

Unit of Study: Writing Workshop – Poetry

Reading and writing poetry supports and enhances students' language and literacy learning experiences in rich and engaging ways. Writing poetry enables young writers to convey feelings and experiences and to create images about everyday objects with literary language, deliberate word choices and poetic devices. Not unlike earlier narrative units of writing in which students learned from mentor authors and chose topics to write about from everyday experiences and people in their lives, in this Poetry Unit of Study, students will read and listen to poems from mentor poets to support them in ways to write their own, and they will draw upon details and the personal significance of ordinary objects, actions, and experiences to generate ideas for their poems. Students will use a variety of strategies to generate and collect ideas for their own poems and then draft poems in a variety of forms. The unit will culminate with publishing some student poems and having a celebration of the young writers.

Immersion in the genre of poetry throughout the school year is essential and certainly in the week prior to beginning a writing Unit of Study in Poetry. Poetry has a place in many daily elements of a balanced literacy program including in Shared Reading, Interactive Read Alouds, Reading Workshop, Writing Workshop and Interactive Writing. Offered in Poetry UnitB Lesson One are examples of short ways to engage students with poems on a regular basis and to prepare students for understanding and writing their own poems. This kind of immersion in poetry foster skills in Reading, Reading Comprehension, Reading Fluency, phonemic awareness, phonics and word work; furthermore it prepares young writers for emulating the work of mentor poets and crafting their own poems in Writing Workshop.

The lessons and writing craft described in the Poetry Unit of Study stemmed from the Amherst Public Schools/Emily Dickinson Museum partnership professional development initiative: *Emily Dickinson: Poetry, Poet, and Place*. Teachers and Dickinson scholars worked towards a goal of sharing content and practices to increase student understanding of the connection between poetry, the poet, and the poet's expression of place. The formulation for the lessons, in the two units of poetry presented here, grew from our Amherst Public Schools Writing Curriculum – Unit 8 Poetry and from a collection of practices from the Teachers College Reading and Writing Project; additionally they align with our Massachusetts ELA Frameworks and with the Creative Schools Life Sciences standards.

Understanding Goals To Guide The Writing of Poetry:

1. Poets look at the details of everyday objects and experiences from multiple perspectives and use their poet's eyes rather than their science eyes to observe.
2. Poets generate ideas for poems from feelings, everyday experiences and from observing the world around them.
3. Writers are able to express themselves and their unique perspectives of the world through poetry.
4. Writers use poetry to create a vision, experience or feeling in the reader's mind.

Unit of Study: Writing Workshop – Poetry

Lesson 1: Generating ideas with sensory images for ordinary objects.

Note: Plan for more than one day for students to observe nature objects and practices using their senses to describe.

Minilesson Teaching Point: Generating Ideas

Poets, like Emily Dickinson, generate ideas for poems by using their five senses.

Learning Standard: *15.1 Identify the senses implied in words appealing to the senses in literature and spoken language. 20.1 Use a variety of forms or genres when writing for different purposes. Life Science (biology) Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.*

Materials/Charting: A Narrow Fellow in the Grass by Emily Dickinson, observation recording sheet included with this lesson plan (1 for modeling, 1 for each child to practice), a feather, rocks, and other items for observing, poetry folders (1 for each child)

Connection: *(activate prior knowledge and focus students attention on lesson)*

For the past week, we have been reading and enjoying poetry during reading workshop. We read poems by Emily Dickinson. Her poems made me think about where she gets her good ideas for poems.

Teaching Point - Today I want to teach you that poets, like Emily Dickinson, get ideas / inspiration for their poems by using their five senses.

You can learn how to get ideas for poems by using your 5 senses like Emily, because in just a few days, we will be writing poetry!

Mentor Poem: *A Narrow Fellow in the Grass* by Emily Dickinson (students should already be familiar with this poem and meaning before this lesson). After reading it aloud, tell children that Emily got the idea for this poem by using her senses. Ask children: Do you think that Emily observed a snake before writing this piece? What makes you think that? How do you think Emily felt about snakes? What makes you think that?

Teaching: (demonstrate the teaching point as if you are working independently)

Let me show you how I get ideas for my poems by using my senses to really observe something. I found this feather in my yard last week.

Hmmm.... It is speckled with brown, tan, white, and black. **Seeing** it makes me feel curious – which kind of bird lost it? What caused it to fall off, a fight, a crash, old age? Is the bird okay? (Record ideas on a recording sheet for the kids to see.) **Touching** it makes me feel calm and ticklish. (Record) When I **smell** it, (close your eyes and model this process) I can close my eyes and smell the pine tree where the bird once perched and the crisp air where it once flew. (Record) I can **hear** its wings flapping in the breeze. (Record) I know I shouldn't use my sense of **taste** because this bird could have been sick and I know this feather is not clean.

Did you see how I used my senses to observe this feather? It gives me some ideas about writing a poem about this feather.

Active Engagement: (set children up to briefly use the strategy just taught)

Now it is your turn to have a try. You are going to observe a rock using your sense of **sight, smell, touch, and hearing**. Give each child a small rock to observe for a short time. Have children turn eye-to-eye, knee-to-knee to discuss their observations.

Scientists, let's all come back together. I noticed _____ used his sense of touch to observe the rock. He said that it felt smooth and he wondered if it used to sit near a river or ocean. _____ used her sense of sight and said that it looked like a small piece of a great big mountain. She wondered how many living things had stepped on it! (Use examples from your class.) These could lead to great ideas for poems about these rocks. I'm thinking Emily used to watch and listen to things in nature like feathers and rocks to get her ideas, too.

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

Today and everyday as writers, you can observe using your senses.

When we write poems, we need to get ideas for our poems before we can actually start writing the poem itself. Today, you will observe some objects using your senses and record your ideas like I did on this paper. Maybe you will start to get ideas for a poem.

Just remember as a writer, you can get ideas for your poetry by observing using your 5 senses.

Practice:

Provide students with a variety of objects to observe using their senses. Students should record their observations with pictures and words. See recording sheet that follows.

Share/Wrap Up:

Today, as writers, you observed using your senses. You wrote your ideas about the things from nature. These records will serve as inspiration for poetry that you will write. Until then, we will keep these observations safe in our poetry folders.

Just remember, as a writer, you can get ideas for your poetry by observing using your 5 senses.

I can observe a _____ using my senses.



Sight

What does it look like?
How do you feel when you see it?



Touch

What do you think of when you touch it? How does it make you feel?



Smell

What do you think of when you smell it? How does the smell make you feel?



Hearing

What do you hear? How does the sound make you feel?

Unit of Study: Writing Workshop – Poetry

Lesson 2: Generating ideas with poetic description vs. scientific description.

Minilesson Teaching Point: Generating Ideas

Poets get ideas for their poems by looking at the world in a fresh, new way.

Learning Standard: 15.1 Identify the senses implied in words appealing to the senses in literature and spoken language. 20.1 Use a variety of forms or genres when writing for different purposes. Life Science (biology) Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.

Materials/Charting: classroom pencil sharpener, *Pencil Sharpener* by Zoe Ryder White, everyday object (like an acorn), clipboards (one for each child), observation recording sheet included with this lesson

Connection: (activate prior knowledge and focus students attention on lesson)

Yesterday we were working on getting ideas for poetry using our 5 senses. I provided items for you to observe and each of you recorded using your sense of sight, hearing, sound, and touch. You observed the items just like Emily must have observed a snake in order to write *A Narrow Fellow in the Grass*.

Teaching Point - Today I want to teach you that you can get ideas for poems from everyday objects, by looking at the objects in a fresh, new way. We can call this observing through poets' eyes. It's a little different than observing through scientists' eyes.

You can learn how to get ideas for poems by looking at everyday objects in a fresh, new way, and in just a couple of days you will use your ideas because we will be writing poetry!

Teaching:

I have a poem to share with you by a poet named Zoe Ryder White who saw an ordinary object in a fresh, new way. Zoe could have seen and described the object in regular words but instead she saw the object with a poet's eyes. Here's the poem *Pencil Sharpener* by Zoe Ryder White. Today, let's pay special attention to how Zoe gets ideas for her poem by seeing the pencil sharpener in a fresh, new way.

Hmmm....When I look at this pencil sharpener, I see a gray box, a machine that makes my pencil sharp, but that sounds like I'm just using my science eyes to describe it.

I'll read Zoe's poem to you and see how she saw the sharpener with poet's eyes. (Read the poem aloud.)

Poets, when I read this poem, I was so surprised! I don't usually think about our pencil sharpener like Zoe describes it! But Zoe sees the pencil sharpener like a poet sees it, in a fresh, new way! Did you hear how she imagined that there are bees inside the pencil sharpener and that they are buzzing around the tip of her pencil to make it sharp! Imagine that! This poem makes me see our classroom pencil sharpener in a fresh, new way. You can use your poet's eyes like Zoe and see things in fresh new ways to get ideas for your poems.

Active Engagement:

We are going to play a little game to practice looking at every day objects through a poet's eyes. (This game could be played as a whole group or in smaller groups. Have children sit in a circle.) I have an ordinary object to show you. Your job is to observe it with your poet's eyes. We'll do this quietly without sharing ideas at first. (Display an object, i.e. an acorn for observation. Be sure to provide some quiet time for students to use their senses to observe the object.) Here is an acorn. We will pass it around the circle and each person can use their poet's eyes. When you get the acorn share your idea of how you see or think about the acorn. I'm passing the acorn to _____. Here is an acorn. (That student shares their thoughts for the group.) No, it's a _____ (fairy's house). I can tell you used your poet's ideas and saw the acorn in fresh new way. Pass it now. Here is a fairy house. No, it's a feast for a squirrel. Students continue passing the object etc.

Great job poets! You really used your poet's eyes to look at the object(s) in a fresh, new way!

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

Today and everyday as writers, you can observe ordinary objects in the world around you through poets' eyes to get ideas for your poems.

When we write poems, we need to first get ideas from the world around us.

Just remember, as a poet, you can get ideas by looking at objects in a fresh, new way.

Practice: Provide students with a clipboard and a recording sheet to begin looking at objects through poets' eyes. You may choose to have students look around the classroom or to take a walk outside.

Share/Wrap Up: Today, as writers, you observed using your poet's eyes. You wrote your ideas about everyday objects. These records will serve as inspiration for the poetry that you will write. Until then, we will keep these observations safe in our poetry folders.

Just remember, as a writer, you can get ideas for your poetry by observing through poets' eyes.

Pencil Sharpener

By Zoe Ryder White

I think there are a hundred bees

inside the pencil sharpener

and they buzz

and buzz

and buzz

until my point

is sharp!

Observing With Poets' Eyes



sketch

Unit of Study: Writing Workshop – Poetry

Lesson 3: Generating ideas using sensory images and poet’s eyes.

Note: Students may need more than one day to practice these strategies on everyday objects.

Minilesson Teaching Point: Generating Ideas

Poets find ingredients for their poems by observing everyday objects using their 5 senses and their poets’ eyes.

Learning Standard: 15.1 Identify the senses implied in words appealing to the senses in literature and spoken language. 20.1 Use a variety of forms or genres when writing for different purposes. Life Science (biology) Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.

Materials/Charting: chart paper divided into 2 sections – Scientist’s Notes on a Leaf / Poet’s Notes on a Leaf, clipboards (one for each child), observation recording sheet included with this lesson, poetry folders, a safety pin, *Safety Pin* by Valerie Worth

Connection: (activate prior knowledge and focus students attention on lesson)

This week we have been working on observing objects using our 5 senses and our poets’ eyes.

Today we will continue to observe using both of these strategies.

Your observations will be the special ingredients that you need to get ideas to start writing your poems tomorrow!

Teaching: (demonstrate the teaching point as if you are working independently)

Watch me, I’m going to use my 5 senses and my poet’s eyes to look at this leaf and get ideas for a poem about the leaf. First, let me show you how a scientist may take notes about a leaf. Begin writing notes on the chart paper – one inch long, three inches wide, saw tooth edges, dark green on one side, paler green on the other side, veins stick out. Now, I’ll show you how a poet, like Emily, might see the same leaf. On the second column, begin writing notes – tiny enough to be a tree for a village of snails, it’s as if someone scissored the edges to make them pretty, and painted on a deep forest green.

Hmmm...I’m thinking that the poet’s notes sound like ingredients for a great poem!

Active Engagement: (set children up to briefly use the strategy just taught)

Now it is your turn to have a try. First, let's look at this safety pin with our scientists' eyes. Turn and talk with your writing partner about what you see with you scientists' eyes. (Give the students a couple of minutes to observe and talk.) 1,2,3, eyes back on me. I heard a scientist say that the pin is silver and sharp. I heard another scientist say that it is used to hold something together, like a bandage and another said that it has a very sharp point.

Now, let's look at the safety pin with our poets' eyes and our senses. Turn and talk about what you see with your poets' eyes. (Give the students a couple of minutes to observe and talk.) 1,2,3, eyes back on me. This time, I heard the ingredients for some wonderful poetry. _____ said that the pin looks like a ferocious mouth waiting to chomp down on its prey. _____ said that she imagined that the pin was a dragon with mean eyes getting ready to breathe fire! Did you notice how they used their poet's eyes to see the pin in a fresh new way.

You won't believe it, but a poet named Valerie Worth did the same thing when she saw a safety pin and it gave her ideas for a poem. Here it is. (Read the poem *Safety Pin*.) Do you see how she observed the pin using her sense of hearing when she said that it was like a quiet fish? Do you see how she used her poets' eyes to say that it has a surprised eye?

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

Today and everyday as writers, you can get ideas for you poems by looking at object through poets' eyes and by using your 5 senses just like Valerie.

When we write poetry, we need to first get ideas before we can begin to draft a poem.

Just remember as a writer, you can get ideas by observing everyday objects in fresh new ways.

Practice: Provide students with a clipboard and a recording sheet to continue looking at objects through poets' eyes and observing using their five senses. You may choose to have students look around the classroom or to take a walk outside.

Share/Wrap Up: Today, as writers, you observed using your poets' eyes and your 5 senses. You wrote your ideas about everyday objects. These records will serve as inspiration for the poetry that you will write.

I would like you to look through the ideas your have been collecting and choose 2 of your observations that seem like ingredients for a wonderful piece of poetry. (Give students a couple of minutes to sort through their observations.) Now, I'd like you to share your observations with your writing partner. Partner #1, it's your turn to share. (Give a couple of minutes for the first partner to share.) Partner #2, your turn. (Give a couple of minutes for the 2nd partner to share.) Tomorrow, we will turn these observations into poem! Until then, we will keep them safe in our poetry folders!

I can't wait for you to use your ideas from observing through poets' eyes and by using your 5 senses to begin your very own poetry.

Safety Pin

By Valerie Worth

Closed, it sleeps

On its side

Quietly,

The silver

Image

Of some

Small fish;

Opened, it snaps

Its tail out

Like a thin

Shrimp, and looks

At the sharp

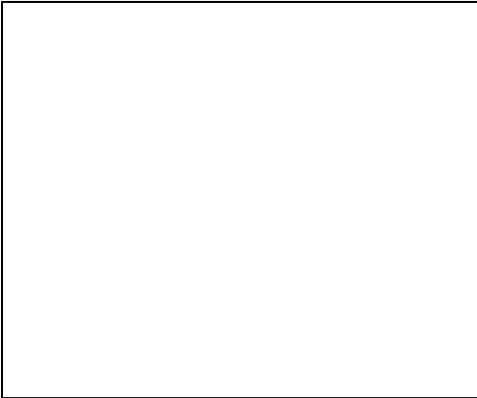
Point with a

Surprised eye.

Observing Everyday Objects Using Our Five Senses and Our Poets' Eyes



sketch





Presenting Poems to the World: An Author's Celebration

As mentioned in lesson #7, a simple and fun way to share published work with the world is for the second graders to share their poetry with their “reading buddies.”

The following is a list of some other ideas for an author's celebration:

- Organize the classroom as a “coffee house” that features poetry readings
- Allow children to use instruments to set the poems to music
- Have students give poetry away, creating “literary gifts” that include framed poems and tape-recorded readings of poems
- Create a class anthology
- Make poems public by posting them around the school and in the community
- Hold an “author's tea”

Unit of Study: Writing Workshop – Poetry

Lesson 4: Using line breaks and phrases to influence the sound and look of a poem.

Minilesson Teaching Point: Drafting

Writers write like poets by using line breaks / phrases

Learning Standard: 14.1 Identify a regular beat and similarities of sounds in words in responding to rhythm and rhyme in poetry. 15.1 Identify the senses implied in words appealing to the senses in literature and spoken language. 19.6 Write or dictate short poems. 23.2 Arrange ideas in a way that makes sense. Life Science (biology) Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.

Materials/Charting: *Little Brown Seeds* written in two ways, across the page on one chart, and then with line breaks on another, poetry folders, *Plain Old Rock* by Lisa Westberg Peters cut up in a pocket chart for the class to manipulate, blank paper

Connection: (activate prior knowledge and focus students attention on lesson)

For the last few days we have been observing objects using our five senses and our poets' eyes. We have been looking at the world in fresh, new ways. Just yesterday, _____ told me that the staple remover is like a dragon with fangs! Did you ever think of a staple remover that way? I know I didn't! The notes that all of you have been taking will be an important ingredient to give you ideas to write your poems.

Now it seems that you are ready to think about really writing poems. Today I want to teach about another ingredient you will need to make a poem. To make a poem, you also need music. Poets give poems their own special *music* by using line breaks or phrases when they write. One way to give our poems music is to divide our words into lines that go down the paper. (As you explain this column like formation, show the layout with your hands as a gesture or sign for column.)

You can learn to give your poems music by adding line breaks!

Teaching:

Watch me use the poem *Little Brown Seeds* without any line breaks. I'll read it to you. (Post the poem written as below and read the familiar poem (previously read in Shared Reading) aloud in a blah kind of way to suggest that this definitely doesn't work.

Example:

Little Brown Seeds

Little brown seeds so small and round, are sleeping quietly under ground. Down come the raindrops, out comes the rainbow. Little brown seeds way down below, up through the earth they grow. Little green leaves come one by one. They hold up their heads and look at the sun.

Hmmm...I'm thinking when I write the poem out this way, the layout on the page tells me to read it just like I'm talking to you. Because all of the words go across the page, I read this like I'm telling you about a plant growing. It's like blah, blah, blah. There's really not much music here.

Watch me read the poem with line breaks in it and listen for the way it sounds like different.

(Post the poem again in its original format and read the same poem written with the line breaks the author intended. Discuss why the line breaks support the meaning and influence your reading.)

Little Brown Seeds

Little brown seeds so small and round,

Are sleeping quietly under ground.

Down come the raindrops

Sprinkle, sprinkle, sprinkle.

Out comes the rainbow,

Twinkle, twinkle, twinkle.

Little brown seeds way down below,

Up through the earth they grow, grow, grow.

Little green leaves come one by one.

They hold up their heads and look at the sun.

When I read the poem with line breaks, it sounds different, doesn't it? When the author divided the words into lines, he or she sort of 'told me' to read the poem a certain way.

What I want you to notice is that poets use line breaks to help readers turn the poems into music.

Active Engagement: (set children up to briefly use the strategy just taught)

Now it is your turn to have a try. You are going to think about how this poem, *Plain Old Rock* could be written to help the readers turn the poem into music. As you can see, right now it's going across the pocket chart, kind of like... plain old rock by the side of the road, blah, blah, blah. Take a minute to turn and talk with your writing partner about how you would arrange the poem on the chart.

Writers, let's all come back together. I heard _____ and _____ saying that the word geode should be by itself because it is an important word – it was like a special discovery inside of the rock. Let's change that now. Where else could we add a line break? (After the class is satisfied with their new arrangement, read the poem with the line breaks.)

You have done a great job adding line breaks to help the poem sound like music.

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

When we write poetry, we need to think about how we want the poem to be read.

Writers anytime you write poems, be sure to add line breaks to help your readers read your poems like it is music.

Just remember as a writer, you can add line breaks to your poems to make them sound like music.

Practice: As you work in Writing Workshop today, turn your notes into poems, read your poem over to yourself to see if it sounds right. Speak the words softly to yourself so you can really hear how it sounds. Think about how you want your poem to look on the page as you write it. If you finish one poem, start another.

(Provide blank or lined paper for children to turn their observations into poems.)

Share/Wrap Up: If time allows, provide students time to share the poems that they have written.

Today, as writers, you began to write just like poets, by adding line breaks to make your poems sound like music. Tomorrow we will continue to write poems with line breaks! Keep looking at the world with your poet's eyes and bring your ideas to writing workshop! Until then, we will keep our poems safe in our poetry folders.

Just remember writers, you can write like a poet by using line breaks.

Plain Old Rock

By Lisa Westberg Peters

Plain old rock

by the side of the road.

Should I roll it

into the ditch?

Round rock

by the side of the road.



I pick it up

and feel its weight.

Light rock

by the side of the road.

I take aim with my hammer

and split it.

Geode

by the side of the road.

Gleaming jewels inside.

Little Brown Seeds ::

Little brown seeds so small and round,
Are sleeping quietly under ground.

Down come the raindrops
Sprinkle, sprinkle, sprinkle.

Line break

Out comes the rainbow,
Twinkle, twinkle, twinkle.

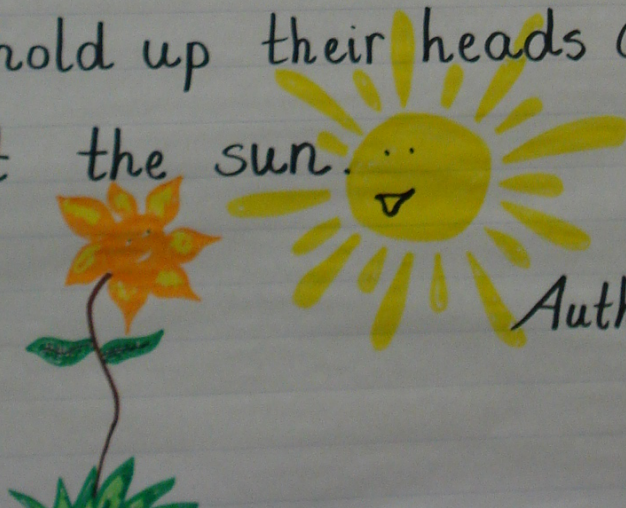
Little brown seeds way down below,

Up through the earth they grow, grow, grow.

Little green leaves come one by one.

They hold up their heads and look

at the sun.



Author Unknown

Unit of Study: Writing Workshop – Poetry

Lesson 5: Describing with a poet’s voice to make meaning and add imagery.

Note: This is a lesson that can be repeated over a few days.

Minilesson Teaching Point: Drafting

Writers pick words carefully for a poem by using a poet’s voice to describe everyday objects in a fresh, new way.

Learning Standard: 14.1 Identify a regular beat and similarities of sounds in words in responding to rhythm and rhyme in poetry. 15.1 Identify the senses implied in words appealing to the senses in literature and spoken language. 19.6 Write or dictate short poems. 21.1 After writing or dictating a composition, identify words and phrases that could be added to make the thought clearer, more logical, or more expressive. 23.2 Arrange ideas in a way that makes sense. Life Science (biology) Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.

Materials/Charting: *The Grass So Little Has To Do* by Emily Dickinson, poetry folders

Connection: *(activate prior knowledge and focus students attention on lesson)*

Yesterday we started writing poems. We were working on adding line breaks to help the readers make our poems sound like music. We’ve already got 2 of the important ingredients that we need to write poems. We know how to observe nature, objects, and actions using our five senses and poets’ eyes, and we know that the music of poetry comes from how the words are chosen and how they are put on paper.

Yesterday, many of you wondered, ‘How do I make this into a poem?’ and that’s a big question. One way to turn regular writing into poetry is by giving your writing the voice of poetry. Usually a poet doesn’t take on an ‘I’ll-tell-you-all-about-this-thing’ voice. Today, I’ll teach you one way to pick words for your poems by using the voice of poetry. You can help your readers make pictures in their mind (imagery) as they read your poems by writing with your poetry voice.

Teaching: *(demonstrate the teaching point as if you are working independently)*

During unit study, we have been observing grass grow. We have used our scientists’ eyes to observe and record observations in our science journals. Many of you took notes during Writing Workshop, observing the grass with a poet’s eyes. Some of you may want to turn these notes into a poem. If you write like this- ‘Grass. I love grass. Grass is green.’ Or ‘Some grass is alive, some grass is dead.’ Your writing sounds regular. One way to bring out the voice of poetry is to imagine that YOU are the object, like the grass. What is so special about the object (grass)? What would it feel like if you were the object (grass)? What does the object (grass) do? Use your imagination and exaggerate.

Let me show you how Emily Dickinson used her poet’s voice to write about grass, after she observed the

grass using her poet's eyes. (Read aloud *The Grass So Little Has To Do* by Emily Dickinson.) Do you see how Emily really used a poet's voice to describe the grass? She sure made the grass sound special!

Let me show you how I use a poet's voice to write a poem using my notes.

Hmmm....I'm thinking that I want to write about the daisy that I observed earlier this week. I feel strongly about daisies right now because they just started blooming outside my window. I'll start by rereading my notes... A cute little face with a white mane, like rays of sunshine, a piece of the summer sun, sprouting from the earth. Okay, I've got the first ingredient that I need, my ideas from using my poet's eyes. Now, I need to make my poetry sound like music by writing the words carefully on the page with line breaks.

Daisy

A round face

At the tip of a stem

A mini version of the summer sun

Sprouting from the earth

White rays pointing in every direction

Telling us that

Summer is here!

Do you see how I added the second ingredient, line breaks? Now, the third ingredient is to use a poet's voice, like Emily did. I am imagining that I am a daisy. (Close your eyes as if you are imagining.) I'm right next to the house, beneath the window. I can look around and see at least 10 other daisies! (Open your eyes as if you have just made an amazing discovery.) I just thought of a daisy in a fresh, new way! I have never seen a daisy alone! I imagine that the daisy is always surrounded by her friends. How lucky she is! I'm going to add that to my poem. I think I'll change the title to: Never Alone!

Never Alone

A round happy face

At the tip of a healthy green body.

Why is the daisy so healthy and happy?

It's summer!

The sun is shining!

She is surrounded by her friends!

She is never alone!

How lucky she is!

Did you see how I wrote with my poet's voice by imagining I was a daisy; then I picked words to describe the daisy in a fresh, new way so my readers can get a picture in their mind of the daisy surrounded by other daisies?

Active Engagement:

Now it is your turn to have a try to use your poet's voice by imagining you are something in nature and seeing it with fresh, new eyes. We are going to go outside and play a game called "Camera". You will each play this game with your writing partner. One of you will be the photographer and one of you will be the camera. The camera will close his/her eyes. The photographer will lead the camera to a special object outside. The camera will get really close, like it's zooming in! When the photographer says "1,2,3" the camera opens his/her eyes and says "click." The camera takes a mental picture of the object, using his/her poet's eyes. Then, the camera closes his/her eyes again and thinks about the object in a fresh, new way. The camera tells the photographer what is so special about the object, using a poet's voice. [Model this with a volunteer prior to going outside.] Each of you will get a chance to be the camera and the photographer.

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

Today and everyday as writers, you can use a poet's voice like Emily to describe objects in a fresh, new way. One way to do that is to imagine you are the object or action you are writing about.

When we write poems, we need to make sure the words don't sound so regular, so use your poet's voice.

Practice: Provide quiet time and blank paper for children to turn their observations into poems.

As you turn your notes into poems today, read your poem over to yourself to see if it sounds right. Speak the words softly to yourself so you can really hear how it sounds. Think about how you want your poem to look on the page as you write it. If you finish one poem, start another.

The Grass So Little Has To Do

by Emily Dickinson

The Grass so little has to do --
A Sphere of simple Green --
With only Butterflies to brood
And Bees to entertain --

And stir all day to pretty Tunes
The Breezes fetch along --
And hold the Sunshine in its lap
And bow to everything --

And thread the Dews, all night, like Pearls --
And make itself so fine
A Duchess were too common
For such a noticing --

And even when it dies -- to pass
In Odors so divine --
Like Lowly spices, lain to sleep --
Or Spikenards, perishing --

And then, in Sovereign Barns to dwell --
And dream the Days away,
The Grass so little has to do
I wish I were a Hay --

Unit of Study: Writing Workshop – Poetry

Lesson 6: Adding voice and point of view by talking to a subject or object.

Note: This lesson can be repeated over a few days.

Minilesson Teaching Point: Drafting

Writers bring out their poet’s voice to describe everyday objects by speaking directly to the object and capturing those words in their poem.

Learning Standard: 14.1 Identify a regular beat and similarities of sounds in words in responding to rhythm and rhyme in poetry. 15.1 Identify the senses implied in words appealing to the senses in literature and spoken language. 18.1 Rehearse and perform stories, plays, and poems for an audience using eye contact, volume, and clear enunciation appropriate to the selection. 19.6 Write or dictate short poems. 21.1 After writing or dictating a composition, identify words and phrases that could be added to make the thought clearer, more logical, or more expressive. 23.2 Arrange ideas in a way that makes sense. Life Science (biology) Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.

Materials/Charting: *Tree at my Window* by Robert Frost, *Bee! I’m Expecting You!* by Emily Dickinson, poetry folders

Connection: (activate prior knowledge and focus students attention on lesson)

Yesterday we were working on writing poems from the object’s perspective by imagining you were the object. You practiced using a poet’s voice to describe objects in a fresh, new way, just like Emily used to describe grass.

Some of you are still worried that your poems sound too ‘regular,’ so today I want to teach you another way to bring out the voice of poetry by speaking directly to the object or the subject.

Teaching:

Listen how Robert Frost seemed to be talking right to the tree in his poem *Tree at my Window*. (Display the poem.) When Robert Frost wrote this poem, he first observed the tree standing outside of his bedroom window, using his poet’s eyes. Next, he tried to make his observations sound like music by writing his words very carefully on the paper. He probably wrote something about its leaves blowing in the wind. Finally, he used his poet’s voice to speak to the tree. (Read the poem aloud.) Do you see how it’s as if he is speaking to the tree when he says “I have seen you taken and tossed”? Emily Dickinson used a fun, poetic voice, when she actually wrote as if she was a fly speaking to her subject- a bee. She, too, first observed a bee in the springtime, using her poet’s eyes. Then, she turned her observations into music by placing them carefully on the page with line breaks. Finally, she added a poet’s voice by talking to the subject, the bee, as if she were a fly. Doesn’t that sound like fun? Listen to her poem. (Read the poem, *Bee! I’m Expecting You!* aloud.) I’m noticing it sounds like she is talking to the bee when she says “I’m expecting you! Was saying yesterday to somebody you know that you were due.” [This lesson could be spread over two days using one mentor poem each day and giving students more practice with this crafting strategy.]

Active Engagement: (set children up to briefly use the strategy just taught)

Now it is your turn to have a try talking right to an object to find your poet's voice. You are going to pretend you are in bed and you just wake up and think up a poem about the sun that is shining in through your bedroom window. You could say (use a voice that suggests these would be blah options) "The sun is bright and I keep my eyes closed tight to keep it out." Or "The sun warms my body so that I have to throw my covers off." But – pretend that you are just about to wake up, and you feel the warm sun. Turn eye-to-eye, knee-to-knee. Partner one, tell partner two words in a poet's voice that you would say, speaking directly to the sun. Picture it, partner one. You are lying in bed, just starting to wake up. You feel the warm sun, and you say to the sun... what? (Allow the students time to share.) 1,2,3, eyes back on me. I heard some beautiful poems. _____ said: Sun, I know it's time to wake up. I feel you there. Let me lie here. That's one way to use the voice of poetry by talking right to the object!

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

Remember writers when we write poems, we need to look at the world around us in fresh, new ways.

As a writer, you can try on the voices of poetry by talking right to the subject you are observing or thinking about. You can write as if YOU are the subject. Or, you can write TO your subject.

Practice: As you turn your notes into poems today, read your poem over to yourself to see if it sounds right. Speak the words softly to yourself so you can really hear how it sounds. Think about how you want your poem to look on the page as you write it. If you finish one poem, remember writers keep going and start another.

Share/Wrap Up: I have goose bumps over what you all have been writing today. Would you give your partner goose bumps? Get together. Partner two goes first this time. Look over your poem first so you have it in your heart and you are ready. Then your job is to read your poem aloud in a way that gives your friend goose bumps. Read it once, then let there be silence. Then read it again. Afterward, your job, partner one, will be to tell partner two what his poem or her poem made you feel. Say a lot of words to go with the feeling that you have. Then you can switch roles. So remember, partner two: Read your poem to yourself first so you're ready. Then ready your poem-just one poem that you choose-aloud to give your friend goose bumps. Read it twice. Then, partner one, talk about what you felt. Then switch roles.

Writers, let's all come back together. Your poems are really sounding like music. Just remember, whenever your poems are sounding too 'regular' try to write the words with a poet's voice!

Tree at my Window

by: Robert Frost

Tree at my window, window tree,
My sash is lowered when night comes on;
But let there never be curtain drawn
Between you and me.

Vague dream-head lifted out of the ground,
And thing next most diffuse to cloud,
Not all your light tongues talking aloud
Could be profound.

But tree, I have seen you taken and tossed,
And if you have seen me when I slept,
You have seen me when I was taken and swept
And all but lost.

That day she put our heads together,
Fate had her imagination about her,
Your head so much concerned with outer,
Mine with inner, weather.

Bee! I'm expecting you!
Was saying Yesterday
To Somebody you know
That you were due —

The Frogs got Home last Week —
Are settled, and at work —
Birds, mostly back —
The Clover warm and thick —

You'll get my Letter by
The seventeenth; Reply
Or better, be with me —
Yours, Fly.

Emily Dickinson (1035)

Unit of Study: Writing Workshop – Poetry

Lesson 7: Revising and editing poetry to check for application of crafting strategies and conventions.

Note: This lesson can be repeated using other teacher or student poems to allow for revising over a few days.

Minilesson Teaching Point: Revising and Editing

Poets revise their poems and improve them by rereading their poems and asking, “Is this my best?”

Learning Standard: 14.1 Identify a regular beat and similarities of sounds in words in responding to rhythm and rhyme in poetry. 15.1 Identify the senses implied in words appealing to the senses in literature and spoken language. 18.1 Rehearse and perform stories, plays, and poems for an audience using eye contact, volume, and clear enunciation appropriate to the selection. 19.6 Write or dictate short poems. 21.1 After writing or dictating a composition, identify words and phrases that could be added to make the thought clearer, more logical, or more expressive. 22.2 Use correct standard English mechanics such as:

- printing upper- and lower-case letters legibly and using them to make words;
- separating words with spaces;
- understanding and applying rules for capitalization at the beginning of a sentence, for names and places
- using correct spelling of sight and/or spelling words; and
- using appropriate end marks such as periods and question marks.

23.2 Arrange ideas in a way that makes sense. Life Science (biology) Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.

Materials/Charting: Revising and Editing Checklist, poetry folders, the poem *Never Alone* or another teacher demo poem that was written in front of the students, blank paper for final drafts

Connection: (activate prior knowledge and focus students attention on lesson)

You have been working so creatively to write poems using a poet’s voice by imagining you are an object or by talking right to that object.

Today I want to teach you a way to make your poems even better. I got this idea when I was cleaning my house. Yes! I was cleaning my house because company was coming over. I made a list of things to check in my house. I had to go slowly through each room of the house. I looked at each part of the room slowly and carefully to be sure it was in order and nothing extra was left on the floor or a chair. I started thinking...this is the same thing writers like poets do when they revise their poems. Poets revise poems by rereading their poems and asking, “Is this my best?” If the answer is no, poets clean up their poems. Think of it like cleaning the house. So, today, I want to teach you how we can clean up, not our houses but our poems.

Because we too are expecting company! Our reading buddies will be coming to hear our poems later this week. We have to clean up our poems before they arrive!

Teaching:

Let me show you how I can revise my poem by rereading it and asking “Is this my best?” I can use this Revising and Editing Checklist to help me have a plan to clean up my poems. (Display the checklist for the children to see.)

I’ve chosen to clean up the poem *Never Alone* that I wrote about a daisy. (Display the poem with some errors that you predict the students may have made in their own poetry and model going through the poem using the checklist.]

never alone

A round happy face

At the tip of a healthy green body.

Why is the daisy so healthy and happy.

It’s summer.

The sun is shining.

She is surrounded by her freinds.

She is never alone.

How lucky she is.

The chart says that I should reread my poem first. (Read the poem aloud.) Sounds good, just like music. I know that I did my best. Next, I should make sure the words have space between them and that I used line breaks to tell the reader when to slow down and speed up. I have spaces between all of my words but I think I’ll put “never alone” on a line all by itself. So, I’ll add a line break. Next, I’ll check to make sure Word Wall words are spelled correctly. Friend is on the Word Wall. I’ll check that one! F-r-i-e-n-d. Oops, I spelled friends incorrectly, I’ll fix that with my editing pen! Ok, next I need to check my punctuation. I have periods. Do I need any question marks? Yes! I’ll add that! Exclamation marks? Yes, I’ll add that. Talking marks? No, I don’t think so. Capitalization? Oh! I better use capital letters for the title. Now, this is ready to publish and share with the world.

Did you see how I cleaned up my poem by rereading it using the Revising and Editing Checklist?

Active Engagement: Involve the students in discussing some points of revision in the teacher demo poem with a partner and making suggestions to you rather than revising and editing the entire poem yourself.]

Link: (*restate, review, clarify key teaching point, emphasizing its utility from now to the future*)

Today and everyday as writers, you can clean up your poems by revising and editing.

When we write poems, we need to clean them up, just as we would clean up our homes before visitors see!

Just remember as a writer, you can use the Revising and Editing Checklist to have a plan to help you clean up your poems.

Practice: (Provide copies of the Revising and Editing checklist or have them as mini-Anchor Charts at tables.) As you clean up your poems today, read your poem over to yourself to see if it sounds right. Speak the words softly to yourself so you can really hear how it sounds. If you finish cleaning up your poems, start rewriting your poems on clean white paper.

Mid-Workshop Share: Writers, I noticed that these two partners helped each other find parts of their poems to clean up. (Share example) You may want to use a partner like ___ and ___ to help find fixable parts that you missed.

Share/Wrap Up: Instead of sharing one or two poems today, I want to give us all a few minutes to practice reading our best poems out loud. We have talked a lot about the music of poetry and how better to give our poems that final amazing musical quality than to read them aloud with the love and care they deserve. Bring your poems to the rug and read them aloud to your partners. Read them as many times as you need to get that sound just how you like it.

Revising and Editing Checklist

- Reread
- Make sure all the words are there
- Words have spaces between
- Word Wall words are spelled correctly
- The punctuation is correct
 - periods (.)
 - question marks (?)
 - exclamation points (!)
 - talking marks (“ ”)
- Capitalization is correct

Unit of Study: Writing Workshop - Poetry

Lesson 1: Immersion in the genre of poetry - Ten Minute Poetry Practices for daily exposure and enjoyment.

These short ways to engage with poems prepare students for understanding and writing their own poems and foster skills in reading, reading comprehension, reading fluency, phonemic awareness, phonics, word work, and phonics.

Minilesson Teaching Point:

Poetry is something we enjoy and make a regular part of our lives in our classroom by reading, listening to, and responding to poems all year.

Learning Standard:

We will learn about how to understand the the relationship of letters and spelling patterns to the sounds of speech; We will learn or practice the order of the letters in the alphabet. 7.4; We will learn about how to match oral words to printed words. 7.4; We will learn about how to recognize that there are correct spellings for words. 7.4; We will learn about how to use correct spelling of appropriate high-frequency words, whether irregularly or regularly spelled. 7.4; We will learn or practice understanding what makes a poem a poem. 10.1; Students will identify, analyze, and apply knowledge of the themes, structure, and elements of poetry and provide evidence from the text to support their understanding. 14.0; We will learn or practice how to find and think about themes in poetry. 14.0; We will learn or practice how to find and think about structure in poetry. 14.0; We will learn or practice about rhyme and images in poetry. 14.0; We will learn or practice about special word choice in poetry. 14.0; We will learn about how to identify a regular beat in poems. 14.1; We will learn or practice how to find rhymes in poetry. 14.1; We will learn or practice how to print upper- and lower-case letters legibly and using them to make words. 22.2; We will learn or practice separating words with spaces. 22.2 Use correct standard English mechanics.

Materials/Charting: Poetry Mini Cards

Poetry Posters

Cloze texts that feature poems with missing words for students to fill in

Poems with illustration boxes

Poetry stanzas with dotted letters for students to trace as handwriting practice

(A file of compiled K-2 poems from various poets is offered. See attached files)

Connection: *(activate prior knowledge and focus students' attention on lesson)*

We are learning to read, recite, and listen to poems. Remember how you were able to read or recite last week's poem at home? How did your families like that when you read to them? We have a new poem this week.

Poetry is something we enjoy and make a regular part of our lives in our classroom by reading, listening to, and responding to poems all year.

Teaching:

I have the new poem for us for this week. We can enjoy them by reading them, listening to them, and responding to them. Let me show you this week's poem. We'll take them line by line. Repeat after me after I read the first line, then I'm going to need your help in coming up with motions that will help us remember each line. In this line____, I'm thinking a good motion would be a hand up to the sky to point to the sun. And here____, I'm thinking a fingers wiggling up would show seeds growing in spring. Let's read again and just try those two motions.

Hmmm. . . .Did you see how easily you read some very challenging words by thinking about the poem? I loved hearing all your poets' voices together as we read.

Active Engagement: You are ready to work on reading the poem again and thinking of motions or actions to match the poem. You and your reading partner are ready to read it together and think of motions we can use for this poem. (Listen in to the partnerships for a few minutes and then offer some compliments and ideas gathered from the students' sharing with partners.) (Have students use choral recitation and repetition as a way of learning the poem. Encourage everyone to copy the motions as they recite. As much as possible, guide them to using motions that involve crossing the midline in front of them with their hands. This will actually make them more able to imprint the words in their memories.)

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

Remember we can all enjoy poems by reading them, listening to them, and responding to them just like we did with our motions or sign language.

Practice: During Reading (Reading Workshop, Reading Related, Literacy Block) there will be copies of this week's poem in different ways you can practice.

1. There will be handwriting practice that has these words in dot form that you can trace to practice letter formation.
2. There will also be versions of the poem with missing words that you can find by reading the poem on the big chart.
3. There will also be versions of the poem with picture boxes that you can illustrate.
4. You can also practice reading the poem fluently to a partner or in the tape recorder so you can earn you mini-poem card. (Make mini poem cards by printing the poem and gluing it to small rectangles of colored tagboard. Once students are familiar with the poem, give them a chance to "earn" their poem card by reciting the poem from memory or by reading it fluently, either to the class or to you in private.)

Mid-Workshop Share: I listened to the readers at this table reading the poem and noticed they came to a tricky word in this poem. They used words they knew like gym/sym to help them figure out parts of the word and then they read that part of the poem again to see if it made sense. Could someone explain what “symmetry” means? How did you figure that out?

Share/Wrap Up: (While there would not be time for a daily share, create options for students to read or recite poems or a series of poems for reading buddies, for families at a celebration event, or for special adults in different parts of the school.)

Sample of Mini poem cards to cut out and glue to tagboard

Blow-up

Our cherry tree
Unfolds whole loads
Of pink-white bloom—
It just explodes.

For three short days
Its petals last.
Oh, what a waste.
But what a blast.

--X.J. Kennedy

Blow-up

Our cherry tree
Unfolds whole loads
Of pink-white bloom—
It just explodes.

For three short days
Its petals last.
Oh, what a waste.
But what a blast.

--X.J. Kennedy

Blow-up

Our cherry tree
Unfolds whole loads
Of pink-white bloom—
It just explodes.

For three short days
Its petals last.
Oh, what a waste.
But what a blast.

--X.J. Kennedy

Blow-up

Our cherry tree
Unfolds whole loads
Of pink-white bloom—
It just explodes.

For three short days
Its petals last.
Oh, what a waste.
But what a blast.

--X.J. Kennedy

Name: _____

Fill in the missing words to complete the poem.

Then read it out loud to a partner. If you can learn it so well you can recite it from memory, that's even better.

Blow Up ---by X. J. Kennedy

Our cherry tree

Unfolds whole loads

Of pink-white bloom—

It just explodes.

For three short days

Its petals last.

Oh, what a waste.

But what a blast.

Blow Up ---by X. J. Kennedy

Our _____ tree

_____ whole _____

Of pink-_____ bloom—

It _____ explodes.

_____ three _____ days

Its _____ last.

Oh, what a _____.

But _____ a blast.

These are chosen for recitation, fluency reading, and even memorization.

They are aesthetically beautiful, but straightforward enough for 2nd graders to understand directly.

Some other sources you may want to consider:

Poetry Speaks to Children (with CD) edited by Elise Paschen

Poetry by Heart: A Child's Book of Poems to Remember compiled by Liz Attenborough

Poems for Fluency compiled by Tim Rasinski

Here is a partial list of my favorites I use

Keep a Poem in Your Pocket—Regina de Regniers

A Little White Kitten--Langston Hughes

4 Seasons--Anonymous

And My Heart Soars--Chief Dan George

Betty Botter--(anonymous Tongue Twister)

Black Cat--Jack Prelutsky

Blow Up--X.J. Kennedy

Choose a Color

Crayons, a Rainbow Poem

Dinosaur Diets--Jack Prelutsky

The Eagle--Alfred Tennyson

The Leaves Fall Down--Margaret Wise Brown

Hurt No Living Thing--Christina Rossetti

I Don't Know Why

I'm Nobody, Who are You?--Dickinson

Letter to Bee--Dickinson

Nicely, Nicely --Zuni poem

Nurse's Song--William Blake

Spring--William Blake

Laughing Song--William Blake

Tyger, Tyger--William Blake

The Lion--Hillare Belloc

Whether the Weather

Who Has Seen the Wind

To make traceable letter worksheets for poems try

<http://www.abcteach.com/directory/basics/handwriting/>

Unit of Study: Writing Workshop – Poetry

Lesson 2: Launching the Unit - Creating a special notebook to record ideas, notes, and poems.

Minilesson Teaching Point: Like Emily Dickinson, as poets we can have a place to collect our ideas and poems by making and using special notebooks.

Learning Standard: *Reading 14.0 Students will identify, analyze, and apply knowledge of the themes, structure, and elements of poetry and provide evidence from the text to support their understanding. Writing 20.1 Use a variety of forms or genres when writing for different purposes.*

Materials/Charting: Stacks of 5-8 sheets White 8 ½ “ x 11” paper folded in half to make booklets

Hole puncher to make two binder sized holes on the spine

Class supply of large Plastic sewing needles

String to loop through the holes with the plastic needle and tie off

Sample completed book

Facsimile of Emily Dickinson’s writing (see attached)

Copies of some of Emily Dickinson’s shorter poems (see attached)

Link to image of one of Emily’s fascicles: <http://www.emilydickinson.org/safe/rh.html>

Connection: *(activate prior knowledge and focus students’ attention on lesson)*

Throughout the year we have been reading, reciting and enjoying poems.

Today I want to teach you how poets like Emily Dickinson generate and collect ideas by making special notebooks to store up ideas and poems. The kind of notebook she used is called a fascicle and you can make one just like hers.

We are going to make and use notebooks just like she did to collect our poems and notes for our poems!

Teaching: Let me show you how to use this notebook as a place to write and store ideas and poems. Today we are going to choose one of her poems to copy into the fascicle you make. Later we'll be writing about things we've learned and adding our own ideas and poems. (Show students a completed model of a "fascicle", the kind of home-made, bound book that Emily used. Show them a page of Emily's handwriting.)

Hmmm....She wrote in cursive handwriting that she knew how to read. I could use handwriting that is easy for me to read. In a notebook like this, you can collect lots of ideas, notes, and poems in the same way that Emily did. Because she made this book herself, she could always have blank books like this whenever she wanted them. You can, too!

Here is my fascicle. I'm going to copy this poem. (Show the Dickinson you choose and begin writing but do not complete the poem.) Did you see how each of my lines starts with the same word as the lines do in the original poem? That's important, because the lines of poems start and end in certain places for a reason. They are different from the way we put words in other kinds of writing like stories or All About books.

Active Engagement: *(set children up to briefly use the strategy just taught)*

Now it is your turn to have a try. You will turn and talk to your partner about the words I need to write next. Be sure to tell what words to start with and where to end. (Listen in as partners talk. Check for their mention of the line phrases as they occur in the original poem.)

Writers I heard you being so careful to tell exactly the words I need to begin and end with on the next line. I heard _____. Let me write those. (Continue for another line or two if students need practice.)

Link: Today you will make a special notebook like Emily Dickinson did, to collect notes, ideas for poems, and before long... your very own poems. When we study about poetry and Emily Dickinson in this unit, we will be using the notebook a lot.

Just remember as a poet, ideas may come to you all the time, and it is handy to have a place to keep track of them and you can do that by recording them in your fascicle whenever they come up.

Practice: Now you are ready to watch me assemble a book and sew it. (Demo this process.) As writers, you will go to sew your book together, choose a poem and copy it to begin your Emily Dickinson-style notebook or fascicle. If you finish copying one poem, you can use a page of the book to list some ideas that come to mind that might make interesting ideas for poems.

Share/Wrap Up: Writers, let's all come back together. I noticed _____ sewed her book together by looping the string through the holes several times and then tying the ends together in a knot. Then she chose the poem "Letter to Bee" to copy in her book. She made sure to start and end her lines in the same places that Emily Dickinson did. She even included the dashes that are pauses at the end of the line.

Today as writers, you created a place that you can gather your ideas. By the time we finish this unit, this notebook will be filled with poems and writing.

Possible Dickinson poems for children to copy:

A Narrow Fellow in the Grass (riddle poem about a snake)

Letter to Bee (a letter style poem)

Reverie (short poem)

I Like to See it Lap the Miles (riddle poem about a train)

What Say - Christ's Answer
These Gentlemen Are.

One would at first account
a Priest.

Or rather a Slave.

Such Thing - Curious -

A Man so seized
Of broken Human Nature.

Of This - Advanced.

It such a Common Day.

A Fisherman's Answer.

Redemption - With God,

Is so - Advanced of This

Sample of Emily Dickinson's handwriting from

http://www.emilydickinson.org/resources/smith_rowing/p68image.

Unit of Study: Writing Workshop - Poetry

Lesson 3: Generating ideas by seeing with poet's eyes to describe an object.

Minilesson Teaching Point: Poet's can train their eyes to see by focusing their attention to notice more about an object, an action, or something in nature.

Learning Standard: *Writing 21.1 After writing or dictating a composition identify words or phrases that could be added to make the thought clearer, more logical, or more expressive. Life Science (biology) 2 - Differentiate between living and nonliving things. Group both living and nonliving things according to the characteristics that they share. 6 - Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.*

Materials/Charting: Collection of about 30 natural and manufactured objects that students can hold and observe in close detail such as shells, stones, pieces of wood, tools, wooden toys, silk flowers, plastic models of creatures, artifacts or other interesting things to hold and examine.

Connection: *(activate prior knowledge and focus students' attention on lesson)*

As we have been reading poetry we have been learning to train our brains to see and notice more.

Today I want to teach you how poets like you can learn to train your eyes and your attention by looking at object with your 5 senses. This really helps poets write interesting details in their poems. We are going to develop our powers of noticing so we can write poems with interesting details.

Teaching: Let me show you how I use my poet's eyes and give my attention to one object by looking at it with my 5 senses. I will choose, draw, and write about one object. This shell looks interesting. I'm going to draw just the outline of the shell on my paper. I am going to make it big so I have lots of room inside my outline to write. Notice first how I slowly trace the outside edge of the shell in the air with the point of my pencil. I am slowly practicing getting my hand to record what my eye sees. Notice how slowly my hand moves. I want to try to get every bump and point on the outline of the shell. If it isn't perfect that's o.k. but I want to try to learn to notice more. If I need to, I can also put the object on the paper and trace my pencil around it. Now I'm ready to draw it on paper and use the same attention to detail.

Now I'm going to write some things inside the outline that I notice about the shell about by using my poet's eye and my senses. The shell is grey and white. It has a big point at the end. When you put it to your ear you can hear a kind of rushing sound. I'm going to record those things I notice.

Hmmm....I didn't know I could make my outline look so real. When I started to write, I kept thinking of different things to say that I was noticing about the shell. I used my senses of hearing and sight to think of things to describe.

Did you see how I kept thinking of more things when I kept looking at the shell with my poet's eyes? That's what can happen some times. You'll see things, or what you see will remind you of something else.

Active Engagement: (set children up to briefly use the strategy just taught)

Now it is your turn to have a try using your poet's eye and your senses to say more about my shell. Let's pass it quickly and be thinking about using your sense of touch. Partners turn and talk about what more you can say about the shell. (Listen in to partner conversations to describe the shell.)

Writers, turn your eyes back on me. Wow! I heard these partners say the shell is covered with lines and ridges. These partners said the shell had its own set of waves, wavy ridges. What else did you notice? OH, you noticed the smooth, cool resting place for a sea creature inside the shell. .

You will get to explore your own objects by using your poet's eyes and your senses today. You are going to choose an object and practice drawing the outline of the object in the air with your pencil just like I did. Then draw it on paper and start writing your ideas inside the outline.

Link: Today you practiced training your eyes to see with poet's eyes by focusing your attention and your senses to notice more about an object. You get stronger at doing this the more you practice it, the same way a musician or an athlete gets stronger and more skillful by practicing.

Just remember as a poet, you can get more and more ideas for poems by using your poet's eyes.

Practice: (Present the objects to be observed. Let students choose objects to outline on paper, then have them write an observation shape poem by writing what they notice inside their outline drawing; see student sample attached. Students may not yet recognize this as a poem, but as ideas for a poem.)

Wrap Up: Writers, let's all come back together. I noticed _____ really slowed down his hand to make her outline of the leaf. His outline has lots of the little shapes of the original leaf, doesn't it? I also noticed that it got very quiet in the room while you were tracing the shape in the air, but I know your brains were very busy noticing things. That's what happens when you switch over your brain from talking to noticing. You exercise using a new and different part of your mind, which is what poets do. It helps you get your poet's eyes focused on an object to tell about it.

Today as writers, you practiced training your poet's eyes to use your senses to notice more and record what you noticed. You can use this strategy anytime you want ideas to write more poetry. Using this strategy will make your poetry writing more interesting to you and to readers with whom you share your poems.

Student example below:

I am metal, I am blue.

andy

I
can
push
nails
into
place.
I
can
pull
nails
out of
their
place.
I get
to break
things
and
I can
replace
things
I can
fix
things.
I am
very
heavy.
I am
use fall

Unit of Study: WritingWorkshop – Poetry

Lesson 4: Generating ideas by using poet’s eyes and senses to observe on-site beyond the classroom.

Minilesson Teaching Point: Poet’s can train their attention to notice more in different environments by using their poet’s eyes to observe in new ways.

Learning Standard: *Writing 19.6 Write or dictate short poems.*

Life Science (biology) 2 - Differentiate between living and nonliving things. Group both living and nonliving things according to the characteristics that they share. 3 - Recognize that plants and animals have life cycles, and that life cycles vary for different living things. 6 - Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.

Materials/Charting: Paper booklets for each student made from four folded and center-stapled sheets of landscape oriented lined paper. Include drawing space on the top half of the page, clipboards, pencils.

Connection:

You have worked so hard to observe, draw, and write about objects in our room. You practiced training your brains to see and notice more by focusing your attention and your poet’s eyes on an object.

Today we are going to get even better at using that strategy! I want to teach you that poet’s can train their attention to notice more in different environments by using their poet’s eyes to observe in new ways.

You will notice things outside in nature with a partner by using your poet’s eyes. Once you can start to see with poets eyes a new world can open up to you everywhere you go just the way it did for Emily Dickinson when she looked at things by using her poet’s eyes.

Teaching: (Take your class to an outdoor spot in the schoolyard or nearby which has access to trees, grass, soil. But you may want to begin with some pre-training in the classroom.) Let me show you how I can

get better at noticing more about something in nature by using my poet’s eyes. I can help train my partner to become a human camera. When my partner is ready, he’ll tell me and then close his eyes. My job is to safely and kindly position my partner so that when he open his eyes, he’ll open the “shutters” of his eyes for three seconds and take a mental picture of what I’ve arranged for him to see. If what I want my partner to see something near the ground, I’ll guide my partner down while their eyes are closed. I have to do this slowly so he keeps his balance and has time to feel safe and know what is going on. Once my partner is just at the proper height, I will gently position his head so that when his eyes open, my partner can see a close up of what I chose for him to see. ___ is my partner and I know what I want him to see. Watch me guide him to that spot.

Hmmm...I have to do this very slowly. It also helps to check in with my partner and make sure that they are o.k. (To partner) Is this o.k. so far? Good. O.k., get ready and when I say now, open your eyes, you will look right at the object in front of you, and we'll count to three. Then you'll close your eyes to let the picture develop so you can see it in your mind. After that be ready to record in words and drawing everything you see. Open your eyes. 1-2-3, close your eyes and check for the mental image you have. Tell me what you saw using your poet's eyes. (Give time for the partner to share a couple ideas. Model recording them.)

Did you see the look of amazement and surprise on my partner's face? That is what it is like to see the world with new eyes. Now he can record and draw exactly what he noticed from this snapshot he took as a human camera.

Active Engagement: *(set children up to briefly use the strategy just taught)*

Now it is your turn to have a try. You are going to practice positioning your partner (or being positioned) to take pictures as a human camera. Make sure you take care of your partner when they have their eyes closed. They are counting on you to be their eyes for them. When you have arranged for your partner to see what you have picked for them, have them open their eyes while you count to three, then remind them to close their eyes. With their eyes closed, have them describe to you exactly what they saw.

Link: Today you can practice going to a place to train your eyes to see more with poet's eyes, then record what you saw. Just remember that poets train themselves to be keen observers and see details in everyday objects with their poet's eyes. Today and any day you are working to get ideas for poems, remember to use your poet's eyes and see things that would otherwise be missed.

Practice: (Once outside have students take turns being guides and human cameras. Have the "cameras" record in words and drawings all that they noticed about what their guide had them see.)

Share/Wrap Up: Writers, let's all come back together (outside or back in classroom). I noticed _____ really took care of her partner by helping him slowly get lower. She also talked to him to let him know what was happening and what she was about to do. I also noticed that when _____ closed his eyes again to describe what he had seen that he had lots to say because he used his poet's eyes to see the _____. He kept going and going telling about the shape of the _____, the color, even what was shiny, and what how might have felt. That is an example of seeing more detail with poet's eyes.

Today as writers, like Emily Dickinson, you practiced going out into the world and training your attention on something you saw in nature with your poet's eyes. The ideas you shared can make great ideas for a poem about the object you studied. Just remember, the more you practice this, the stronger your ability will be to see as a poet. Your writing will get more interesting as you learn to see more with poet's eyes and it will be fun to share what you notice with readers.

Unit of Study: Writing Workshop - Poetry

Lesson 5: Generating ideas from focused practice to take on different perspectives by discovering multiple uses for an object.

Minilesson Teaching Point: We can strengthen our imaginations and use poets' eyes to shift our perspectives by imagining different ways to see an object.

Learning Standard: *Writing 19.6 Write or dictate short poems. 20.1 Use a variety of forms or genres when writing for different purposes. 21.1 After writing or dictating a composition identify words or phrases that could be added to make the thought clearer, more logical, or more expressive.*

Materials/Charting: Collection of various objects, tools and parts of machines to provoke thinking. Examples: A screwdriver; the roll from a tape dispenser; a CD (compact disk); a computer mouse; and a light bulb. Sample student or teacher work as a poster. (See attached)

Connection:

We have been training our eyes to see like poets and getting ideas for writing poems. Today I want to teach you another way poets can develop their poet's eyes. They can do this by practicing seeing things in a number of different ways.

Today we are going to use a game to give us ideas for writing poems.

Teaching: Watch me use a game called "No, what it really is..." to make my poet's eyes work by seeing things in different ways than they were intended. This game challenges your thinking and pushes your mind to find new ways of seeing. I have a box of items here that could have more than one use. The object of this game is to come up with different uses that one thing might have. I'm going to pretend that I am a space alien that has come from another planet and I have found this object and I need to report back home about my discoveries. As an alien I won't know the real use for these objects, so I'll use my poet's eye and imagine what they can be used for.

(Hold up an object from the collection, for example, a plastic spoon.) I'm going to pretend I'm reporting back on this object. Here's what I would say (use monotone "robotic" voice) I found a short, white, flat object about 4 inches long. It has a shallow scoop on one end. I believe it is used as a snow shovel for small creatures like mice because it has a handle that is the right size for a mouse, and a scoop that is the right size, too. "No, no, no, what it really is. . . "(offer one more variation of what this object is for, i.e. a small diving board for ants, etc.)

Did you notice how I explained how and why the spoon was like a shovel? That explanation is important so your listener will understand how you are seeing the object. It gives me another idea of how I could write a poem about an everyday object like a spoon...as a snow shovel for a mouse.

Active Engagement: (set children up to briefly use the strategy just taught)

Now it is your turn to have a try this with your writing partner. Partner 1 you will go first to look at the object with your poet's eyes and think of something it could be used for. Then Partner 2 it will be your turn to look closely at the same object and share a different idea about its use. When you change to a new idea and begin another description, remember the words "No, no, what it really is. . ." Get ready to look, here is the new object. (Hold up one more object for the entire class to consider as you did with the spoon.)

Writers, 1,2,3 eyes back on me. Wow, people are coming up with surprising ideas that are very different. I heard ___ and ___ say this hammer is a paperweight for a hefty stack of papers. They also said it is a handwriting tool to trace the letter L. There really is no such thing as a right or a wrong answer. The important thing is to use your intelligence to imagine new ways of thinking of the object. (Invite a series of partners to offer their idea of what the object represents to them.)

Link: So writers remember today and anytime you want to get ideas to tell about something in a poem you can do what we just did - use our imaginations to help us see an ordinary thing in a number of special ways. This is another strategy that will come in handy to get ideas when we write interesting poems about the everyday things we see.

Remember your imagination is like a muscle and it gets stronger the more it is used when you look with poet's eyes.

Practice: You are going to work with a partner, a group, or by yourself. Your job is to take turns coming up with as many different uses for the object you picked as you can in the time we have. Remember to start each new idea with the words, "No, no, what it really is. . ." Don't forget to explain how and why the object would have that use.

Have students take objects and play several rounds of the "No, no, what it really is. . ." game, using two or three different objects. Have them write an objective description of the object, and sketch it, and then list their speculations about its use. Tell them to include at least five different guesses. (See example attached.)

Share/Wrap Up: Writers, let's all come back together. I noticed how _____ and _____ were successful partners. They took turns coming up with ideas and listening to each other, passing the object back and forth. I also noticed how _____ explained to her partner why her clicker pen was really a mini pogo stick because it has a spring that bounces in and out when it gets pushed in. Look how she recorded that idea for a poem she can write sometime. All of you were exercising your imaginations by using your poet's eyes to help you see the object in different ways. You were getting idea to use in poems and you were making it easy for people to understand what your ideas are.

Writers, today you woke up your imaginations to get ideas for poems by using your poet's eyes to see different ways of looking at an object. Remember, your poet's eyes can be a powerful tool that helps you see ordinary things in different and often surprising ways. This is the gift that poetry gives to us as we collect ideas and write them in poems.



This object is black.

It is heavy when you pick it up.

It makes a hissing sound when you shake it back and forth.

There is a wheel on it that can spin.

A line of clear, flat stuff that is sticky on one side holds the wheel in place.

It is a very tiny wheelbarrow, that a small earth creature could use to move things around by putting the wheel on the ground and loading up the flat side on the top.

No, no, it is really a noisemaker used in bands to keep time because it makes a sound when you shake it.

No, no, it is really an iron that flattens out wrinkles in small pieces of fabric because it is heavy and flat.

No, no it is really a paperweight to stop papers from blowing off the table because it can hold them down.

No, no it is really a kind of barbell that people can use to lift and make their hands stronger. . .

Unit of Study: Writing Workshop - Poetry

Lesson 5: Generating ideas from focused practice to take on different perspectives by discovering multiple uses for an object.

Minilesson Teaching Point: We can strengthen our imaginations and use poets' eyes to shift our perspectives by imagining different ways to see an object.

Learning Standard: *Writing 19.6 Write or dictate short poems. 20.1 Use a variety of forms or genres when writing for different purposes. 21.1 After writing or dictating a composition identify words or phrases that could be added to make the thought clearer, more logical, or more expressive.*

Materials/Charting: Collection of various objects, tools and parts of machines to provoke thinking. Examples: A screwdriver; the roll from a tape dispenser; a CD (compact disk); a computer mouse; and a light bulb. Sample student or teacher work as a poster. (See attached)

Connection:

We have been training our eyes to see like poets and getting ideas for writing poems. Today I want to teach you another way poets can develop their poet's eyes. They can do this by practicing seeing things in a number of different ways.

Today we are going to use a game to give us ideas for writing poems.

Teaching: Watch me use a game called "No, what it really is..." to make my poet's eyes work by seeing things in different ways than they were intended. This game challenges your thinking and pushes your mind to find new ways of seeing. I have a box of items here that could have more than one use. The object of this game is to come up with different uses that one thing might have. I'm going to pretend that I am a space alien that has come from another planet and I have found this object and I need to report back home about my discoveries. As an alien I won't know the real use for these objects, so I'll use my poet's eye and imagine what they can be used for.

(Hold up an object from the collection, for example, a plastic spoon.) I'm going to pretend I'm reporting back on this object. Here's what I would say (use monotone "robotic" voice) I found a short, white, flat object about 4 inches long. It has a shallow scoop on one end. I believe it is used as a snow shovel for small creatures like mice because it has a handle that is the right size for a mouse, and a scoop that is the right size, too. "No, no, no, what it really is. . . "(offer one more variation of what this object is for, i.e. a small diving board for ants, etc.)

Did you notice how I explained how and why the spoon was like a shovel? That explanation is important so your listener will understand how you are seeing the object. It gives me another idea of how I could write a poem about an everyday object like a spoon...as a snow shovel for a mouse.

Active Engagement: (set children up to briefly use the strategy just taught)

Now it is your turn to have a try this with your writing partner. Partner 1 you will go first to look at the object with your poet's eyes and think of something it could be used for. Then Partner 2 it will be your turn to look closely at the same object and share a different idea about its use. When you change to a new idea and begin another description, remember the words "No, no, what it really is. . ." Get ready to look, here is the new object. (Hold up one more object for the entire class to consider as you did with the spoon.)

Writers, 1,2,3 eyes back on me. Wow, people are coming up with surprising ideas that are very different. I heard ___ and ___ say this hammer is a paperweight for a hefty stack of papers. They also said it is a handwriting tool to trace the letter L. There really is no such thing as a right or a wrong answer. The important thing is to use your intelligence to imagine new ways of thinking of the object. (Invite a series of partners to offer their idea of what the object represents to them.)

Link: So writers remember today and anytime you want to get ideas to tell about something in a poem you can do what we just did - use our imaginations to help us see an ordinary thing in a number of special ways. This is another strategy that will come in handy to get ideas when we write interesting poems about the everyday things we see.

Remember your imagination is like a muscle and it gets stronger the more it is used when you look with poet's eyes.

Practice: You are going to work with a partner, a group, or by yourself. Your job is to take turns coming up with as many different uses for the object you picked as you can in the time we have. Remember to start each new idea with the words, "No, no, what it really is. . ." Don't forget to explain how and why the object would have that use.

Have students take objects and play several rounds of the "No, no, what it really is. . ." game, using two or three different objects. Have them write an objective description of the object, and sketch it, and then list their speculations about its use. Tell them to include at least five different guesses. (See example attached.)

Share/Wrap Up: Writers, let's all come back together. I noticed how _____ and _____ were successful partners. They took turns coming up with ideas and listening to each other, passing the object back and forth. I also noticed how _____ explained to her partner why her clicker pen was really a mini pogo stick because it has a spring that bounces in and out when it gets pushed in. Look how she recorded that idea for a poem she can write sometime. All of you were exercising your imaginations by using your poet's eyes to help you see the object in different ways. You were getting idea to use in poems and you were making it easy for people to understand what your ideas are.

Writers, today you woke up your imaginations to get ideas for poems by using your poet's eyes to see different ways of looking at an object. Remember, your poet's eyes can be a powerful tool that helps you see ordinary things in different and often surprising ways. This is the gift that poetry gives to us as we collect ideas and write them in poems.

Unit of Study: Writing Workshop – Poetry

Lesson 10: Performances of understanding and celebration with published poems.

Minilesson Teaching Point:

Poets find joy and meaning in their work to write poems by celebrating and sharing the poems with others.

Learning Standard: *Writing 18.1 Rehearse and perform stories, plays, and poems for an audience.*

25.1 Support judgments about classroom activities or presentations.

27.1 Create radio scripts, audio tapes or video for display or transmission.

Science 2 - Differentiate between living and nonliving things. Group both living and nonliving things according to the characteristics that they share. 6 - Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste. 7 - Recognize changes in appearance that animals and plants go through as the seasons change.

Materials/Charting:

Copies of classroom anthology of student writing with contributions from every student.

Overhead projector and transparencies of student work.

Microphone and voice amplifier

Donated snacks and beverages, including tea and cookies

11 x 17 construction paper mats with blank sticky notes on one side, and an instruction page for responses glued to the other (see attached)

Sign up sheet for students with three columns: 1) Those who want to read their own work aloud, 2) Those who want to have their work read by others, 3) Those who want to be a reader of someone else's work

Invitations to parents

Individual collections of student work to share with visitors

Welcoming poster or banner

Charts of favorite class poems to be recited out loud.

Connection:

Students have long been reading, writing and revising poetry in preparation for this day.

We're ready to know that poets find joy and meaning in their work to write poems by celebrating and sharing the poems with others. Today we're looking forward to sharing and enjoying with you the wonderful poetry that students have written and studied.

Because poetry is written to be shared – this is a time to celebrate and complete the cycle for writers, from generating ideas, drafting, crafting, perfecting to communicating... and now, celebrating!

Teaching: Let me show you how you can respond to student writing. On every desk is a mat that has a collection of the student's writing with blank sticky notes on one side, and directions for responding on the other side.

Family and friends, as readers your job is to enjoy the work and respond to the writer in one of these ways.

1. Let them know specific things that you found interesting.
2. Let them know specific things that you enjoyed, and why.
3. Tell them ways that what they wrote led you to think about their poem or understand it.

Here's an example of a useful comment. *Dear _____, When you said the bottles, rattled in the rack, I liked the sound of those words and could really hear and imagine what you were describing. Love, Mom*

Do you see how specific comments let our 2nd grade poets know what they have done that works for a reader? Please join your poet or others around the room, enjoy the poems and respond to us on post-its.

(Let families circulate and read and respond to work. Encourage them to respond to other students in addition to their child, especially students who may not have a family member at the celebration. Give students a chance to read to everyone via microphone, to have their work read aloud, or to have people come to their desk to read and respond to their work.)

Active Engagement:

Mid-Workshop Share: Thanks to those of you who are jotting down your responses. I want to encourage all our guests to offer specific appreciations, observations, non-evaluative comments, or questions to students about what was challenging or satisfying in the work, such as: (Post this kind of list on the tables or easel.)

- *What was your favorite poem to write?*
- *What was tricky about writing it?*
- *What was most satisfying to you?*
- *What did you learn or realize as you were doing this?*
- *When I read the words _____ I think of _____.*

Share/Wrap Up: Thank you for coming to our celebration. We hope you can see that poets find joy and meaning in their work to write poems by celebrating and sharing the poems with others.

Poetry

We worked on generating ideas, revising, choosing words carefully, making rich description

It is helpful if you leave a comment that lets the reader know. . .

1. What you found interesting.
2. What you enjoyed, and why.
3. Or ways that what they wrote led you to think of or understand.

Here's an example:

Dear Tyler,

I liked the way you described the Mo's "shaggy, matted fur".
I could really see it.

Unit of Study: Writing Workshop – Poetry

Lesson 6: Generating ideas by creating list poems.

Minilesson Teaching Point:

As poets make writing part of their life, they develop habits that help them keep coming up with new ideas by making lists of things to write about. Making lists is a habit that helps generate things to write about. Good lists can also be made directly into poems.

Learning Standard: *Writing 19.6 Write or dictate short poems. 20.1 Use a variety of forms or genres when writing for different purposes. 21.1 After writing or dictating a composition identify words or phrases that could be added to make the thought clearer, more logical, or more expressive.*

Materials/Charting: Anchor Chart—Kinds of Lists (see attached)

Connection: *(activate prior knowledge and focus students' attention on lesson)*

Up until now, we have been learning ways to help us understand poems when we read and use strategies like real poets when we write poems. Poets also have to know how to develop habits that will help them to write even when there is no teacher there to give them an assignment. Writers who write poetry can build good habits for collecting ideas to write about by making lists of interesting things they could write about. The amazing thing is that sometimes these lists can turn into poems.

Today I want to show you how poets keep track of ideas to write about by making lists then you can make your own lists. The words in these lists can turn into poems, or you can use them to help yourself come up with interesting things that you can write about later.

Good writing tends to happen when ideas and choices come from the writer, so here is your chance to collect your own ideas for writing poems by making lists.

Teaching:

Let me show you how to get ideas for a poem by making a list. I started a list and I want to add to the list. Let's read what it says so far on the list called: "Things that people do sometimes when they are in a hurry." When I read it I think about times that I have been in a hurry. I remember once when I had to walk my dog in the morning and I almost ran out of time to get to school. I was in such a hurry! I definitely bumped into things. In fact I stubbed my toe on the edge of a rocking chair. What else did I do? Oh, I know, I started getting impatient. I should write that down: "Get impatient." I remember how I kept worrying and worrying about being late, I could put that down too—feel worried.

Hmmm. . . .Did you see how when I tried to remember what I did and how I was feeling on a certain day that my ideas started to come to me for my list?

Active Engagement: Now it is your turn to work together as partners to collect some ideas for a poem by making a list. You and your partner will come up with ideas to add to this list: *The Best Things I Have Ever Eaten*. (You may decide to offer choices of list ideas such as: *Things that Give a Clean Feeling* or *The Best Things About Saturdays*.) When you have ideas and you are ready to tell them by making a list, put your hand on your knee and I'll know you are ready to share with your partner. (Give wait time.) Partner 2 you are ready to share your list first. Then Partner 1 will share his or her list.

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

Today we practiced getting ideas for writing poems by making and using lists. These lists are organized around an idea and you came up with ideas for your lists by searching your experiences and memories. Anytime you want to try out new ideas for writing poems, you can use this strategy to make a list.

Practice: At Writing Workshop you will keep thinking of ideas for poems by making lists. (To get started they can complete some of the examples you have provided on the charts. Depending on the students' independence level, they can then move to more open-ended lists with themes that they select.) You will start by making lists of subjects that would make interesting lists. Once you have a few topics, choose one and start to create your list of ideas. Try to have a list with 5 or more elements on it. (You can also use your knowledge of students and their interests to guide them to a topic that you think they might likely be interested in. Encourage students to use these lists to expand into poems on their own, or to provide topic ideas for poems.)

Mid-Workshop Share: Writers, I noticed that some of you have lists that are interesting to read by themselves, for instance _____ has a list of things she used to be afraid of but isn't any more. Listen to the way her ideas got listed and sound like a poem. (Read one list poem.) I want to invite another poet who likes their lists, to share one so that we can all benefit from your imagination and ideas.

Share/Wrap Up: You have created some amazing ideas for poems by writing lists. Let's have a read around and each poet can pick two interesting items from their list to share with the class. (Go around the circle and let each student share two items on a list.) Did you notice how the ideas on everyone's lists started to sound like we were making a big class poem.

Today people came up with idea after idea that they could use in future writing by collecting your ideas in a list. What a great strategy to use to keep going as writers even when a teacher or partner is not around to give you an assignment or ideas for a poem. You are coming up with ideas just like real writers and poets by making lists.

Some Kinds of Lists

Things that people sometimes do when in a hurry

1. Bump into things by accident
2. Leave without remembering to bring things
3. Forget to say please and thank you
4. Break things
5. Lose things
6. _____
7. _____

Things that give a clean feeling

1. New clothes out of the dryer
2. A shiny desk after it has been washed
3. _____
4. _____
5. _____

The best things I have ever eaten

1. _____
2. _____
3. _____
4. _____
5. _____

Things I could write about

1. _____
2. _____
3. _____
4. _____
5. _____

Lists of the kinds of things that would make good lists

1. Things that look sad sitting there
2. Things that make you smile inside
3. Sounds that tell you something good is about to happen
4. _____
5. _____
6. _____

Unit of Study: Writing Workshop – Poetry

Lesson 8: Elaboration with details by using visualizing strategies.

Minilesson Teaching Point: Poets write with detail and specifics by picturing and describing images that they visualize in their minds.

Learning Standard: *Writing 19.6 Write or dictate short poems. 20.1 Use a variety of forms or genres when writing for different purposes. 21.1 After writing or dictating a composition identify words or phrases that could be added to make the thought clearer, more logical, or more expressive. 23.2 Arrange ideas in a way that makes sense. 25.1 Support judgments about classroom activities or presentations.*

Materials/Charting: Elaboration Anchor Chart (see attached)

Who Would March in Your Parade? Teacher Demo Writing (See attached)

Connection: *(activate prior knowledge and focus students attention on lesson)*

Writer you have been using many strategies to get ideas for poems and recently we practiced making and using lists to help generate ideas for poems. I have another special kind of list poem that is made up things that you enjoy and like most of all.

Today I want to teach you that poets like you can add interesting details and specific words to describe by envisioning or getting pictures in your mind. Your five senses, your memories, and your feelings can help you get strong images on your mental screen. (Begin “Things to Add to Description” anchor chart and add these strategies to the chart. See below.)

Teaching: Every year there are special parades in honor of holidays or groups of people. Maybe you have seen the Thanksgiving Day Parade in New York on television, or a Fourth of July or St. Patrick’s Day Parade in your hometown. Imagine that there was a parade that was all about you. If the announcer described all the marchers in your parade as they passed by the place where people were watching, what would that description sound like?

Watch me think of details and specific words to describe things by envisioning what would be in my parade. I want to use my senses, my memories and my feelings. I’ll imagine there is a parade for me. You all know some things about me. I like when we sing “This Pretty Planet”. My favorite book is *Charlotte’s Web*, I love to eat fresh corn in the summertime. I’m going to imagine all the people and things that would march by in the Ms. _____ Parade. “Oh look! How neat! Here comes my favorite food, fresh roasted corn. I can smell the smoke coming from the rolling barbecue grills, And, look, my students from Class C-4 marching and smiling and singing “This Pretty Planet” in a round! . . . Did you notice how I used my memory of us singing my favorite song and when I pictured it in my mind, I described it. Oh, and I used my senses of smell and taste to think about cooking and eating my favorite food.

Hmm. . .as I am saying this, I can see the parade going by on my mental screen. It's like I'm standing in the street watching. All I have to do is describe what I notice as it all passes by. I can use those images to give me details for a poem. Let me try that. (Think aloud again and compose teacher demo poem in front of students.)

Active Engagement: Partners you are ready to think of details and words to describe your parade by envisioning or getting pictures in your mind to help you find the words. Turn and sit eye to eye, and knee to knee and take turns describing the first two or three things that would march by in the parades of your favorites. Remember it helps to use your senses, your memories and your feelings. Partner 1 goes first. (Listen in and consider a few ideas to share.) Here are some examples of heard from partners who were thinking of details to describe by getting pictures in their mind. (List some examples that people gave.)

Show students the “Things to Add to Description” anchor chart. Invite them to share examples of favorite things that are examples taste, smell, dialogue or thought.

Link: *(restate, review, clarify key teaching point, emphasizing its utility from now to the future)*

As you write today or any day, remember that you can add strong details and descriptions by first getting images or pictures on you mental screen about the object or experience you want to tell about in your poem. Remember if you get stuck, use the *Things to Add to Description* anchor chart in our room to help remind you of strategies to make your descriptions richer.

Practice: You can practice that today by writing details of who/what would march in your parade and describe them by using the senses, memories, and feelings that help you get strong images in your mind.

(Give students time to write *Who Would March in Your Parade?* poems. Have them start the description of each new element of the parade on a new line. Show them what this looks like in your teacher demo writing.)

Mid-Workshop Share: Writers, I want to interrupt for just a moment to tell you about the way ____ is adding details and description to ideas for her parade poem by getting a picture in her mind of her favorite thing, her dog. She used her senses to imagine what her dog looks and feels like, and even how she sounds when she is excited. Keep working on the details for your parade poem and remember to get strong ideas for describing by checking you mental screen for pictures of the things in your parade.

Share/Wrap Up: We will have a set (or two sets) of partner(s) share in a ‘fishbowl’ and we will sit on the outside of the ‘fishbowl’ and make the listening group. (Put the partners in the center of the rug with their writing and circle the other students around them.) These two partners will read from the details and descriptions they wrote and we will listen to see how they used their senses, memories and feelings to get strong mental images for their ideas. (Give each partner an opportunity to share. Comment on strategies you think a student used to craft their ideas or the way the words offer strong descriptions.) Who else noticed some of the parts of ____’s or ____’s parade ideas that gave you a strong picture in your own mind? This is making me realize that when poets like ____ and ____ use details and description in their poems that it also helps the reader really imagine or picture what is important in the poem. (Another share idea is to start a list of strong details or descriptions from the students’ writing and to develop a poem about the parade of class favorite things.)

Let's remember that writing with detail and specifics by picturing, imagining, feeling and describing images that we notice in our minds is something that will make us better writers.

The Ms. _____ Parade

Oh look! How neat!

Here comes my favorite food, fresh roasted corn. I can smell the sweet smoke coming from the rolling barbecue grills. . .

And, look, my students from Class C-4 marching and smiling and singing the song "This Pretty Planet" in a round! Their voices sound so sweet. . .

(A follow-up lesson would be to develop these words with line breaks and other poetic devices to form a poem and then have student use their writing to create poems.)

Things to Add to Description

What you saw



What you heard



What you felt



What you smelled



What you tasted



What action you remember



Words you heard or told yourself



Unit of Study: Writing Workshop – Poetry’

Lesson 9: Revising strategy to alter a poem by selecting key words to change within a written poem.

Minilesson Teaching Point: Revising

Poets can give new meaning to a poem that’s already written by choosing new words and changing some words in their poem.

Learning Standard: *Writing 19.6 Write or dictate short poems. 20.1 Use a variety of forms or genres when writing for different purposes. 21.1 After writing or dictating a composition identify words or phrases that could be added to make the thought clearer, more logical, or more expressive.*

Materials/Charting: Supply of poems cards for students to revise from attached examples. (see lesson 1 for additional examples). Example of Dickinson Poem “I’m Nobody Who Are You” and its revised altered version (see attached)

Connection: *(activate prior knowledge and focus students’ attention on lesson)*

You have been doing careful reading of poems to find images and interesting ideas by using your poets’ eyes, and you have been getting very skillful at finding them.

Today I want to teach you a way that poets improve poems or even change the meaning of poems that are already written by choosing new words to go in their places.

This is important because this helps us practice like a poet when they revise a poem that is already written and think of stronger or better words to use in their poem. When you do this you can see how every word in a poem has meaning and the meaning of the whole poem depends on many smaller word choices we make.

Teaching:

Let me show you how I can change the meaning of a poem by choosing new words to go in place of some of the words. I’ll take Emily’s poem “I’m Nobody, Who Are You?” and make a new poem by changing half of the words. (Students should be familiar with this poem from Shared Reading, Read Aloud or other poetry reading opportunities in class.)

Instead of about “nobody”, I think I’d like to make this about poets; poetry is a subject that’s interesting to me. Where it says “I’m nobody! Who are you?” I’m going to cross out the word *nobody* and write *a poet* instead. That’s going to lead me to make other changes too. Where it says, “don’t tell” I’m going to change that to *don’t feel alone* because in my poem the subject is not nobody, but a poet, and in my opinion poets like their poems to be read by other people.

Hmmm. . . .Did you see how my new words have to fit in with the words that are already there? The old poem rhymed the words *frog* and *bog* but I got rid of those words so I had to come up with a new rhyme, so I rhymed “party” and “tardy”.

Active Engagement: You are ready to try changing the meaning of this poem by choosing new words to go in place of some of the words Emily wrote. Partners turn eye to eye and knee to knee and read the unchanged poem to each other. Partner 1 change one or two words in the first four lines and read it to your partner, then change jobs and Partner 2 choose another one or two words in those lines to change. Read the new version of the poem to each other. (Listen in to some partnerships and then comment on some ways partners changed the meaning of Emily’s poem by choosing new words for part of the poem.)

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future)

Poets we know, who wrote the poems we enjoy and admire, are always changing their poems by choosing new words that can give new meaning to something that’s already written. This is one of the most powerful parts about writing.

By learning and practicing this strategy to improve our poems or change them to give them more meaning, we are doing what the very best poets do.

Practice: (Provide copies of poems that are attached to this lesson, or substitute others that you prefer.) Give students an opportunity to alter one or more of these poems. Have them read the poem aloud to a partner. Then ask them to be ready to change about half the words or to choose a number between 25 and 40 and cross out that many words from the original poem. Then have students choose new words to replace the ones that were crossed out. After they have finished altering the poems, have them write the new versions on fresh sheets of paper.

Mid-Workshop Share: Writers, I noticed that when _____ made changes to the original poem, she had a plan for how it was going to change. Instead of being a poem about Eagles, she was going to make hers about cats, because she likes cats. All the changes fit that new subject. Listen to part of the new poem. (Read part of what the student redesigned by choosing new words.)

Share/Wrap Up: *You are sitting with your writing partner so you are ready to* share your “new” poems. After each partner reads their poem with the new words they chose, read the original together again. Be ready to talk to each other about what you noticed about the effects of the changed words in terms of meaning and feeling in the poem.

Remember poets can do revise or improve their poems by choosing new words for some parts of a poem that is already written.

I'm Nobody! Who are You?

I'm nobody! Who are you?

Are you nobody, too?

Then there's a pair of us—don't tell!

They'd banish us, you know.

How dreary to be somebody!

How public, like a frog

To tell your name the livelong day

To an admiring bog!

--Emily Dickinson

a poet

I'm Nobody! Who are you?

a poet

I'm nobody! Who are you?

a poet

Are you nobody, too?

a lot of us feel alone.

Then there's ~~a pair of us--don't tell!~~

They are reading

~~They'd banish~~ us, you know.

happy scribbling

How dreary to be somebody!

cheerful party

How public, like a frog

write things down your whole life long

To ~~tell your name~~ ~~the livelong day~~

Even if you're late or tardy!

~~To an admiring bog!~~

Ms. [Teacher's Name]

~~Emily Dickinson~~

A Little White Kitten

A little white kitten

Got caught in the rain.

The mud and the wetting

Caused him great pain.

When he got in the house

And lay down to dry,

He started to purring,

“How happy am I?”

--Langston Hughes

Choose a Color

If I were brown I'd be cattail
or turtle deep burrowed
in mud.

If I were orange
I'd be a newt's belly,

If yellow a willow
in Fall.

If pink I'd be a flamingo
or salmon
leaping upstream.

If I were blue
I'd be glacier,

If purple a larkspur
in Spring.

If I were silver
I'm sure I'd be river
 moonshattered
in liquid surprise.

If I were green
I'd be rainforest,
tree canopied.

If green I would help
the world breathe.

---Jacqueline Sweeney

The Eagle

He clasps the crag with crooked hands;

Close to the sun in lonely lands,

Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;

He watches from his mountain walls,

And like a thunderbolt he falls.

--Alfred Tennyson

And My Heart Soars—Chief Dan George

The beauty of the trees
the softness of the air,
the fragrance of the grass,
speaks to me.

The summit of the mountain
the thunder of the sky,
the rhythm of the sea,
speaks to me.

The faintness of the stars,
the freshness of the morning,
the dew drip on the flower,
speaks to me.

The strength of fire,
the taste of salmon,
the trail of the sun,
And the life that never goes away,
They speak to me.

And my heart soars.