

4th Grade Poetry – Unit of Study

Planning Calendar

Week 1	<p>Immersion-Doing the work of writers</p> <p>What is poetry?</p>	<p>Immersion-Doing the work of writers</p>	<p>Immersion-Doing the work of writers</p> <p>Reading Poetry Aloud</p> <p>Resource: <u>The No-Nonsense Guide to Teaching Writing</u> by Davis and Hill</p>	<p>Immersion-Doing the work of writers</p>	<p>Immersion-Doing the work of writers</p>
Week 2	<p>Selecting a mentor text</p> <p>Resource: <u>The No-Nonsense Guide to Teaching Writing</u> by Davis and Hill</p>	<p>Idea Development</p> <p>Where does poetry hide?</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Idea Development</p> <p>Ordinary to Poetic</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Idea Development</p> <p>6-Room Poem</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>6-Room Poem</p> <p>Continued</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>
Week 3	<p>Word Choice and Voice</p> <p>Cracking Open Words</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Word Choice and Voice</p> <p>Metaphor & Simile: Ordinary to Poetic</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Word Choice and Voice</p> <p>Metaphor & Simile: Ordinary to Poetic</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Word Choice and Voice</p> <p>Personification</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Word Choice and Voice</p> <p>Personification</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>
Week 4	<p>Word Choice and Voice</p> <p>Words: The Power to Make Something Happen</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Word Choice and Voice</p> <p>Verbs: The Engines of Sentences</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Organization</p> <p>Endings and Beginnings: How to Enter and Exit A Poem</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Sentence Fluency</p> <p>Line Breaks</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>	<p>Sentence Fluency</p> <p>Line Breaks</p> <p>Resource: <u>Awakening the Heart</u> by Georgia Heard</p>
Week 5	<p>Publishing</p> <p>Revising</p>	<p>Publishing</p> <p>Conventions</p>	<p>Publishing</p>	<p>Publishing</p> <p>Reflection</p>	<p>Celebration</p>

4th Grade Poetry – Unit of Study

Big Ideas/Enduring Understandings	Essential Questions	TEKS	Resources
<p>Genre Characteristics/Attributes</p> <ul style="list-style-type: none"> Poetry is written differently than fiction or nonfiction Writes about nature, common objects, and other details of the world around them Poetry doesn't have to rhyme Writers write in the poetic format with line breaks and white space. May use using repeating lines, figurative language, alliteration, and onomatopoeia to create rhythmic pieces Some poems contain repeated words or phrases Some poems have unusual shapes Poets use descriptive words Some poems contain strong imagery <p>Craft</p> <ul style="list-style-type: none"> Poets get ideas from their lives, their passions, and the books they read. Poets write about a variety of self-selected topics. Poets use interesting word choice, illustrations, formats, and text sizes to engage the readers. Poem reflects author's voice Paints a picture for the reader Uses details to create vivid images Uses poetic devices such as sensory images, personification, metaphors and similes Uses precise descriptive language Makes thoughtful decisions about form and line breaks to give poem shape, structure, and rhythm <p>Writing Process</p> <ul style="list-style-type: none"> Poets write multiple rough drafts Poets revise and edit their writing Poets publish their writing using a variety of formats and media Poets reread writing often Creates illustrations that add to the appeal and clarity of the poem 	<ol style="list-style-type: none"> How will I choose what to write about? What can I read that is like what I want to write? How will I use mentor texts to guide my writing? How will reading and discussing a poem's characteristics help me write a poem? What kinds of words and images will I choose that will help readers? How will I "paint a picture" for the reader with my words? Will conferring with my teacher help me... How will my writing look different on the page (line/breaks/white space)? Will my decisions about form and line breaks help the reader read and understand my poetry? How will I use illustrations to make my poetry clearer? What will I learn from reading and talking about my writing with others? How can I use poetic devices such as sensory images, personification, metaphors and similes? How can I use poetry to record remarkable and ordinary moments? Can I write about subjects in unobvious ways? 	<p>15A, 15C, 15D, 15E, 16B, 17A, 20Ai-20Aviii</p> <hr/> <p>ELPS</p> <p>1C, 1E, 3E, 5F, 5D, 4F, 1E, 5B</p>	<p>Professional Books</p> <p><u>Awakening The Heart</u> by Georgia Heard</p> <p><u>Kids' Poems</u> by Regie Routman</p> <p><u>The No-Nonsense Guide to Teaching Writing</u> by Judy Davis and Sharon Hill</p> <p>Technology Resources: www.favoritepoem.org www.kristinegeorge.com www.ralphfletcher.com</p>

4th Grade Poetry – Unit of Study

Before we can write poetry well, we must first read, study, and name what we notice about the poems we are reading each day. If possible, begin reading many different examples of poetry, including poems written by other 4th graders (see examples on website) a couple of weeks before starting the unit of study. At the beginning of the study, the children spend the first part of writing workshop reading, talking, noticing, and then sharing their observations about poetry. It is essential for children to develop the ability to read and name their understandings of or characteristics of the genre they wish to write.

Considerations:

Create opportunities for kids to hear and read poetry-read poems aloud to the whole class, encourage small group and partner reading of poetry, and offer independent reading time with plenty of poetry choices available. If poetry books are limited, copy poems, mount and laminate them for students to read. Such exposure and immersion encourages students to enjoy poetry, observe what poets do, and see possibilities for their own writing. Establish a poetry corner with your favorites and the students' favorites added in.

“Poet of the Day”

Students sign up a day or two in advance to read a favorite poem to the class after lunch or at the end of the day. Students practice the poem so they can read with fluency and expression. Students may team up with partners.

Poetry Notebook

Try having kids keep a special notebook or a section of their writing notebook just for poetry. In this space they can write their own poetry and copy their favorite poems by other authors. Having their own work and favorite poems close by makes it easy to go back to memorable wording and encourages kids to reread poems.

Lessons for this unit of study are adapted from: The No-Nonsense Guide to Teaching Writing by Davis and Hill, and Awakening the Heart by Georgia Heard.

4th Grade Poetry – Unit of Study

FRAMEWORK FOR WRITING WORKSHOP

TIME TO TEACH Mini-Lesson 10 to 15 minutes	Ongoing demonstrations are necessary to ensure that students have ideas for writing, expectations for quality, and an understanding of the elements of poetry so they apply them to their own work, and the knowledge and confidence to write independently. Demonstrations/modeling may involve one or more of the following, or any combination of these, depending on your purposes: Students are gathered up close and on the floor. The way we start the workshop should set the tone for the rest of that block of time. <ul style="list-style-type: none"> • New focus lesson on one aspect of poetry • Teacher thinking aloud and writing in front of students, modeling what the students are expected to do • Reviewing a previous lesson from the previous day or days before • Sharing a piece of children’s writing that supports the lesson or work we’ve been doing in genre share • Reading and discussing a poem an its characteristics • Reviewing workshop routines or ways to use materials
TIME TO PRACTICE Work & Practice Time 30 to 40 minutes	<ul style="list-style-type: none"> • Independent writing: time for children to think, write, and talk about their writing either with classmates or with the teacher in individual conferences or guided writing groups
TIME TO SHARE Sharing and Celebrating 5 to 10 minutes	<ul style="list-style-type: none"> • At the end of the workshop, children gather to share their work. Typically, children who share are the ones the teacher has had individual conferences with that particular day. These children share their poetry teaching points and teach the class what they learned. • Students may share completed work with peers.

Independent Work: Explain to students that when it’s time for independent writing, the first thing they should do is *reread a little bit of what you already wrote the day before. Then you have two choices. You can keep writing on the same piece or you can start a new piece. If you want to continue with the same pieces, just write the date in the margins.* Model this on chart paper. Have a poster ready to remind students what they need to do.

Conferencing: Affirming Writers’ Efforts

- Circulate the room, stopping to briefly talk with students. The following are typical comments:
 - Why did you choose this topic? Tell me the story. What is the important part you want to focus on?
 - Capture and celebrate the writing “gems.” Listen and look for writings “gems” – those words or phrases that are especially powerful. When a child says or writes one, may stop and draw everyone’s attention to what the writer has done well. This should continue every day.

Assessment: What students/teacher will complete as documentation of growth

- What We Know About Poetry Writing chart (pre-and post study)
- Student work samples from beginning, middle, and end of study with anecdotal notes
- Rough and final draft work
- Reflection
- End of unit rubric

Writing Workshop Structure During Immersion (Framework is ONLY for Immersion)

25 minutes for reading aloud poetry and discussion	Read poetry to the class. Stop periodically to share thoughts, observations, or inquiries about text.
15 minutes independent or small group work	Optional activities can be done a the meeting area or students’ desks
10 minutes for a share	Share work that was done or ideas that were discussed

4th Grade Poetry – Unit of Study

Suggestions for Mentor Text

Writing with Metaphor and Simile, Saying Things in a New Way, Finding Poetry in the Ordinary:

- *all the small poems and fourteen more* by Valerie Worth
- *Odes to common Things* by Pablo Neruda
- *Words Under the Words* by Naomi Shihab Nye
- *Ordinary Things* by Ralph Fletcher
- *Rich Lizard and Other Poems* by Debra Chandra
- *Oxford Illustrated Book of Poems* by Donald Hall
- *The Place My Words Are Looking For* selected by Paul Janeczko

Poems that Will Inspire the Rhythm of Poetry:

- *The Singing Green* by Eve Merriam
- *The Dreamkeeper and Other Poems* by Langston Hughes
- *Honey, I Love* by Eloise Greenfield
- *Complete Poems of Robert Frost*
- *Creatures of the Earth, Sea, and Sky: Poems* by Georgia Heard
- *Doodle Dandies: Poems That Take Shape* by J Patrick Lewis

Pattern and Repetition:

- *Honey, I Love* by Eloise Greenfield

Observation:

- *all the small poems and fourteen more* by Valerie Worth
- *Rich Lizard and Other Poems* by Debra Chandra
- *White Pine: Poems and Prose Poems* by Mary Oliver

Writing Personal Truths:

- *Baseball, Snakes, and Summer Squash* by Donald Graves
- *There Was a Place and Other Poems* by Myra Cohn Livingston
- *The Wellspring* by Sharon Olds
- [The Invisible Ladder: An Anthology of contemporary American Poems for Young Readers](#)

Word Play:

- *Words with Wrinkled Knees* by Barbara Juston Esbensen
- *The Singing Green* by Eve Merriam

Imagery:

- *I Thought I Heard the City Sing* by Lilian Moore
- *Pocket Poems* by Paul Janeczko
- *A Fire in My Hands* by Gary Soto

Imagery (continued):

- *all the small poems and fourteen more* by Valerie Worth
- *Oxford Illustrated Book of Poems* by Donald Hall
- *Seeing the Blue Between* by Paul Janeczko- The poems resonate with children in this anthology that includes letters written by poets to students.
- *Knock at a Star* by X.J. Kennedy-An anthology organized to help the reader learn about the features and functions of poetry. Excellent poetry book to keep when conferencing with students because it provides examples.
- *Becoming Joe DiMaggio* by Maria Testa
- *Baseball, Snakes, and Summer Squash* by Donald Graves

Ordinary Subjects:

- *The Place My Words are Looking For* by Paul Janeczko
- *All the small poems and fourteen more* by Valerie Worth

Sensory Images:

- “fireworks,” “pigeons,” and “barefoot” from *all the small poems and fourteen more* by Valerie worth
- “april rain song” from *The Oxford Illustrated Book of American children’s Poems* by Donald Hall

Personification:

- “lawnmower,” “porches,” and “back yard” from *all the small poems and fourteen more*
- “Morning Sun” from *The Oxford Illustrated Book of Poems* by Donald Hall
- “The Masked One” from *Creatures of the Earth, Sea, and Sky* by Georgia Heard

Vivid Images:

- “Enchantment” and “comment” by Joanne Ryder from *The Place My words are Looking For* selected by Paul Janeczko
- *Toasting Marshmallows* by Kristine O’Connell George

Repetition:

- “Bat,” “Spider,” and “Orb Weaver” from *Fireflies at Midnight* by Marilyn singer
- “Elephant Warning” and “Bat Patrol” from *Creatures of the Earth, Sea and Sky* by Georgia Heard

4th Grade Poetry – Unit of Study

Suggestions for Mentor Text

Line Breaks:

- “Fog” by Carl Sandburg from *The Oxford Illustrated Book of American Children’s Poems* by Donald Hall
- “turtle” from *all the small poems and fourteen more* by Valerie Worth

Capitalization:

- *All The Small Poems And Fourteen More* by Valerie Worth
- *Fireflies at Midnight* by Marilyn Singer
- *Creatures of the Earth, Sea, and Sky* by Georgia Heard

Other recommendations:

- *In for Winter, Out for Spring* by Arnold Adoff – Playful use of linebreaks
- *Reflections on a Gift of Watermelon Pickle* by Stephen Dunning, Edward Lueders, and Hugh Smith-Archology of poems covering all the basics of form, length, style and features.

Other recommendations (continued):

- *A Writing Kind of Day* by Ralph Fletcher
- *Knock at a Star* by X.J. Kennedy – An anthology organized to help the reader learn about the features and functions of poetry. Excellent poetry book to keep when conferencing with students because it provides examples.
- *Come With Me: Poems for a Journey* by Naomi Shihab Nye
- *Joyful Noise, Poems for Two Voices* and *I Am Phoenix, Poems for Two Voices* by Paul Fleischman
- *The Tamarindo Puppy and Other Poems* by Charlotte Pomerantz-Poems in English and Spanish celebrate the joy of playing with sound and rhythm.

Suggestions for Mentor Text: Spanish

(Titles listed are found in *Días y Días de Poesía: Developing Literacy Through Poetry and Folklore* by Alma Flor Ada)

(A) = Anthology (B) = Blue poetry chart (T) = Tan poetry chart (G) = Green poetry chart

Poems that Will Inspire the Rhythm of Poetry:

- 9/3 *Pito, pito colorito* – Tradicional (A)
- 10/1 *Hojitas de otoño* por A.L. Juárezgui (A)
- 10/17 *Vaquero juguetón* por Emma Holguin Jimenez y Conchita Morales Puncel (A)
- 11/28 *El tambor de la alegría* – Tradicional (A)
- 12/7 *Ronda de zapatero* por Germán Berdiales (A)
- 1/7 *Canción de invierno* por Marta Gimenez Pastor (A)
- 1/26 *Bate, bate chocolate* – Tradicional (B)
- 3/11 *Mi tambor* por Emma Holguin Jimenez y Conchita Morales Puncel (A)
- 4/28 *El carpintero* por Ernesto Galarza (T)
- 5/22 *Salta la rana* por Juan Quintana (A)

Repetition:

- 11/16 *Siete más uno* – Tradicional (A)
- 1/4 *A la rueda rueda* por Juana de Ibarbourou (A)
- 1/12 *Lunes antes de almorzar* – Tradicional (A)

Imagery:

- 1/2 *Habia una vez* por Alma Flor Ada (A)
- 4/20 *El gato con botas* por Alma Flor Ada (A)
- 6/3 *Mi propia magia* por Alma Flor Ada (A)
- 7/11 *El sol es un papalote* por Antonio Ramirez Ganados (A)

4th Grade Poetry – Unit of Study

WEEK ONE: IMMERSION

Immersion-Doing the work of writers

The immersion phase of this study is extremely important. The more experience students have reading and hearing poetry, the more prepared they will be to explore and write poems of their own. Continue (this lesson) immersing students in poetry for at least a week, discovering what poetry looks and sounds like. Read poetry throughout the day as often as you can. As often as you can, provide students with a visual of the poems you are reading aloud. Poems can be displayed overhead, on chart paper, or copied and distributed to students.

Mini-Lesson

Introduce new genre

Intro Poetry as new Unit of Study. Explain how for the next few weeks, you will all be reading and writing lots of poetry. Read a couple of student samples (see additional resources/website) and explain the poems are by other 4th graders. Tell them you will make writing poetry easy and fun. If these students can do it, so can they.

1. Begin by asking students, *What do you already know about poetry?* Chart
2. Tell students you will be reading a lot of poems together and noticing what is true about poetry.
3. T select 2 to 3 pieces to read aloud. May choose new poems, revisit poetry read before or choose poems written by students. (see additional resources/website) First reading, “this is a poem about...” 2nd reading-“listen and look carefully as I read this poem again.” Ask students to visualize the poems as they are read.

What do you notice that the writer has done?”

4. With the children begin to name what they notice about the genre of poetry. As the children begin to name what they’ve discovered, chart the discovery on chart paper. Try to help them name their discoveries in more specific language. (Sample Chart) Focus on imagery, connections/topics, tools (figurative language: hyperbole, metaphor, and simile) and words poets use.

Considerations:

- Help students think about/notice beginnings, endings, and titles. As the poems are being read, help students notice how the poems begin and end. *How do the titles contribute to the meaning of the poems? What did they notice about the endings? Many times the ending is a repeat of the first line, some begin and end with a bang, a surprising image or metaphor or an emotional statement.*
- As poetry is read/discovered, students should be thinking about subjects/ideas they care about. Idea development starts with reading and talking and naming possible topics.

What is True About Poetry?

*Some poems contain strong rhythm
Some poems contain repeated words or phrases
Poems don't have to rhyme
Looks different from writing in other genres (list how)
Poets use descriptive words
Some poems contain strong imagery
Sometimes they have titles
Some poems have unusual shapes*

Independent Work

5. Students began reading poems on their own or in pairs, noting the ones they like. T conferences with students about their poems-what they like/dislike, why.

Share

6. Students share favorite poems with each other. Choose a few to read aloud. What did they notice?

Extending the Lesson

- Model how to read aloud poetry. Create a list of instructions for reading aloud poetry.
- Begin noticing poetic words from all genres read throughout the days and charting for students to use.

READ-ALoud GUIDE

1. Read the poem two or three times silently or as many times as you need to so you don't stumble on any words.
2. Include the title and author in your reading.
3. Pay attention to the punctuation.
4. Find out the meaning of any words you don't know.
5. Pay attention to the line breaks and meaning and group words accordingly.
6. Decide where you need voice changes-louder, softer, whisper, angry.
7. Read it to someone, paying attention to his/her suggestions.
8. Read it aloud again and again until it sounds perfect to you and the person you are reading it to.

4th Grade Poetry – Unit of Study

WEEK TWO: IDEA DEVELOPMENT Each lesson may be repeated over the course of several days, as needed, with teacher modeling/writing a poem in front of the class, sharing student poems, or showing the features of poetry with mentor text.

<p>Choosing a Mentor Text “I want to write a poem like that”</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Explain what a mentor text is. 2. Model the process of choosing mentor poems. 3. With the students, create a list of the qualities of a good mentor poem. <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p style="text-align: center;">Qualities of a Mentor Poem</p> <ul style="list-style-type: none"> • You Love It • It touches you in a special way • You can read it fluently • You understand what the poet was trying to get you to understand • You can discuss it intelligently • The poem demonstrates qualities of good poetry and you can learn from it for your own poetry </div> <p>Independent Work</p> <ol style="list-style-type: none"> 4. How will students access their mentor/chosen poems? Students can mark or copy. (T can make a copy or students can copy into poetry notebook) T conferences with students, guiding them in choosing a mentor text (“I want to write a poem like that.”) <p>Share</p> <ol style="list-style-type: none"> 5. Students share a mentor poem & WHY they chose it. 	<p>Idea Development- Where does poetry hide?</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Discuss with students the kinds of things poets write about from your immersion in poetry. Then talk about where poetry hides for them. <i>Poems are all around if we are willing to search for them.</i> <i>Writers are always thinking that everything they see might make a good story or poem.</i> Take the children on a hunt for places that poetry hides. Maybe it hides on the playground or in the cafeteria. 2. Students write down places they think poetry hides, places or things they see that might make a good poem they could write. <p>Independent Work</p> <ol style="list-style-type: none"> 3. Students think about what they want to write about and a mentor text (“I want to write a poem like that.”) they want to write like. Begin writing their poems. Ask students to skip lines to have room for changes and to date their work. <i>Write about what really matters to you. Read your poem over to yourself to see if it sounds right. Speak the words aloud softly to yourself so you really hear how it sounds. Think about how you want your poem to look on the page and how you want your poem to end. If you finish one poem, start another.</i> Circulate the room, stopping to briefly talk with students. The following are typical comments: <ul style="list-style-type: none"> • <i>I like that title. I know exactly what your poem will be about.</i> • <i>I saw you rereading your first few lines. That’s what thoughtful writers do.</i> • <i>I like the way your poem looks on the page. I can tell you’re thinking about that as you write.</i> • <i>I like the words you used. I can picture exactly how you were feeling.</i> <p>Share</p> <ol style="list-style-type: none"> 4. Share their poems with a partner, then choose 2 or 3 to share with the whole group, commenting on why they chose their topic. <p>Extending the Lesson</p> <ul style="list-style-type: none"> • T models/thinks aloud, creating own poem using mentor text. Students think about their mentor text, what poem they want to model their writing after. Take a few ideas and have a “conference” in front of the class with one or two students, expanding their ideas by asking them to talk in detail about their idea and asking questions. Examples: <i>Who knows what they are going to write about?</i> <i>What do you want to say about ...?</i> <i>How could you begin?</i> <i>How do you feel...?</i> <i>What was it like...?</i> 	<p>Idea Development - Ordinary to Poetic</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. <i>Today we’re going to try to write poems about the things all around us that seem ordinary but if we look hard and closely enough we can find the poetry inside.</i> Ask students to bring in a beloved object from nature—an acorn, a shell, a flower – some piece of nature they’ve chosen because they think it’s beautiful, makes them wonder or amazes them. Before asking students to do this, model with your own object and story about why you chose it. Bring in some extra items for those who don’t bring anything. 2. Students share their treasures and stories with each other and with the whole group. <p>Independent Work</p> <ol style="list-style-type: none"> 3. Ask students to make several sketches and to notice the smallest details of their pieces of nature. Emphasize this only a sketch to help students notice the details. Ask students to write down the details they observed that they hadn’t noticed before sketching their objects. <p>Share</p> <ol style="list-style-type: none"> 4. Students share out their observations. <p>Extending the Lesson</p> <ul style="list-style-type: none"> • Write a class poem to help transform their observations into poetry. Students write their own poems from their observations of their objects. • As poems are read, notice the many different ways poets transform their observations and facts into poetry. Make a list of some of them: <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p style="text-align: center;">Shell World Inside a shell you can hear magic waves on the mystic shores of the shell world.</p> </div> <p>Reflections and thoughts: What are you thinking about as you observe? Lists: Describe and list the details you notice. Metaphor and Simile: What does your object look like or remind you of? Questions: What are you wondering about? Memories: Does it remind you of anything from your own life? The Larger Picture: What’s the larger context? Where did the object come from?</p>
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4th Grade Poetry – Unit of Study

WEEK TWO: IDEA DEVELOPMENT (continued) Each lesson may be repeated over the course of several days, as needed, with teacher modeling/writing a poem in front of the class, sharing student poems, or showing the features of poetry with mentor text.

Idea Development -From Ordinary to Extraordinary

Poetry is about recognizing and paying attention to our inner lives-our memories, hopes, doubts, questions, fears, joys and the image is the hook we find to hang the poem on.

Mini-Lesson

This lesson can be varied from 6 rooms to any number.

1. Six-Room-Poem -T Models/thinks aloud each “room” with own ideas, then give students opportunity to try it, one room at a time. Students divide a paper into 6 parts/boxes
 - Room number one: think of something that you’ve seen outside that is amazing beautiful, interesting, or that has just stayed in your mind. Close your eyes and try and see it as clearly as a photo-notice all the details-and describe it as accurately as possible. Don’t try to write a poem, just describe it and write description in the first box
 - Room number two: look at the same image as in the first room, but just focus on the quality of light. Example: Is the sun bright? Can describe colors, stars etc.
 - Room number three: picture the same image and focus only on the sounds: Are there any voices? Sound of rain?
 - Room number four: write down any questions you have about the image. Anything you want to know more about? Or wonder about?
 - Room number five: write down any feelings you have about this same image.
 - Room number six: look over the five rooms and select one word, or a few words, a phrase, a line, or a sentence that feels important and repeat it three times.

<i>Six-room Image-Poem</i>	
<i>Image</i> <i>Waves on the beach Wind blowing through the trees</i>	<i>Light</i>
<i>Sound</i> <i>Children screaming laughing</i>	<i>Questions</i>
<i>Feelings</i>	<i>Repeating Word(s)</i>

Independent Work

2. Students continue working to try and complete their six-room-image poems, then try to create a poem from the “rooms”. Refer back to their mentor poems. T conferences one-on-one, scaffolding student’s thinking, working with the language.

Share

3. 2 or 3 students share one of their boxes and or finished poem.

Suggestions for writing in additional rooms are:

- Think of three different similes or metaphors to describe the image.
- Describe any smells-*earthy, sweet, damp.*
- Describe what the image might feel like if you touched it. Use your imagination and make it up if your images are something like the moon or the night sky.
- Describe what your image would taste like.

4th Grade Poetry – Unit of Study

WEEK THREE: WORD CHOICE AND VOICE Each lesson may be repeated over the course of several days as needed, with teacher modeling/writing a poem in front of the class, sharing student poems, or showing the features of poetry with mentor text.

<p>Word Choice and Voice</p> <p><i>Cracking-Open Words to Find the Image</i></p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Model by going back and rereading poems with strong imagery. 2. Students will crack-open the sentences below by closing their eyes and seeing what images appear in their mind. Then repaint the sentences using their own images and words. 3. Begin chart: Poetic Language (if not started during immersion phase) <p style="padding-left: 20px;">It was a nice day, = the bright sun, appearing from behind the mountain, cut diamonds across the blue lake.</p> <p style="padding-left: 20px;">* We had a lot of fun,= * The flowers were beautiful and colorful, = * She was a good person, = * The cat was cute, =</p> <p>Independent Work</p> <ol style="list-style-type: none"> 4. Students continue writing their poems from their “rooms” using poetic language. T Conferences, looking for evidence of poetic language-Do their words create powerful images/feelings? <p>Share</p> <ol style="list-style-type: none"> 5. Students share specific example of cracking open a word. 	<p>Word Choice and Voice</p> <p><i>Metaphor and Simile: Ordinary to Poetic-The leap inside a poem</i></p> <p>Mini-Lesson</p> <p><i>Exploring how poets write ordinary things in extraordinary ways.</i></p> <ol style="list-style-type: none"> 1. <i>One of the things that poetry does is that it helps us look at the world in a new way and describe it like no one has before. Today, we’re going to write a poem together that tries to do just that. Choose one interesting object to look at-either out the window or in the classroom.</i> <table border="1" style="margin: 10px auto; border-collapse: collapse; text-align: center;"> <tr> <td style="padding: 5px;"><i>Ordinary</i></td> <td style="padding: 5px;"><i>Poetic</i></td> </tr> <tr> <td style="padding: 5px;"><i>Green</i></td> <td style="padding: 5px;"><i>Trees are as green as limes</i></td> </tr> <tr> <td style="padding: 5px;"><i>Tall</i></td> <td style="padding: 5px;"><i>Majestic giants</i></td> </tr> </table> <ol style="list-style-type: none"> 2. Under Ordinary describe the object using the first words that come into your mind. Then under poetic transform these descriptions into poetry by using metaphor and simile or describing its exact details. <i>Poets often begin their poems with ordinary words. (Write their words under Ordinary on the chart.) Then poets reread and sometimes realize they have to go back and re-see, looking through a poet’s eyes.</i> 3. Ask students to look more closely at the (tree). Ask leading questions. “What kind of green is it?” “How old is it?” Write down their “poetic” responses on the chart. Compare the two versions. Why does the poetic side sound and feel more like poetry? <p>Independent Work</p> <ol style="list-style-type: none"> 4. Students continue writing/revising their poems, <u>revising</u> from “ordinary to poetic.” T Conferences-Looking for evidence of poetic language-from ordinary to poetic 5. Continue to name what students are doing. Use a 2 column chart when needed. <p>Share</p> <ol style="list-style-type: none"> 6. Specific examples of ordinary to poetic. 	<i>Ordinary</i>	<i>Poetic</i>	<i>Green</i>	<i>Trees are as green as limes</i>	<i>Tall</i>	<i>Majestic giants</i>	<p>Word Choice and Voice</p> <p><i>Personification</i></p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Explain how writers use tools like pen, paper, and mentor text to create their poems. They also use other important tools-things that that help take something ordinary and make it extraordinary. One of them is called personification. This word means to give people or human qualities to something that is not human. 2. Model with examples from the mentor text. Read the poem and model where the poet gave the object “people like” qualities. List these qualities on a chart with examples. (Refer to suggestions for mentor text under Personification.) <p>Independent Work</p> <ol style="list-style-type: none"> 3. Students work on their own poems, rereading, thinking carefully about their word choice, trying personification in their poem. T conferences with students one-on-one. <p>Share</p> <ol style="list-style-type: none"> 4. Students share their poems. Comment on specific, noteworthy features. Select students who can help re-teach mini-lesson focus. <p>Extending the Lesson</p> <ul style="list-style-type: none"> • Go on a “personification” walk. Write down five things you notice-i.e., clouds, sky, leaves, grass, wind, and so on. Choose one and make a list of at least five ways your subject seems human or animal-like. Ex.: Trees=Giant hands reaching toward the sky.
<i>Ordinary</i>	<i>Poetic</i>							
<i>Green</i>	<i>Trees are as green as limes</i>							
<i>Tall</i>	<i>Majestic giants</i>							

4th Grade Poetry – Unit of Study

WEEK FOUR: Teach the following lessons as needed.

<p>Word Choice and Voice Words: <i>The Power to Make Something Happen</i></p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> Words are a poet's paint. Every word has the power to make something happen. As an example, read Soccer (written by a 4th grader) leaving out the word <i>Bloom</i> and ask kids what unusual word they might use. Word Guessing. Fill in the blanks with the best words-be sure to consider <u>image</u>, <u>meaning</u>, and <u>sound</u>. Then compare to the words the poet chose. How do yours compare? Let the rain (<u>kiss</u>) you. Let the rain beat upon your head with (<u>silver liquid</u>) drops. Let the rain (<u>sing</u>) you a (<u>lullaby</u>). The rain makes still pools on the sidewalk. The rain makes running pools in the gutter. The rain (<u>plays a little sleep song</u>). <p>Independent Work</p> <ol style="list-style-type: none"> Students work on their own poems, rereading, thinking carefully about their word choice. T conferences with students one-on-one. <p>Share</p> <ol style="list-style-type: none"> Students share their poems. Comment on specific, noteworthy features. Select students who can help re-teach mini-lesson focus. Read aloud 2 or 3 poems from mentor texts with students, highlight the powerful language. 	<p>Word Choice and Voice Verbs: <i>The Engines of Sentences</i></p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> Verbs: Verbs are the engines of sentences. In the first sentence the verbs are passive, and the power of the verb-engine is muffled. The second sentence has slightly more energy because watering is more precise than doing. But in the third sentence, we can feel the energy of the verb pulling the sentence forward. <ul style="list-style-type: none"> She was doing something to the garden. She was watering the garden. She watered the garden. The revision process includes cutting out excess words and sounds, and restoring the roar in a line or sentence. Of the list of these verbs-<i>cut, sing, act, play, make, are, have, were</i>-which ones give a more vivid picture in your mind? Which verbs have more energy? Which is the engine of a fast car/ a slow car? List under fast car or slow car verbs on a chart. Fast Car Verbs Slow Car Verbs <p>Independent Work</p> <ol style="list-style-type: none"> Students work on their own poems, rereading, thinking carefully about their word choice. T conferences with students one-on-one, <p>Share</p> <ol style="list-style-type: none"> Students share their poems. Comment on specific, noteworthy features. Select students who can help re-teach mini-lesson focus-active verbs. <p>Extending the Lesson</p> <ul style="list-style-type: none"> T models revising own poem, replacing <i>slow car</i> verbs with <i>fast car</i> verbs. List under fast car or slow car verbs on a chart. Give students a copy of a poem-read aloud, then students underline active or fast car verbs 	<p>Organization <i>Endings and Beginnings: How to Enter and Exit A Poem</i></p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> How do poets open and close the door of a poem? Titles are not just labels slapped on top of the poem. Titles can add another dimension to a poem, act as the first line, or surprise the reader. Many times the ending is a repeat of the first line, some begin and end with a bang, a surprising image or metaphor or an emotional statement. Copy the poems for students or enlarge for them to see during the lesson. Read several poems, noticing how they begin and end. How do the titles contribute to the meaning of the poems? <p>Independent Work</p> <ol style="list-style-type: none"> Students work on their own poems, rereading, thinking carefully about how to open and close their poems. <p>Share</p> <ol style="list-style-type: none"> Students share their poems. Comment on specific, noteworthy features. Select students who can help re-teach mini-lesson focus.
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4th Grade Poetry – Unit of Study

WEEK FOUR: (continued) Each lesson may be repeated over the course of several days, as needed, with teacher modeling/writing a poem in front of the class, sharing student poems, or showing the features of poetry with mentor text.

Sentence Fluency and Organization

Line Breaks: Sound and Silence

Mini-Lesson

It is the tension between sound and silence that makes a poem. It is both the words-the voices on the page-as well as the silence between words that poets work with when we write poetry. It is the line and where it is broken that helps make the music and rhythm of a poem. William Carlos wrote these lines in his poem "To a Poor Old Woman." I like to listen how changing the line breaks emphasize words and changes.

1. Choose a mentor text/poem as a group look at it noticing the line-breaks. "Why are they where they are?" Emphasize that this is the author's decision. Talk about how the poem might be different (appearance, meaning, emphasis, how you read it aloud) if the line breaks were different. Try rewriting it (consider putting the words on a sentence strip and cut apart to manipulate) and reading it aloud with the same words but different line breaks suggested by the students. See what happened to the sound, meaning, and appearance. Is there any other punctuation?
2. Divide the following sentence in three different ways. *How does the meaning of the sentence change depending on where they are broken? It is the line and where it is broken that helps make the music and rhythm of a poem. Generally, the longer the line, the more like natural speech it will sound. Refer to Line Break Chart. Which words are emphasized in each version?*

She loved the sound of the wind in the trees.

Independent Work

3. Students practice different line breaks in their poetry. Teacher conferences looking for evidence of experimenting with line breaks. Read back different versions to students, letting them listen to what sounds better/creates the image or tone they want.

Share

4. Specific examples of revision with line breaks:

Before, I wrote it this way

After I revised it...

Challenge children to explain their revisions- *I like the way it sounds when I...*

Extending the Lesson

- Write out poems from mentor texts with no line breaks, then working in small groups or pairs students practice different line breaks with the poems.
- Read the poem *Crickets* and listen to the rhythm of the words: where does your voice naturally pause?
- Students practice different line breaks with a finished poem of their own. Make slash marks with your pen to indicate line breaks. Try 2 or 3 different ways, then look at the original – why did the poet write the poem to look and sound like this? *Crickets* talk in the tall grass all late summer long. When summer is gone the dry grass whispers alone.

To a Poor Old Woman

They taste good to her.
They taste good
to her. They taste
good to her.

Line Breaks

You can break a line:

- According to your natural breath
- To emphasize a particular word or words
- To counter your natural breath and create tension
- To change the pace of the poem

Crickets
By Valerie Worth

Crickets
Talk
In the
Grass
All
Late summer
Long.
When.
Summer
Is gone, The dry
Grass
Whispers
Alone.

4th Grade Poetry – Unit of Study

WEEK FIVE:

<p>Publishing <i>This will take place over the course of several days.</i></p> <p>Mini-lesson Revision</p> <ol style="list-style-type: none"> 1. <i>Today I will ask you to reread the poems you written over the last few weeks and pick one or two you would like to prepare for publication. After you have chosen your poem(s), we are going to revise our poems. This gives us a chance to re-see our poetry, making sure we have done our best.</i> 2. Go over revision tips chart <table border="1" style="width: 100%; margin-top: 5px;"> <tr> <td style="padding: 2px;"> <ol style="list-style-type: none"> 1. Revision may be as small as a single word change. 2. Revisions may be dramatic. 3. Add words or take out words or lines that aren't working, 4. Save all the drafts. 5. Give yourself at least an hour away from a piece of writing between drafting and revision 6. READ YOUR WORK OUT LOUD. The best writers do this. </td> </tr> </table> 3. Use a poem of your own and revise it in front of your students. Refer back to previous lessons/lesson charts. <p>Independent Work</p> <ol style="list-style-type: none"> 4. Students begin choosing their poems and preparing them for publication. Conference: <i>Why do think this would make a good poem to prepare for publication? Do you have any ideas about who you could publish this for? Name one thing about this poem that makes you feel proud.</i> After students have chosen their poems, they can begin revising. Conference questions: <ul style="list-style-type: none"> • What lines really work? • What lines are kind of flat? • Is there a place where you might add words? • Are there any unnecessary lines or words? <p>Share</p> <ol style="list-style-type: none"> 5. Students share how they revised their poem. 	<ol style="list-style-type: none"> 1. Revision may be as small as a single word change. 2. Revisions may be dramatic. 3. Add words or take out words or lines that aren't working, 4. Save all the drafts. 5. Give yourself at least an hour away from a piece of writing between drafting and revision 6. READ YOUR WORK OUT LOUD. The best writers do this. 	<p>Publishing Conventions</p> <p>Mini-lesson-Editing</p> <ol style="list-style-type: none"> 1. Discuss how some poets use punctuation in poetry just like any other genre (show example) but that many poets use white space in the same way other kinds of writers use punctuation. White space can serve the same function that punctuation marks do. 2. Look at poems together and think about the way the poet used white space or conventional punctuation to help the reader read and understand it. Be sure to show poems that show conventional punctuation and poems that use white space instead. <p>Independent Work</p> <ol style="list-style-type: none"> 3. Ask students to go back and edit their poems, thinking about punctuation if they are using it and white space. <table border="1" style="width: 100%; margin-top: 5px;"> <tr> <td style="padding: 2px; text-align: center;"> White Space Considerations </td> </tr> <tr> <td style="padding: 2px;"> <ul style="list-style-type: none"> • Have you used line breaks to inform the reader when it is time to pause? • Have you skipped lines to get the reader to stop for a longer beat? • Have you used white space to highlight or make a word or group of words stand out? </td> </tr> </table> <p>Share</p> <ol style="list-style-type: none"> 4. Students share their thinking about their choices for use of white space. (“I wanted the reader to pause or stop or say this word slowly.”) <p>Extending the Lesson</p> <ul style="list-style-type: none"> • Students reread, thinking about adding an illustration. <i>As illustrators, you can be very literal and sketch a line or image taken directly from your poem. Or you can choose to be more imaginative and create an illustration that may surprise your reader.</i> • Brainstorm/model different ways to publish. Reference mentor poems. Think about paper choice, borders, illustrations etc. Have a variety of materials ready. 	White Space Considerations	<ul style="list-style-type: none"> • Have you used line breaks to inform the reader when it is time to pause? • Have you skipped lines to get the reader to stop for a longer beat? • Have you used white space to highlight or make a word or group of words stand out? 	<p>Reflection</p> <p>Students reflect on their learning during the Poetry Unit of Study. Model/guide students through the questions. <i>As our poetry study comes to an end, it is important to take some time to reflect on what we have learned and how we have grown as writers. I have created a self-reflection guide, that along with your writing notebooks, drafts and final pieces, helps you celebrate the work you have done and consider all you have learned.</i></p> <p>Consider the following questions:</p> <ul style="list-style-type: none"> • What topics did you write the most about? • Does this surprise you? • Count the number of poems you have written. How many is it? What do you think about that number? • Which poem was your favorite to write? Why? • As a poet, what do you think you are best at? • As a poet, what would you like to work on getting better at? • What advice would you give aspiring poets? 	<p>Celebration Possibilities</p> <ul style="list-style-type: none"> • Poets Tea: invite parents, siblings, favorite teachers. Students create invitations and programs. Read their poems, then serve refreshments. • Post and Perform: Students would go throughout the school performing their poem to someone/group they selected and leave or post a copy of the poem with them. • Coffee House Poetry Reading • Poetry Tour: Students decorate their desks with artifacts depicting their poems. Other classes take a tour, stopping at desks for students to read their poems. <p>Preparing for a read-aloud presentation</p> <ul style="list-style-type: none"> • Discuss with students how they will present their poems • Go over Poetry Presentation Tips <table border="1" style="width: 100%; margin-top: 5px;"> <tr> <td style="padding: 2px;"> <ol style="list-style-type: none"> 1. Be prepared. 2. Know when to pause, inflect, and add volume to your voice. 3. Print poems clearly so they're easy to read. 4. Hold the paper or book at about shoulder level and slightly to the side. 5. Try looking at your audience occasionally. 6. Speak clearly. 7. Don't rush or mumble. </td> </tr> </table> <p>Students practice with partners.</p>	<ol style="list-style-type: none"> 1. Be prepared. 2. Know when to pause, inflect, and add volume to your voice. 3. Print poems clearly so they're easy to read. 4. Hold the paper or book at about shoulder level and slightly to the side. 5. Try looking at your audience occasionally. 6. Speak clearly. 7. Don't rush or mumble.
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4th Grade Poetry – Unit of Study

	<i>4 Advanced</i>	<i>3 Proficient</i>	<i>2 Basic</i>	<i>1 Below Basic</i>
Standard	Consistently meets and often exceeds.	Regularly meets.	Beginning to meet.	Working below level.
Errors	Rare to none	Limited	Many	N/A
Teacher Support	Rarely needs support to meet standard.	Occasionally needs support. Demonstrates proficiency.	Frequently needs support.	Needs strong instructional support.

Rubric for 4th Grade Poetry Unit of Study: Teacher Assessment of Student Performance	Score
<i>Ideas</i>	
<ul style="list-style-type: none"> • Uses poetry to record remarkable and ordinary moments 	
<ul style="list-style-type: none"> • Writes about nature, common objects, and other details of the world around them 	
<ul style="list-style-type: none"> • Understands what mentor texts are and how to use them as a writer 	
<i>Drafting</i>	
<ul style="list-style-type: none"> • Uses details to create vivid images 	
<ul style="list-style-type: none"> • Evidence of thoughtful word choices 	
<ul style="list-style-type: none"> • Uses poetic devices such as sensory images, personification, metaphors and similes 	
<ul style="list-style-type: none"> • Makes thoughtful decisions about form and line breaks to give poem shape, structure, and rhythm 	
<i>Revision</i>	
<ul style="list-style-type: none"> • Demonstrates a variety of revision strategies such as rereading and reading aloud 	
<ul style="list-style-type: none"> • Uses precise descriptive language 	
<i>Publishing</i>	
<ul style="list-style-type: none"> • Demonstrates the ability to select and reflect on their work thoughtfully 	
<ul style="list-style-type: none"> • Considers audience and purpose when selecting and publishing 	
<ul style="list-style-type: none"> • Creates illustrations that add to the appeal and clarity of the poem 	
<ul style="list-style-type: none"> • Presents poetry in a clear, articulate manner 	