

# 1<sup>st</sup> Grade Poetry – Unit of Study

## Planning Calendar

Week 1	Immersion-Doing the work of writers  What is poetry? Resource: <u>Of Primary Importance</u> by Corgill; <u>Kids’ Poems-Teaching First Graders to Love Writing Poetry</u> by Routman	Immersion-Doing the work of writers	Immersion-Doing the work of writers	Immersion-Doing the work of writers	Immersion-Doing the work of writers
Week 2	Idea Development Ordinary to Extraordinary  Modeling how to use a mentor poem  Resource: <u>Units of Study for Primary Writing</u> by Caulkins	Idea Development Ordinary to Extraordinary  Modeling how to use a mentor poem  Resource: <u>Of Primary Importance</u> by Corgill; <u>Kids’ Poems-Teaching First Graders to Love Writing Poetry</u> by Routman	Idea Development Where we get our ideas    Resource: <u>Of Primary Importance</u> by Corgill; <u>Kids’ Poems-Teaching First Graders to Love Writing Poetry</u> by Routman	Idea Development Where we get our ideas    Resource: <u>Of Primary Importance</u> by Corgill; <u>Kids’ Poems-Teaching First Graders to Love Writing Poetry</u> by Routman	Idea Development Where we get our ideas    Resource: <u>Of Primary Importance</u> by Corgill; <u>Kids’ Poems-Teaching First Graders to Love Writing Poetry</u> by Routman
Week 3	Sentence Fluency and Organization  Resource: <u>Units of Study for Primary Writing</u> by Caulkins	Sentence Fluency and Organization  Resource: <u>Of Primary Importance</u> by Corgill	Sentence Fluency and Organization  Resource: <u>Of Primary Importance</u> by Corgill	Sentence Fluency and Organization  Resource: <u>Of Primary Importance</u> by Corgill	Sentence Fluency and Organization  Resource: <u>Of Primary Importance</u> by Corgill
Week 4	Word Choice and Voice  Sensory Words  Resource: <u>Of Primary Importance</u> by Corgill	Word Choice and Voice  Sensory Words  Resource: <u>Of Primary Importance</u> by Corgill	Word Choice and Voice  Personification	Word Choice and Voice  Personification	Word Choice and Voice  Repeating Words  Resource: <u>Of Primary Importance</u> by Corgill
Week 5	Revising  Resource: <u>Of Primary Importance</u> by Corgill	Revising  Resource: <u>Of Primary Importance</u> by Corgill	Editing	Publishing	Celebration

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Big Ideas/Enduring Understandings	Essential Questions	TEKS	Resources
<p><b>Genre Characteristics/Attributes</b></p> <ul style="list-style-type: none"> <li>Poetry is written differently than fiction or nonfiction</li> <li>Poets write about nature, common objects, and other details of the world around them</li> <li>Poetry doesn't have to rhyme</li> <li>Writers write in the poetic format with line breaks and white space.</li> <li>May use using repeating lines, figurative language, alliteration, and onomatopoeia to create rhythmic pieces</li> <li>Some poems contain repeated words or phrases</li> <li>Some poems have unusual shapes</li> <li>Poets use descriptive words</li> <li>Some poems contain strong imagery</li> </ul> <p><b>Craft</b></p> <p>Poets: write about a variety of self-selected topics use interesting word choice, illustrations, formats, and text sizes to engage the readers</p> <ul style="list-style-type: none"> <li>Paint a picture for the reader</li> <li>Use details to create vivid images</li> <li>Use poetic devices such as sensory images, personification</li> <li>Use precise descriptive language</li> <li>Make thoughtful decisions about form and line breaks to give poem shape, structure, and rhythm</li> </ul> <p><b>Writing Process</b></p> <ul style="list-style-type: none"> <li>Poets write multiple rough drafts</li> <li>Poets revise and edit their writing</li> <li>Poets publish their writing using a variety of formats and media</li> <li>Poets reread writing often</li> <li>Creates illustrations that add to the appeal and clarity of the poem</li> </ul>	<ol style="list-style-type: none"> <li>How will I choose what to write about?</li> <li>What can I read that is like what I want to write?</li> <li>How will I use mentor texts to guide my writing?</li> <li>How will reading and discussing a poem's characteristics help me write a poem?</li> <li>What kinds of words and images will I choose that will help readers?</li> <li>How will I "paint a picture" for the reader with my words?</li> <li>How will my writing look different on the page (line breaks/white space)?</li> <li>How will using line breaks help my reader read and understand my poetry better?</li> <li>How will I use illustrations to make my poetry clearer?</li> <li>What will I learn from reading and talking about my writing with others?</li> <li>How can I use poetic devices such as sensory images and personification?</li> <li>How can I use poetry to write about nature and common objects?</li> </ol>	<p>17A, 17C, 17E, 18B, 20Ai-vii, 21C, 22A, 22B, 22Bi-III, 22C</p> <hr/> <p><b>ELPS</b></p> <p>1C, 3E, 5B, 5F, 5D, 5E, 3C, 3E, 1E</p>	<p><b>Professional Books</b></p> <p><u>Of Primary Importance</u> by Ann Marie Corgill</p> <p><u>Kids' Poems</u> by Regie Routman</p> <p><u>Units of Study for Primary Writing: Yearlong Curriculum</u> by Lucy Calkins</p> <p><u>Awakening the Heart</u> by Georgia Heard</p> <p><b>Technology Resources</b></p> <p><a href="http://geocities.com/EnchantedForest/5165/lessonplans.html">http://geocities.com/EnchantedForest/5165/lessonplans.html</a></p> <p><a href="http://www.galegroup.com/school/resrcs/poets_cn/index.htm">http://www.galegroup.com/school/resrcs/poets_cn/index.htm</a></p> <p><a href="http://www.ahapoetry.com/">http://www.ahapoetry.com/</a></p> <p><a href="http://www.poeticbyway.com">www.poeticbyway.com</a></p> <p><a href="http://www.carolhurst.com">www.carolhurst.com</a></p> <p><a href="http://falcon.jmu.edu">http://falcon.jmu.edu</a></p> <p><a href="http://www.favoritepoem.org">www.favoritepoem.org</a></p> <p><a href="http://www.kristinegeorge.com">www.kristinegeorge.com</a></p> <p><a href="http://www.ralphfletcher.com">www.ralphfletcher.com</a></p>

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*Poetry is a particularly accessible genre for K-1 students as our young learners already think and speak in poetry. Students at this age are natural poets, observing the world around them with wonder and awe. Their receptivity to the music and descriptiveness of this genre is infectious. Your young writers will attempt to emulate the different skills and strategies of the poets they read.*

*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 1<sup>st</sup> 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. (See the lesson page for immersion)*

### **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. Display concrete and visual poems in the room so students see the variety of ways poets experiment with how words and letters look on the page. Record poems for students to listen and respond. Type up some of the students' writing as the unit progresses, and integrate students' poems in the class poetry display.

### **“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 [Of Primary Importance](#) by Ann Marie Corgill; [Units of Study for Primary Writing](#) by Lucy Caulkins; and [Kids' Poems-Teaching First Graders to Love Writing Poetry](#) by Regie Routman.

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## FRAMEWORK FOR WRITING WORKSHOP

<p><b>TIME TO TEACH</b></p> <p><b>Mini-Lesson</b> 10 to 15 minutes</p>	<p>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.</p> <p>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.</p> <ul style="list-style-type: none"> <li>• New focus lesson on one aspect of poetry</li> <li>• Teacher thinking aloud and writing in front of students, modeling what the students are expected to do</li> <li>• Reviewing a previous lesson from the previous day or days before</li> <li>• Sharing a piece of children’s writing that supports the lesson or work we’ve been doing in genre share</li> <li>• Reading and discussing a poem an its characteristics</li> <li>• Reviewing workshop routines or ways to use materials</li> </ul>
<p><b>TIME TO PRACTICE</b></p> <p><b>Work &amp; Practice Time</b> 30 to 40 minutes</p>	<ul style="list-style-type: none"> <li>• 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</li> </ul>
<p><b>TIME TO SHARE</b></p> <p><b>Sharing and Celebrating</b> 5 to 10 minutes</p>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Students may share completed work with peers.</li> </ul>

**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

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## Suggestions for Mentor Text

### Poems that Will Inspire the Rhythm of Poetry:

- *Splish Splash* by Joan Bransfield Graham
- *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
- *Spectacular Science* by Lee Bennett Hopkins

### 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
- *On the Wing* by Douglas Florian
- *Under the Sunday Tree* by Eloise Greenfield,

### Word Play:

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

### Imagery and Figurative Language:

- *A Jar of Tiny Stars* by Bernice Cullinan (Ed.)
- *Dirty Laundry Pile* by Paul Janeczko (personification)
- *all the small poems and fourteen more* by Valerie Worth
- *I Thought I Heard the City Sing* by Lilian Moore
- *Pocket Poems* by Paul Janeczko
- *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.
- *Baseball, Snakes, and Summer Squash* by Donald Graves

### Other recommendations:

- *January Rides the Wind* by Charlotte F. Otten
- *Ordinary Things* by Ralph Fletcher
- *Outside the Lines* by Brad Burg
- *Small Talk* by Lee Bennett Hopkins
- *The Burger and the The Hot Dog* by Jim Aylesworth
- *What if?* By Joy Hulme
- *Silver Seeds* by Paul Paolilli
- *When Riddles Come Rumbling* by Rebecca Kai Dotlich
- *Food Fight* by Michael J Rosen
- *Water Planet* by Ralph Fletcher
- *Rich Lizard and Other Poems* by Deborah Chandra
- *Echoes for the Eye: Poems to Celebrate Patterns in Nature* by Barbara Esbensen
- *Ordinary Things: Poems from a Walk in Early Spring* by Ralph Fletcher
- *Ten-Second Rain Showers: Poems by Young People* by Sandford Lynne
- *Sweet Corn: Poems* by James Stevenson
- *A Suitcase of Seaweed and Other Poems* by Janet Wong
- *A Writing Kind of Day* by Ralph Fletcher
- *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.

### 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

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## Suggestions for Mentor Text

### 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

### 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

## 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 jugueteón* 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)

### Others:

- *Arco iris de poesía: Poemas de las Américas y España* selected by Sergio Andricáin
- *From the Bellybutton of the Moon/Del ombligo de la Luna* by Francisco X. Alarcón
- *Huevos verdes con jamón* by Dr. Suess
- *Mandaderos de la lluvia* by Claudia M. Lee
- *Pimpón* by Alma Flor Ada and F. Isabel Campoy
- *Tortillitas Para Mama* selected and translated by Margot C. Griego, Betsy L. Bucks, Sharon S. Gilbert, and Laurel H. Kimball

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**WEEK ONE: IMMERSION** Most first graders have been exposed to rhyming poems. Talk about and read lots of free verse since that is what students will be writing. Point out that non-rhyming poems can also have rhythm and a beat. During the poetry writing focus, read aloud non-rhyming poetry almost exclusively)

**Doing the work of writers** - Continue this process (immersion) over the course of the first week. You will continue to return to mentor texts throughout the unit of study.

## Mini-Lesson-Introduce new genre

Today we are going to learn how poets see the world in different, fresh, and unusual ways. We will practice seeing the world like poets because today we're going to learn how to write poetry, and I know you will love doing it!

- Asking/charting with students, *before we begin, what do you already know about poetry?* (It is okay if they do not have much to share. This is a pre-assessment to inform our instruction.)
- Each day of this week, choose 2 or 3 poems from the mentor texts to be read and studied. T selects 2 to 3 pieces to read aloud. (Make sure the poems are enlarged for the students to see not just hear.) Revisit poetry read before. First reading, “this is a poem about...” 2<sup>nd</sup> reading-“listen and look carefully as I read this poem again.
- Read/add in poems written by other first graders. (see website resource) The most powerful aspect of reading and discussing poems by other kids of similar ages is the unspoken message: “You can do this too.” You want students immediately to see and hear that a poem:

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| <ul style="list-style-type: none"> <li>• Can be about anything</li> <li>• Can use few words</li> <li>• Has a unique form and shape</li> <li>• May or may not have rhythm and a beat</li> <li>• Often ends with a punch</li> <li>• Has a title</li> </ul> | <ul style="list-style-type: none"> <li>• May use invented spelling (if reading student’s poems-Lesson Resource)</li> <li>• Lets us know the poet</li> <li>• Is easy to create</li> <li>• May be serious or funny usually expresses important personal feelings</li> <li>• Sometimes has illustrations</li> <li>• Has lots of white space around the words</li> </ul> |
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- With the children, begin to name what they notice about the genre of poetry. “What do you notice? What did the writer do?” As the children begin to name what they’ve discovered, chart the discovery on chart paper. Always set the tone by modeling something you notice, “I like the way the poet said ‘cry, cry, cry.’ What else does the poet do?” When you are pointing out features of a poem, just look at each poem and see what you notice. What you focus on will evolve naturally from what the writer has done.

- Try to help them name their discoveries in more specific language

“My dad’s car makes a sound like the one in that poem!”

*Writers of poetry sometimes use “sound-effect words” to make their poems come to life. (Vrroooooommmmmmm...Zoooooommmmmmm!!)*

“That snake poem is written like a rattlesnake curled up.”

*Poets sometimes write their pieces in the shape of the topic to help the reader understand the poem better.*

*(The snake poem is written like a snake curled and ready to strike.)*

As you are noticing and discussing the whole poem, think about/comment on:

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| <ul style="list-style-type: none"> <li>🚩 topic</li> <li>🚩 word choice</li> <li>🚩 expression of feelings</li> <li>🚩 rhythm</li> </ul> | <ul style="list-style-type: none"> <li>🚩 shape</li> <li>🚩 line breaks</li> <li>🚩 title</li> <li>🚩 ending line</li> <li>🚩 special or missing punctuation</li> </ul> |
|--|--|

## Consider:

- Read aloud poems that will inspire the rhythm of poetry (Honey, I Love: “Rope Rhyme”; “Things” “Way Down in the Music” Creatures of the Earth, Sea, & Sky: “Elephant Warning”; “The Orb Weaver”; Doodle Dandies” “Lashondra Scores!”)
- Noticing/listening to how authors choose words wisely. Begin “collecting” poetic” words from all genres read and charting for students to use.
- Asking students to visualize the poems as they are read. Consider having students draw a picture of what they visualize after reading the poem.
- Begin thinking about subjects/ideas they care about. Idea development starts with reading and talking and naming possible topics. Chart possible ideas.

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

<p><b>Idea Development-From Ordinary to Extraordinary</b></p> <p><b>Using a Mentor Text</b>  <i>“I want to write a poem like that.”</i></p> <p><b>Mini-Lesson</b></p> <ol style="list-style-type: none"> <li>Explain what a mentor text is.</li> <li>Model the process of choosing mentor poems. <i>“I want to write a poem like that.”</i> Talk about how Zoe Ryder White sees the world in fresh and new ways. Put the poem on chart paper and read aloud. Remind students how she could have described the pencil sharpener in a drabber way.             <p style="text-align: center;"> <i>Pencil Sharpener</i> 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!             </p> </li> <li>Tell students the poet wrote another poem, this one about a ceiling. Ask students to look at the ceiling with a poet’s eye and turn and share their thoughts with a partner. Share the poem:             <p style="text-align: center;">                 Ceiling                  By Zoe Ryder White                  The ceiling                  is the sky                  for the classroom             </p> </li> </ol> <p>4. Students share their thoughts about the poem.</p> <p><b>Independent Work</b></p> <ol style="list-style-type: none"> <li>Bring in ordinary objects for students to sketch and describe. “Find an interesting thing to look at and write what you see.” Conference with students, helping them slow down and write descriptions for what they see.</li> </ol> <p><b>Share</b></p> <ol style="list-style-type: none"> <li>Students share with each other their observations. Reiterate that poets look at the most ordinary things in new ways.</li> </ol>	<p><b>Idea Development</b></p> <p><b>Choosing a Mentor Text</b></p> <p><b>Mini-Lesson</b></p> <ol style="list-style-type: none"> <li>T will list some of the titles/topics of poems read during week one. Point out that many poets write about ordinary things like _____ from the book _____.                  Read a few of the poems. <i>Look around the room and see if you find things you might write about.</i> Chart ideas from the poems and from students’ observations. Refer to the lesson from the day before. (All the Small Poems by Valerie Worth is a good resource.)</li> <li>Let students know they are going to write their poems. Oral brainstorming of topics before students begin to write ensures that most students will get started quickly and easily with their own writing. For those students who don’t yet have an idea to write about (usually just a few students) walk around and briefly conference with them to help the students get started. Each day before writing, ask several to talk in detail about what they think they might like to write a poem about. With the whole class “listening in,” talk with the students, asking them questions. Example;             <p style="text-align: center;"> <i>Who knows what they are going to write about?                  What do you want to say about ...?                  How could you begin?                  How do you feel...?                  What was it like...?</i> </p> </li> </ol> <p><b>Independent Work</b></p> <ol style="list-style-type: none"> <li>After one or two similar conversations about topic and word choice, kids begin to write. Ask students to skip lines to have room for changes and to date their work. <i>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></li> </ol> <p style="text-align: center;">Conference one-on-one with students, helping them with their word choice and writing like their mentor poem.</p> <p><b>Share</b></p> <ol style="list-style-type: none"> <li>Students share their poems with a partner, then choose 2 or 3 to share with the whole group. Comment on specific, noteworthy features. For example, <i>what a great beginning, I love the way</i> commenting on attributes used. (repeating lines, word choice etc.)</li> </ol>	<p><b>Idea Development</b></p> <p><b>Mini-Lesson</b></p> <ol style="list-style-type: none"> <li>Brainstorm ideas for writing topics. T models/thinks aloud, creating own poem using mentor text. Use published or student poems (Lesson Resource) read aloud. Your thinking aloud and writing will inspire your students and teach them. You only have to write a little better than they do for them to take something away from your writing.</li> <li>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.</li> <li>Some students may need to “visualize” their topic and draw first, then put words to their poetry.</li> </ol> <p><b>Independent Work</b></p> <ol style="list-style-type: none"> <li>Students write their own poems, thinking about who/what they writing like (mentor text).</li> </ol> <p><b>Conferencing</b></p> <p>Circulate the room, stopping to briefly talk with students. The following are typical comments:</p> <ul style="list-style-type: none"> <li>• <i>I like that title. I know exactly what your poem will be about.</i></li> <li>• <i>I saw you rereading your first few lines. That’s what thoughtful writers do.</i></li> <li>• <i>I like the way your poem looks on the page. I can tell you’re thinking about that as you write.</i></li> <li>• <i>I like the words you used. I can picture exactly how you were feeling.</i></li> </ul> <p>Capture and celebrate the writing “gems.” Listen and look for writing “gems”-those words or phrases that are especially powerful. When a child says or writes one, stop and draw everyone’s attention to what the writer has done well. This should continue every day.</p> <p><b>Share</b></p> <ol style="list-style-type: none"> <li>Students share their poems with a partner, then choose 2 or 3 to share with the whole group. Comment on specific, noteworthy features. For example, <i>what a great beginning, I love the way...</i> commenting on attributes used. (repeating lines, word choice, etc.) Students can share what mentor text they modeled their writing after.</li> </ol>
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# 1<sup>st</sup> Grade Poetry – Unit of Study

**WEEK THREE: SENTENCE FLUENCY AND ORGANIZATION** Each lesson may be repeated 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**  
When helping children organize and design their poems, focus on four elements: white space, font sizes, shape of poem, and line breaks.

**Mini-Lesson**  
Poets make deliberate choices about the placement of their words on a page, (line breaks) so that the poem reads in a musical, logical, and poetic way.

- Poets work hard to make their poems “sound right.” Poems have their own special music. This music of poems comes from how the words of a poem are chosen and how they are put onto the paper. Poets try to write words on the paper in such a way that readers will read our poems with music. Today I want to teach you how poets do that.*
- Engage students in several lessons using poems on a pocket chart. Use a different poem each time. Think about also using student’s poems.
- Write a poem on sentence strips and cut the poem apart into individual words. (Use a poem that is a class favorite or has been read before.)
- Place the words on the pocket chart to read like fiction with no line breaks.
- Model/think aloud how to reorganize the poem so that it both looks and sounds like poetry when it’s read aloud.

**Independent Work**

- Students work on their own poems, rereading, thinking carefully about their choices of line breaks. T conferences with students one-on-one.

**Share**

- Students share their poems. Comment on specific, noteworthy features such as line breaks, etc. Select students who can help re-teach mini-lesson focus.

**Extending the Lesson**

- Students can help negotiate the placement of the words (using different poems), rereading as you go through each line.
- Choose a poem and write it in several formats. Ask children which way they believe the author selected and talk about why/how that way best supports the poem’s meaning.

**Sentence Fluency and Organization**

**Mini-Lesson**

- Instead of a published poem, use a “poem” that consists of the word *drip* written on eight word cards; *drop* written on eight word cards and *sunshine* written on three word cards. Ask, “If this were a poem named ‘Sudden Storm,’ how might it go? Lay out on a pocket chart, trying different line breaks. Give students opportunities to try making different versions of the “poem”.
- Help students arrange the words on the page before writing a final draft by writing each word in a box then cutting out and arranging, and rearranging in a way that looks and sounds like poetry-Poetry Puzzle Support Sheet (lesson resource).

*Poetry Puzzle Support Sheet*


**Independent Work**

- Students work on their own poems, rereading, thinking carefully about their choices of line breaks. T conferences with students one-on-one.
- For children who need support in the work with line breaks and how to organize their poem on the page, may find the Poetry Puzzle Support sheet helpful. Provide the poetry puzzle paper to help students arrange the words on the page before writing a final draft. Students put their rough draft alongside the poetry puzzle paper and then write each word from the rough draft in a separate box. Then copy the final draft of the poem.

**Share**

- Students share their poems. Comment on specific, noteworthy features such as line breaks. Select students who can help re-teach mini-lesson focus.

**Sentence Fluency and Organization**

**Mini-Lesson**  
*Poets use font sizes and types to convey a particular meaning in a poem.*

- Refer back to familiar poems to notice that some poems have only a few words or lines. Others are written in the shape of the topic. Some words show up in boldfaced print or in fancy fonts or large and small sizes. Boldfaced words in all capital letters usually signify excitement or surprise, or let the reader know that this word should be read in a strong, loud voice.
- Take a poem that uses font sizes/types to convey meaning in a poem. Read the poem without emphasizing any words then read again (showing students how the poem is written) emphasizing the words the poet highlighted to convey a particular meaning.
- Students talk about the differences/how the meaning changed, etc.
- Discuss/model/use mentor text to show how white space can take the place of punctuation.

**White Space Considerations**

- 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?

**Independent Work**

- Students work on their own poems, rereading, thinking carefully about their choices, experimenting with font sizes/types to convey meaning. T conferences with students one-on-one.

**Share**

- Students share their poems. Comment on specific, noteworthy features such as line breaks, white space, font sizes and types, etc. Select students who can help re-teach mini-lesson focus (line breaks, shape, font, etc.)

**Extending the Lesson**

- Take students back to mentor poems. Model the language needed to discuss why a poet may have begun or ended a poem in a certain way. How do the titles contribute to the meaning of the poem?

# 1<sup>st</sup> Grade Poetry – Unit of Study

**WEEK FOUR: WORD CHOICE AND VOICE** Each lesson may be repeated 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.

**Word Choice and Voice**  
Sensory Words

**Mini-Lesson**  
*A poet is like an artist, painting a picture in the mind of the reader.*

- Discuss the poetic words the class has been collecting since week one. Introduce the idea of using our senses to create sensory images; sight, sound, smell, taste and touch. Read aloud poems with strong sensory images and model/ think aloud about the kind of work the poet had to do to create them. (Examples: *fireworks, pigeons, and barefoot* from all the small poems and fourteen more.)
- Students close their eyes as you read aloud the poem, then talk about the image created in their mind. Ask what senses the poet used to create the poem. Model/guide students' first responses.
- Chart lines from the poem on a chart based on which "sense" they fall under. Do the same with other poems that provide the sensory images we want to show students. See "*Raw Carrots*" poem under *Repeating Words* column.

(sample) *Poets Use Sensory Details*

Tastes like (mouth picture)	"like some crisp metal"
Sounds like (ear picture)	"crunching up... much wet juice and noise"
Feels like (hand picture)	"cool and hard"
Looks like (eye picture)	"red gold"
Smells like (nose picture)	

**Independent Work**

- Students work on their own poems, rereading, thinking carefully about their word choice, trying to create sensory images. T conferences with students one-on-one, supporting student's efforts to create sensory images.

**Share**

- Students share their poems. Comment on specific, noteworthy features such as use of sensory words. Select students who can help re-teach mini-lesson focus.

**Word Choice and Voice**  
Personification

**Mini-Lesson**  
*Exploring how poets write ordinary things in extraordinary ways.*

- 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. *I'm going to read a poem to you now that brings to life something unusual. Close your eyes, and watch for pictures to form in your mind. This poem will give you some pretty strong images and descriptions. Let's talk about what they make you think of as we go. ( Read "The Vacuum Cleaner's Revenge" by Patricia Hubbell. p. 14 in The dirty laundry pile.)*

The Vacuum Cleaner's Revenge By Patricia Hubbell		
I munch, I crunch. I zoom. I roar.	I suck the cat hair From the rugs.	A tiresome life— All work, no play—
I clatter-clack Across the floor.	My stomach full Of dirt and dust	<u>I think I'll swallow you today!</u>
I swallow twigs. I slurp dead bugs.	I gulp another Pizza crust.	

- Chart a list of objects in the room that could have something to say if a poet were listening (e.g., pencil, blank page, desk, chair, etc.).

**Independent Work**

- 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.

**Share**

- Students share their poems. Comment on specific, noteworthy features. Select students who can help re-teach mini-lesson focus.

**Extending the Lesson**

- Try this again with students using other poems. (Examples: *porches, fences, or backyards* from all the small poems or *The Masked One* from Creatures of the Earth, Sea, and Sky by Georgia Heard.)

**Word Choice and Voice**  
Repeating Words

**Mini-Lesson**

- Introduce repetition as another tool in their poetry toolbox students can use to make their poems even better. *Poets repeat words, phrases, and entire lines to establish a predictable rhythm. Rhythm is an important element of poetry because it draws the reader into the groove and feel of the poem. Refer back to mentor texts.*
- Read aloud poems using repetition. (Examples: Honey I Love by Eloise Greenfield, Things" "Way Down in the Music" Creatures of the Earth, Sea, & Sky: "Elephant Warning"; "The Orb Weaver"; Doodle Dandies "Lashondra Scores!")
- T models with own poem or student poem to find words to repeat.

**Independent Work**

- Students choose a poem they have already written and see if they can find words they want to repeat or try using repeating words with new poem. T conferences with students one-on-one, helping them try repeating words.

**Share**

- Students share their poems. Select students who can help re-teach mini-lesson focus by sharing how they tried using repeating words.

**Extending the Lesson**

- Read other poems and talk about how the poet used repetitive words. Then leave out the repetitive words and ask what the students think. What effect did repeating have on the poem? Which way sounds better? Why?

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**Use poem for 1<sup>st</sup> column "Sensory Words" #3**

Raw Carrots by Valerie Worth	
Raw carrots taste Cool and hard, Like some crisp metal	The red gold With much wet Juice and noise.
Horses are Fond of them, Crunching up	Carrots must taste To horses As they do to us

# 1<sup>st</sup> Grade Poetry – Unit of Study

## WEEK FIVE: REVISING AND EDITING

### Revising: Word Choice

Poems do not have as many words as stories so authors must choose their words carefully.

#### Mini-Lesson

- Students look back over the poems they have written, then select two poems they would like to spend more time on and publish for others to read. *Think about whom you could publish this for. Students share with partner what poems they want to publish and who they want to publish for.*
- Today we are going to talk about the kinds of words poets choose to use in their poems. Writers are like eye doctors...they work to give their readers crisp, clear vision. Remember, a poet is also like an artist, painting a picture in the reader's mind. Today, we will look at the words an author uses to give the reader clear, crisp 20/20 vision about their poem. Let me show you...

- Read a poem to show students examples of a 20/20 word (active, same sound, sound-effect words) vs. blurry.

Create an anchor chart:

20/20 Words	Blurry Words
<ul style="list-style-type: none"> <li>Soar</li> <li>Dove</li> <li>Tiptoes</li> </ul>	<ul style="list-style-type: none"> <li>Fly</li> <li>Jump</li> <li>Walks</li> </ul>

#### Independent Work

- Students reread their selected poems, thinking about their word choice and revising using 20/20 words if needed.

#### Share

- Students share a place they revised their poem(s).

### Revising: Using Punctuation, White Space, and Line Breaks

#### Mini-lesson

- Remind/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.
- Look at a poem together and think about the way the poet used white space to help the reader read and understand it. White space helps create the look and sound of a poem. When we use line breaks, we create white space which tells the reader what to do. "Riding on the Train" from Honey, I Love by Eloise Greenfield is a good example of use of white space, including the last word, "sleepy."
- Students are also expected to check their spelling, circle words they are not sure about to correct before they rewrite it for publishing.

#### Independent Work

- Ask students to go back and edit their poems, thinking about punctuation if they are using it and white space.

#### White Space Considerations

- 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?

#### Share

- 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.")

### Editing

#### Mini-lesson-Editing

- Discuss: One of the things that's so much fun about reading and writing poetry is getting to play with our language and experiment with how our words look on the page. Poets change the size of a word, use exclamation points, or spell a word all in capital letters to create emphasis; in other words to signal a reader to read a particular word more loudly, more enthusiastically, more emphatically.
- Model with the poems *Crash & Sit* from Little Dog and Duncan by Kristine O'Connell George.
- On a chart write: "Duncan is a big dog" and "Duncan is a BIG dog. Read the two sentences, stressing the emphasis in the second one. Do the same with the poem "Sit" looking at the exclamation mark.
- Place another poem and walk through with students, letting them tell you what they notice about how the poet chose to create emphasis.

Crash!	Sit!
Little Dog and I run to see	Oh, gosh.
if Duncan is in	Duncan
BIG trouble.	squashed
	the petunias.

#### Independent Work

- Ask students to look at the poems they have been revising and think about how the finished product should look on the page. Consider how they might emphasize descriptive words by writing them in all capital letters or using exclamation points to let the reader know they want some words read loudly. Ask them to make sure they don't use all capitals or exclamation points on things they don't really mean to emphasize.
- During conferencing, ask:
  - What words did you highlight or emphasize today? Why?
  - Did you read your piece aloud to check how it sounds?

#### Share

- Students share a place they revised or edited their poem.

# 1<sup>st</sup> Grade Poetry – Unit of Study

## WEEK FIVE: REVISING AND EDITING (continued)

<p><b>Publishing</b></p> <p><b>Mini-lesson</b></p> <ol style="list-style-type: none"> <li>1. After students have revised and edited their chosen poems, have them reread thinking about adding an illustration. <i>Illustrations often really help readers picture what the poem is saying. Let me show you what I mean.</i> Show models from mentor texts. <i>We'll need to think about adding some finishing touches to our pieces.</i></li> <li>2. Flip through some of the mentor texts and look for pictures that really tell something about the poems they illustrate. As a class, picture walk through some the poems to find inspirations for their own illustrations. Students can work in small groups or with a partner. <i>Take a minute to think about what your illustration will be.</i></li> <li>3. Brainstorm/model different ways to publish. Reference mentor poems. Think about paper choice, borders, illustrations etc.</li> <li>4. Have a variety of materials ready for students to use.</li> </ol> <p><b>Independent Work</b></p> <ol style="list-style-type: none"> <li>5. Students discuss with a partner how they might publish their poem(s). Students begin publishing their poems. During conferences ask: <i>What illustrations in our books inspire you? Why? What details from your poems have included in your drawings? Why?</i></li> </ol> <p><b>Share</b></p> <ol style="list-style-type: none"> <li>6. Students share their ideas and ongoing work.</li> </ol>	<p><b>Reflection</b></p> <ol style="list-style-type: none"> <li>1. Explain how writers often think about the work they've done to help grow as writers. They ask themselves questions about that they have written, try to learn from the works of other poets they like, reflect on that they liked best about writing poetry or what work they liked best they did as poets.</li> <li>2. <i>Good writers think a lot about what will help them grow and become even stronger writers. They know it's important to question the work they do and to think about their own process.</i></li> <li>3. Show students the questionnaire, then model the process of filling it out by taking a piece of writing you did and think aloud as you answer the questions. You might also take a student through the process as a model.</li> <li>4. Pick one or two questions the students might have difficulty with and have them think and talk about their responses with a partner before they go back and write them down. Have some of the students share something they learned about their partner.</li> </ol>	<p><b>Ideas for Publication and Celebration</b></p> <ul style="list-style-type: none"> <li>• Have each student create a <b>book of their individual poems</b> by adding illustrations, collages, photos, or other art.</li> <li>• <b>Poets Tea:</b> Invite parents, siblings, favorite teachers. Students create invitations and programs.</li> <li>• <b>Post and Perform</b> Students go throughout the school performing their poems to someone/group they selected and leave or post a copy of the poem with them.</li> <li>• <b>Poetry Tour</b> Students decorate their desks with artifacts depicting their poems. Other classes take a tour, stopping at different desks for students to read their poems.</li> <li>• Have a "Be Proud of Your Poetry" day where students keep a poem in their pockets and find people to share it with throughout the day.</li> </ul>
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## 1<sup>st</sup> Grade Poetry – Unit of Study

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

<b>Rubric for 1<sup>st</sup> Grade Poetry Unit of Study: Teacher Assessment of Student Performance</b>	<b>Score</b>
<ul style="list-style-type: none"> <li>• Draws inspiration from or emulates poets we read</li> </ul>	
<ul style="list-style-type: none"> <li>• Observes and writes about nature, common objects, and other details of the world around them</li> </ul>	
<ul style="list-style-type: none"> <li>• Understands that poets use rhyme and sound words to create musicality and attempts to use similar sounds</li> </ul>	
<ul style="list-style-type: none"> <li>• Recognizes that poets use personification and image to bring life to their poetry and create mental pictures in readers minds</li> </ul>	
<ul style="list-style-type: none"> <li>• Comprehends that poets use language that appeals to the five senses and attempts to integrate sensory details into own poems</li> </ul>	
<ul style="list-style-type: none"> <li>• Demonstrates ability to select a topic from several choices and stick with it</li> </ul>	
<ul style="list-style-type: none"> <li>• Comprehends that writers make decisions about structure and purpose</li> </ul>	
<ul style="list-style-type: none"> <li>• Attempts to create poems modeled after the mentor text</li> </ul>	
<b><i>Revision and Editing</i></b>	
<ul style="list-style-type: none"> <li>• Add written details and draws illustrations to develop topics</li> </ul>	
<ul style="list-style-type: none"> <li>• Comprehends that poets use white space and line breaks to create a poem’s shape and rhythm and experiments with line breaks or placement of words upon the page</li> </ul>	
<ul style="list-style-type: none"> <li>• Recognizes that poets use capitalization and exclamation points for emphasis and attempts to do same</li> </ul>	
<b><i>Publishing</i></b>	
<ul style="list-style-type: none"> <li>• Illustrates a poem and adds finishing touches to writing</li> </ul>	
<ul style="list-style-type: none"> <li>• Helps plan and execute class celebration/s</li> </ul>	
<b><i>Comments</i></b>	

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Reflecting on My Work

Directions: Circle the face that shows how you feel about the statement.

1. I am proud of my poems.



2. I have used descriptive words to write my poems.



3. I have used line breaks and white space to shape my poems.



4. I like to read and listen to poetry.



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Directions: Finish this sentence.

5. I know good poets

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6. What is poetry? Draw a picture and write.