres) build a strong sense of community and common background, it is the heart of the reading and writing workshops.
- Without reading to the class, teachers would not be able to use text as teaching examples during mini-lessons. Sure, they could still make mini-lesson statements and present them to the class. But they would have no way of modeling how a good reader or writer applies the mini-lesson statement to his/her work if they could not reference common text that all students are familiar with.
- Also, students would not be able to try-out the mini-lesson strategy if there was no common text to reference.
- If you use or have ever used a basal, consider reading books to your class your new basal.
- Teachers can teach the Common Core Standards using Interactive Read Aloud's in the workshop format in a way that is personalized for students, engaging, highly intentional, and extremely specific to students' needs and abilities.
- Examples from previously read IRA (interactive read-alouds) are used for direct instruction, shared learning, and partner independent learning during the reading and writing mini-lessons.
- For example, if a mini-lesson statement was, *"Readers think about what makes the main character change in a memoir so that they can understand that person's point-of-view,"* a teacher could talk about this statement in reference to a memoir read together in class. Then, ask students to share their thinking as a class with another memoir they had read. Finally, ask students to turn-and-talk about a third character from a memoir that was read (notice learning is scaffolded from teacher-led, group-led, student-led).
- So, for each mini-lesson, a teacher might reference three previously read IRA's. It is very common to reference one IRA in several different lessons throughout the year.
- IRA's are not meant to be read during the reading and writing workshop. If they were read during this time and then a mini-lesson was taught, there would be no time for students to try-out their new learning independently!
- IRA's should be read during language time or any other time during the day when the teacher has 10 minutes available.

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- Since IRA's are the heart and soul of the reading and writing mini-lessons, it is extremely important to keep a class record of books that have been read in class. I can't stress the value of this enough.

- This list can be referenced all year long. A simple chart with lined paper can be used. Write down the title, author, and genre of each book read. By the end of the year the class will have a long list of books and a sense of accomplishment.

- Teachers can use these charts daily to talk about books and reference past learning in comparison with new insights. They can look for patterns in genre, authors, content, and theme.

- Chapter books can also be used for IRA's. Teachers may read the same book in sections for a week or two.

- This is great for intermediate students because they need to begin holding information in longer text over periods of time. Books like, Stone Fox by John Reynolds Gardiner and Love That Dog by Sharon Creech are excellent chapter books that include longer story lines where students can practice their comprehension stamina.

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Interactive Read Aloud Texts Included:

Remember…in order to reference these books in a mini-lesson they need to be read *before* the lesson! The beginning of the year is tough because teachers have to frontload a lot of reading to build a sense of community and common background, but it is so fun to read to the kids…even the fifth and sixth graders enjoy listening to picture books!!

Some of the management mini-lessons do not include the use of IRA's. The goals of these lessons are not to practice a reading or writing strategy, rather to set up routines, roles, and expectations.

1. Write a Poem
2. To Make a Craft
3. Pollen
4. Which Animal
5. Whippoorwills
6. My Happy Place
7. Pitter Patter Plop
8. Game Time
9. Hopeful Eyes
10. My Bella
11. Write One Couplet, She Said
12. The Change
13. Rubix Cube
14. Once Upon a Day

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Additional IRA Text Suggestions:

Even though I've provided several mentor passages for you in this unit, I wanted to share some of my favorite read-aloud mentor texts with you as well.

Remember, you have options on which mentor texts and passages you'd like to use, since the lessons are teaching skills that can be applied to any text within the genre.

If you are looking for more mentor texts, I suggest searching your school or public library for books that fit the genre. I hope you find this list of suggestions for this unit helpful!

Poetry Collections:

- Songs of Myself An Anthology of Poems and Art compiled by Georgia Hear
- Joyful Noise Poems of Two Voices by Paul Fleischman
- All the Small Poems and Fourteen More by Valerie Worth
- The Place My Words are Looking For selected by Paul B. Janeczka
- Honey, I Love and other love poems by Eloise Greenfield
- The Sun is So Quiet by Nikki Giovanni
- Where the Sidewalk Ends by Shel Siverstein
- Another Jar of Tiny Stars edited by Bernice E. Cullinan and Deborah Wooten
- Laughing Tomatoes and other spring poems by Francisco X. Alarcon
- The Dream Keeper and other poems by Langston Hughes
- Brown Honey in Broomwheat Tea by Joyce Carol Thomas
- Wham! It's a Poetry Jam by Sara Holbrook

Poetic Stories:

- Under the Quilt of Night by Deborah Hopkinson
- Twilight Comes Twice by Ralph Fletcher
- Raining Cats and Dogs: A Collection of Irresistible Idioms and Illustrations to Tickle the Funny Bones of Young People by Will Moses
- My Teacher Likes to Say by Denise Brennan-Nelson

Author Talks with Poetry:

- Seeing the Blue Between Advice and Inspiration for Young Poets compiled by Paul B. Janeczko

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Poetry *and* Figurative Language

Day	Reading	Writing
1	Identify and explain poetry	Read and copy poems
2	Thinking more deeply about poems	Line spacing and line breaks
3	How to read poetry aloud	Analyze poems
4	Notice themes in poems	Comment on other poems
5	Notice beginnings and endings	Try out line spacing and breaks
6	Visualize and feel emotions	Communicate feelings in poems
7	Identify use of similes	Write poems that interest them
8	Identify use of metaphors	Express emotion and feelings
9	Identify use of analogies	Identify different types of poems
10	Show v. Tell: visualizing	Use words to express feelings
11	Identify use of alliteration	Use strong imagery words
12	Identify use of personification	Poetic v. ordinary language
13	Identify use of onomatopoeia	Write satisfying endings
14	Identify use of hyperboles	Carefully select poem titles
15	Identify use of idioms	Choose significant topics
16	Identify use of clichés	Remove extra words
17	Visualize events and emotions	Borrow ideas for poetry
18	Understand figurative language	Write poem in response to another poem
19	Reflect on favorite poems	Edit poems
20	Poetry journals	Publish poems

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Mentor Text Examples

**Remember: you can use *any* mentor passages for the lessons. These are just examples.

Day	Poetry Topic	Mentor Text Examples
7	Identify use of similes	EXAMPLES OF SIMILES: Fly Away Home Simile: "as loud as two moose bellowing" The Sun is So Quiet "connie" p.31 The Place My Words are Looking For "Pet Rock" p. 33-34
8	Identify use of metaphors	The Other Side Read during writer's workshop today. EXAMPLES OF METAPHORS: Fly Away Home The last page when the boy compares himself to the bird Twilight Comes Twice "Dawn is like a seed that will grow into daylight" "As you set your table for breakfast, dawn sets its own table"
9	Identify use of analogies	Under the Quilt of Night "But we cross without a sound, like the moon coming up over my shoulder." "mosquitoes whine and tease just like the overseer's children did." "I try to be an owl myself, but my eyes hurt with watching." "my knock is shivery and quick, like the beating of my heart." "I keep still as a rock." "The dark pines glow like gold."

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Mentor Text Examples

**Remember: you can use *any* mentor passages for the lessons. These are just examples.

Day	Poetry Topic	Mentor Text Examples
11	Identify use of alliteration	Brown Honey in Broomwheat Tea EXAMPLES OF ALLITERATIONS: The Sun is So Quiet "Stinky sticky slippery sweaty and sweet." "… flutter and flirt" "Never tickle a prickled pickle 'cause prickled pickles don't smile" "flower for hours" "… blending…bending"
12	Identify use of personification	Laughing Tomatoes EXAMPLES OF PERSONIFICATION: Laughing Tomatoes "Roots" "The sun call me through the window" "My Grandma's Songs" "The hills are starting to crack a green smile again" "Is it raining or is the sky crying?" "Can you hear the voices between these lines?" "Laughing Tomatoes"
13	Identify use of onomatopoeia	Where the Sidewalk Ends EXAMPLES OF ONOMATOPOEIA: Where the Sidewalk Ends "The Fourth" p. 15 "Sky Seasoning" p.31 "Bang Clang" p. 120 "With His Mouth Full of Food" p. 128 "The Little Blue Engine" p.158

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Mentor Text Examples

**Remember: you can use *any* mentor passages for the lessons. These are just examples.

Day	Poetry Topic	Mentor Text Examples
14	Identify use of hyperboles	Another Jar of Tiny Stars EXAMPLES OF HYPERPOLES: Another Jar of Tiny Stars "Everytime I Climb a Tree" p. 4 "My Puppy" p. 12 "Umbilical" p.39 "What Did You Learn at the Zoo?" p. 43
15	Identify use of idioms	Raining Cats and Dogs: A Collection of Irresistible Idioms and Illustrations to Tickle the Funny Bones of Young People

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The Standards

	Common Core State Standard	TEKS Standard
Reading Day 1	RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.	3.10a Explain the author's purpose and message within a text.
Writing Day 1	RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.	3.6e, 3.12a Make connections to personal experiences, ideas in other texts, and society. Compose literary texts, including personal narratives and poetry, using genre characteristics and craft.
Reading Day 2	RL.3.1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	3.6h Synthesize information to create new understanding.
Writing Day 2	RF.3.4. Read with sufficient accuracy and fluency to support comprehension. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.	3.10b Discuss how the use of text structure contributes to the author's purpose.
Reading Day 3	RF.3.4. Read with sufficient accuracy and fluency to support comprehension. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.	3.4a Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level texts.
Writing Day 3	RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.	3.6b Generate questions about text before, during, and after reading to deepen understanding and gain information.
Reading Day 4	RL.3.2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.	3.10a Explain the author's purpose and message within a text.
Writing Day 4	RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.	3.6d Create mental images to deepen understanding.

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The Standards

	Common Core State Standard	TEKS Standard
Reading Day 5	RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.	3.10b Explain how the use of text structure contributes to the author's purpose.
Writing Day 5	RF.3.4. Read with sufficient accuracy and fluency to support comprehension. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.	3.10b Explain how the use of text structure contributes to the author's purpose.
Reading Day 6	RI.3.6. Distinguish their own point of view from that of the author of a text.	3.6d Create mental images to deepen understanding.
Writing Day 6	W.3.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	3.7a Describe personal connections to a variety of sources, including self-selected texts.
Reading Day 7	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 7	W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.	3.11a Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.
Reading Day 8	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 8	W.3.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	3.7a Describe personal connections to a variety of sources, including self-selected texts.

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The Standards

	Common Core State Standard	TEKS Standard
Reading Day 9	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 9	RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.	3.9b Explain rhyme scheme, sound devices, and structural elements such as stanzas in a variety of poems.
Reading Day 10	RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.	3.6d Create mental images to deepen understanding.
Writing Day 10	L.3.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. Choose words and phrases for effect.	3.7f, 3.10d Respond using newly acquired vocabulary as appropriate. Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Reading Day 11	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.9b, 3.10f Explain rhyme scheme, sound devices, and structural elements such as stanzas in a variety of poems. Discuss how the author's use of language contributes to voice.
Writing Day 11	L.3.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. Choose words and phrases for effect.	3.6d, 3.7a Create mental images to deepen understanding. Describe personal connections to a variety of sources, including self-selected texts.
Reading Day 12	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 12	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings. Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., *take steps*).	3.9b Explain rhyme scheme, sound devices, and structural elements such as stanzas in a variety of poems.

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The Standards

	Common Core State Standard	TEKS Standard
Reading Day 13	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 13	W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.	3.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 14	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 14	W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.	3.10g Identify and explain the use of a hyperbole.
Reading Day 15	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 15	W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.	3.7a Describe personal connections to a variety of sources, including self-selected texts.
Reading Day 16	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 16	W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.	3.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

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The Standards

	Common Core State Standard	TEKS Standard
Reading Day 17	RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.	3.6d Create mental images to deepen understanding.
Writing Day 17	W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.	3.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 18	L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 18	W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.	3.7e Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.
Reading Day 19	RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.	3.7a Describe personal connections to a variety of sources, including self-selected texts.
Writing Day 19	W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.	3.11d Edit drafts using standard English conventions.
Reading Day 20	RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.	3.6de Create mental images to deepen understanding. Make connections to personal experiences, ideas in other texts, and society.
Writing Day 20	SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.	3.11e Publish written work for appropriate audience.

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