

Attached are sample lesson plans for most of the teaching points. Be sure to read through the plans prior to teaching and tailor the lesson plans to meet the needs of your students.

***Many of these lesson plans are writing lesson plans, so you will need to modify the independent practice portion to include reading application.**

Lesson 1: The Poetry Pass**Focus Question:** What is a Poem?**Teaching Point:** In this lesson students will be introduced to a variety of poems. Students will also read poems and categorize them according to likeness and difference.**Why/Purpose/Connection:** Having students engage with a large variety of poems is important to demonstrate the many forms, types and structures of poetry that exist. (The poems introduced in this lesson will be used again throughout the unit as students immerse themselves fully in the genre.)**Materials:**

Prepare (in advance) a large selection of poems (printed from web or typed onto individual sheets of papers). Make sure that there are at least 2-3 poems for each student in the class.

Classic poems are included with this lesson. The poems of Shel Silverstein, Jack Prelutsky, Karla Kuskin, Arnold Adoff, Valerie Worth, Douglas Florian, Eloise Greenfield, John Ciardi and Nikki Grimes should also be used for the poetry pass. The text of these poems is not included due to copy write issues, please see the websites below to download copies or consult your library.

<http://www.shelsilverstein.com/indexSite.html>

<http://www.arnoldadoff.com/>

“Why Nobody Pets the Lion at the Zoo” by John Ciardi

<http://www.poetryfoundation.org/archive/poem.html?id=181364>

“I Wish My Father Wouldn’t Fix Things” by Jack Prelutsky

<http://www.jackprelutsky.com/flash/parentPoems/FatherNoFix.pdf> (Other poems available also in pdf.)

“The Creature in the Classroom” by Jack Prelutsky

<http://www.jackprelutsky.com/flash/parentPoems/CreatureClassroom.pdf>

“Harriet Tubman” by Eloise Greenfield

<http://poetryforchildren.tripod.com/poetryforchildren/id32.html>

“If I Were in Charge of the World” by Judith Viorst

<http://poetryforchildren.tripod.com/poetryforchildren/id24.html>

“Delicious Wishes” by Douglas Florian

<http://poetryforchildren.tripod.com/poetryforchildren/id24.html>

“Treasure” by Lee Bennett Hopkins

<http://poetryforchildren.tripod.com/poetryforchildren/id26.html>

“I woke up this morning” by Karla Kuskin

<http://poetryforchildren.tripod.com/poetryforchildren/id35.html>

“Ode to Family Photographs” by Gary Soto

<http://poetryforchildren.tripod.com/poetryforchildren/id38.html>

“Concrete” (shape poem) by Karla Kuskin

<http://poetryforchildren.tripod.com/poetryforchildren/id42.html>

“Garbage” by Valerie Worth

<http://poetryforchildren.tripod.com/poetryforchildren/id43.html>

“Chairs” by Valerie Worth <http://twowritingteachers.wordpress.com/2007/06/15/poetry-friday/>

“The Best Test” by Jeff Moss

<http://poetryforchildren.tripod.com/poetryforchildren/id45.html>

Model/Demonstration:

Introduction: In this lesson students will be exposed to a large variety of short poems. It is best to use poems that are different since students should come away with an understanding of the variety that exists within the genre. For example some poems can rhyme, others should not, some can be about feelings, people, objects, experiences, etc. Some can tell stories, etc. Use the poems included with this lesson or choose your own.

- Place one to three poems onto each student’s desk (depending on the length of the poems and your students).
- Give students 15 minutes to read the poems, reminding them to read the poems more than once.
- After 15 minutes, tell the students that they are going to write only one sentence that tells what they think their poem was about. Then they will play “poetry pass” – of the 2-3 poems they read, they will select their favorite and pass it to a

friend/classmate. Play poetry pass as many times as you think your students can handle (3-5 passes).

- After each pass, students will write one sentence that states what the poem is about.
- After a sufficient number of “passes” ask that students pause and answer the question “What is a poem?” based on their reading of the poems.
- Chart class responses and remind students to share new insights/observations paying attention to what others have stated.

Independent/Paired/Group Activity:

Students can be placed into groups of 3-5 or work in pairs so that each group/pair has 5-10 poems. Each group or pair will read their poems and then categorize the poems according to criteria selected by the group. They will categorize poems according to their similarities. (For example they can categorize poems according to those that rhyme versus those that do not rhyme, they can categorize according to how the poem is written- stanza versus paragraph, etc.) Students decide how they will group the poems and will explain their choices.

Share/Closure:

Student groups can share their categories and explain their choices.

Teacher challenges students to write a definition that answers the question: What is a poem?

Writing Activity:

Students can write a reflection in their notebooks based on the poetry pass activity.

Students can select a favorite from among the poems read and try to write in that style/structure.

Assessment: Teacher review students categories and reflections

August Heat

Anonymous

In August, when the days are hot,
I like to find a shady spot,
And hardly move a single bit--
And sit--
And sit--
And sit--
And sit!

The New Colossus by Emma Lazarus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

Ars Poetica - Archibald MacLeish (1926)

A poem should be palpable and mute
As a globed fruit,
Dumb
As old medallions to the thumb,
Silent as the sleeve-worn stone
Of casement ledges where the moss has grown—
A poem should be wordless
As the flight of birds.
A poem should be motionless in time
As the moon climbs,
Leaving, as the moon releases
Twig by twig the night-entangled trees,
Leaving, as the moon behind the winter leaves,
Memory by memory the mind—
A poem should be motionless in time
As the moon climbs.
A poem should be equal to:
Not true.
For all the history of grief
An empty doorway and a maple leaf.
For love
The leaning grasses and two lights above the sea—
A poem should not mean
But be.



January, 1795 (Excerpt) By Mary Robinson

Pavement slipp'ry, people sneezing,
Lords in ermine, beggars freezing;
Titled gluttons dainties carving,
Genius in a garret starving.

Lofty mansions, warm and spacious;
Courtiers cringing and voracious;
Misers scarce the wretched heeding;
Gallant soldiers fighting, bleeding.

Wives who laugh at passive spouses;
Theatres, and meeting-houses;
Balls, where simp'ring misses languish;
Hospitals, and groans of anguish.



Barter by Sara Teasdale

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

<http://poetryoutloud.org/poems/poem.html?id=172055>

Nature XXVII, Autumn by Emily Dickinson (1830–1886)

The morns are meeker than they were,
The nuts are getting brown;
The berry's cheek is plumper,
The rose is out of town.

Beneath the Sea

Were I a fish beneath the sea,
Shell-paved and pearl-brocaded,
Would you come down and live with me,
In groves by coral shaded?

No washing would we have to do;
Our cushions should be sponges--
And many a great ship's envious crew
Should watch our merry plunges!

A., E. and M. Keary, from *Enchanted Tulips and Other Verses for Children*, MacMillan,
1912

Weather

Whether the weather be fine,
Or whether the weather be not,
Whether the weather be cold,
Or whether the weather be hot,
We'll weather the weather
Whatever the weather,
Whether we like it or not!

Traditional

The Daughter of the Farrier

The daughter of the farrier
Could find no one to marry her,
Because she said
She would not wed
A man who could not carry her.

The foolish girl was wrong enough,
And had to wait quite long enough;
For as she sat
She grew so fat
That nobody was strong enough.

Traditional

Miss T.

by Walter De La Mare

It's a very odd thing--
As odd as can be--
That whatever Miss T. eats
Turns into Miss T.;
Porridge and apples,
Mince, muffins and mutton,
Jam, junket, jumbles--
Not a rap, not a button
It matters; the moment
They're out of her plate,
Though shared by Miss Butcher
And sour Mr. Bate;
Tiny and cheerful, And neat as can be,
Whatever Miss T. eats
Turns into Miss T.

Eletelephony

by Laura E. Richards

Once there was an elephant,
Who tried to use the telephant--
No! no! I mean an elephone
Who tried to use the telephone--
(Dear me! I am not certain quite
That even now I've got it right.)

Howe'er it was, he got his trunk
Entangled in the telephunk;
The more he tried to get it free,
The louder buzzed the telephee--
I fear I'd better drop the song
Of elephop and telephong!

Grandpa Dropped His Glasses by Leroy F. Jackson

Grandpa dropped his glasses once
In a pot of dye,
And when he put them on again
He saw a purple sky.
Purple fires were rising up
From a purple hill,
Men were grinding purple cider
at a purple mill.
Purple Adeline was playing
With a purple doll;
Little purple dragon flies
Were crawling up the wall.
And at the supper-table
He got crazy as a loon
From eating purple apple dumplings
With a purple spoon.

Mr. Nobody

I know a funny little man,
As quiet as a mouse,
Who does the mischief that is done
In everybody's house!
There's no one ever sees his face,
And yet we all agree
That every plate we break was cracked
By Mr. Nobody.

'Tis he who always tears our books,
Who leaves the door ajar,
He pulls the buttons from our shirts,
And scatters pins afar;
That squeaking door will always squeak,
For, prithee, don't you see,
We leave the oiling to be done
By Mr. Nobody.

He puts damp wood upon the fire,
That kettles cannot boil;
His are the feet that bring in mud,
And all the carpets soiled.
The papers always are mislaid,
Who had them last but he?
There's no one tosses them about
But Mr. Nobody.

The finger marks upon the door
By none of us are made;
We never leave the blinds unclosed,
To let the curtains fade.
The ink we never spill; the boots
that lying round you see
Are not our boots -- they all belong
To Mr. Nobody.

Traditional

Jonathan Bing

by Beatrice Curtis Brown

Poor old Jonathan Bing
Went out in his carriage to visit the King,
But everyone pointed and said, "Look at that!
Jonathan Bing has forgotten his hat!"
(He'd forgotten his hat!)

Poor old Jonathan Bing
Went home and put on a new hat for the King,
But by the palace the soldier said, "Hi!
You can't see the King; you've forgotten your tie!"
(He'd forgotten his tie!)

Poor old Jonathan Bing,
He put on a beautiful tie for the King,
But when he arrived, and Archbishop said, "Ho!
You can't come to court in pajamas, you know!"

Poor old Jonathan Bing
Went home and addressed a short note to the King:
"If you please will excuse me, I won't come to tea;
For home's the best place for all people like me!"

Antonio

by Laura E. Richards

Antonio, Antonio
Was tired of living alonio.
He thought he would woo
Miss Lissamy Lu,
Miss Lissamy Lucy Molonio.

Antonio, Antonio,
Rode off on his polo-ponio.
He found the fair maid
In a bowery shade,
A-sitting and knitting alonio.

Antonio, Antonio,
Said, "If you will be my ownio,
I'll love you true,
And I'll buy for you
An icy creamery conio!"

Oh, Nonio, Antonio!
You're far too bleak and bonio!
And all that I wish,
You singular fish,
Is that you will quickly begonio."

Antonio, Antonio,
He uttered a dismal moanio;
Then he ran off and hid
(Or I'm told that he did)
In the Antecatarctical Zonio.

Iroquois Lullaby

Ho, Ho, Watanay,
Ho, Ho, Watanay,
Ho, Ho, Watanay,
Kiyokena, Kiyokena.
Do, do, mon petit,
Do, do, mon petit,
Do, do, mon petit,
et bonne nuit, et bonne nuit.
Slumber, my little one,
Slumber, my little one,
Slumber, my little one
and gently sleep, so gently sleep.

Land of the Silver Birch

Land of the silver birch
Home of the beaver
Where still the mighty moose
Wanders at will
Blue lake and rocky shore,
I will return once more,
Boom de de boom, boom de de boom
Boo-oo-oo-oo-oom.

<http://www.earlyliterature.ecsd.net/cultures.htm>

The Hippopotamus

by Ogden Nash
Behold the hippopotamus!
We laugh at how he looks to us,
And yet in moments dank and grim,
I wonder how we look to him.
Peace, peace, thou hippopotamus!
We really look all right to us,
As you no doubt delight the eye
Of other hippopotami.

The Germ by Ogden Nash

A mighty creature is the germ,
Though smaller than the pachyderm.
His customary dwelling place
Is deep within the human race.
His childish pride he often pleases
By giving people strange diseases.

The Centipede by Ogden Nash

I objurgate the centipede,
A bug we do not really need.
At sleepy-time he beats a path
Straight to the bedroom or the bath.
You always wallop where he's not,
Or, if he is, he makes a spot.

The Yak

By Hilaire Belloc (1870-1953)

As a friend to the children commend me the Yak.
You will find it exactly the thing:
It will carry and fetch, you can ride on its back,
Or lead it about with a string.
The tartar who dwells on the plains of Tibet
(A desolate region of snow)
Has for centuries made it a nursery pet,
And surely the Tartar should know!
Then tell your papa where the yak can be got,
And if he is awfully rich
He will buy you the creature - or else he will *not*,
(I can not be positive which.)

Some One

by Walter De La Mare

Some one came knocking

At my wee, small door;

Some one came knocking,

I'm sure - sure - sure;

I listened, I opened,

I looked to left and right,

But naught there was a-stirring

In the still dark night;

Only the busy beetle

Tap-tapping in the wall,

Only from the forest

The screech-owl's call,

Only the cricket whistling

While the dewdrops fall,

So I know not who came knocking,

At all, at all, at all.

Sea Fever – John Mansfield

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

There is Another Sky by Emily Dickinson

There is another sky,
Ever serene and fair,
And there is another sunshine,
Though it be darkness there;
Never mind faded forests, Austin,
Never mind silent fields -
Here is a little forest,
Whose leaf is ever green;
Here is a brighter garden,
Where not a frost has been;
In its unfading flowers
I hear the bright bee hum:
Prithee, my brother,
Into my garden come!

I'm Nobody! Who Are You?
by Emily Dickinson

I'm Nobody! Who are you?
Are you -- Nobody -- Too?
Then there's a pair of us!
Don't tell! they'd advertise -- you know!

How dreary -- to be -- Somebody!
How public -- like a Frog --
To tell one's name -- the livelong June --
To an admiring Bog!

To You
by Walt Whitman

STRANGER! if you, passing, meet me, and desire to speak to me, why should you
not speak to me?
And why should I not speak to you?

Vernon #1

Lesson 1

| | |
|----------------------|---|
| Focus Lesson Topic | What is poetry? Noting characteristics of the genre. |
| Materials | <ul style="list-style-type: none"> • Poem provided: "Poetry" by Eleanor Farjeon • Second poem that may be familiar to class • or use "Last Night" by Ralph Fletcher or "Valentine for Ernest Mann" by Naomi Shihab Nye • Collection of poems or poetry books for independent practice. • Begin anchor chart: Characteristics of Poetry |
| Connection | <p><i>We have been studying different genres of text this year.</i> Review briefly different genres with which students are familiar.</p> |
| Explicit Instruction | <p><i>Today we are going to begin a new genre study on poetry.</i></p> <p><i>We are going to begin by identifying what you notice about poetry. What are the characteristics of poetry? What makes poetry different than a story or another genre?</i></p> <p><i>To begin thinking about poetry, I am going to read a poem with which you are familiar. As I read, think about what you notice about what makes it a poem? How is it written? How does it sound? What is it about?</i></p> <p>Read the poem two times to the class.</p> <p><i>Ask: What do you notice about the poem? What makes poetry different from other genres?</i></p> <p>Begin to record what students' notice on the anchor chart: Characteristics of Poetry.</p> <p><i>Now, I am going to read a poem by Eleanor Farjeon entitled: "Poetry" As I read the poem, think about how the poet describes poetry. Listen for how poems are a unique genre. Think about how the poet wrote the poem that lets you know this is a poem and not a story, or an article.</i></p> <p>Read the poem twice to the class.</p> <p><i>Ask: What do you notice? What makes poetry different from other genres? How is it written? How does it sound?</i></p> <p>Record students' ideas on the anchor chart: Characteristics of Poetry.</p> |
| Link | <p><i>Today during independent writing time, you will have the opportunity to read poetry that I have collected for the class. This is time to immerse yourself in poetry and to discover what makes this genre unique. As you read you will discover more characteristics of the genre. Make a list of characteristics you notice in your Writer's Notebook.</i></p> <p><i>Be prepared to share.</i></p> |
| Share | <p><i>What did you notice? What makes poetry unique? Add students' ideas to the anchor chart.</i></p> |

Valentine for Ernest Mann

By Naomi Shihab Nye

You can't order a poem like you order a taco.
Walk up to the counter, say, "I'll take two"
and expect it to be handed back to you
on a shiny plate

Still, I like your spirit
Anyone who says, "Here's my address,
write me a poem," deserves something in reply.
So I'll tell you a secret instead:
poems hid. In the bottoms of our shoes,
they are sleeping. They are the shadows
drifting across our ceilings the moment
before we wake up. What we have to do
is live in a way that lets us find them.

Once I knew a man who gave his wife
two skunks for a valentine.
He couldn't understand why she was crying.
"I thought they had such beautiful eyes."

And he was serious. He was a serious man
who lived a serious way. Nothing was ugly
just because the world said so. He really
liked those skunks. So he re-invented them as valentines and they became
beautiful
At least to him. And the poems that had been hiding
in the eyes of skunks for centuries
crawled out and curled up at his feet.

Maybe if we re-invented whatever our lives gives us
We find poems. Check your garage, the old sock in your drawer, the person you
Almost like, but not quite.

And let me know.

MINI-LESSON DETAILS WITH CHARTS AND SHARE ACTIVITIES

Reading Workshop ML Statement Day One:

Readers can identify poetry and explain why authors write in poetic form so that they can appreciate the art form of poetry.

- Begin by explaining to the students that you are beginning a month-long reading and writing unit on poetry.
- Ask the students to help you define what poetry is. Create a class definition and put it on your chart.
- Ask students what they know about poetry. Start a class list
- Read a few examples of different poetry to the class and ask them to listen to how poetry sounds.
- Add any new insights about what poetry is on the class chart.
- Lay out enough poetry books for each student to have at least one book.
- Tell students that they are going to spend their independent reading time today enjoying some poetry.
- You can either pass out a book to each child or have them choose their own.
- Ask them to think about new things they learn about how poetry works while they are reading today. Tell them they will be sharing at the end of reader's workshop today.
- As students work independently today, use the reading workshop conference form to monitor student understanding of today's mini-lesson strategy as you conference with individual students. Be sure to note any concerns you may need to address in future mini-lessons or guided reading groups.
- During the share today, ask students to talk with each other about one of their favorite poems they read today. Ask them to also talk about any new thoughts they have about what poetry is based on reading time today.

Lesson 3: How do readers read poems?

Teaching Point: Students will learn to look for clues that help them read a poem aloud.

Why/Purpose/Connection: Appreciation of poetry and language involves reading aloud many poems. In this lesson students learn to pay attention to punctuation

Materials:

Two poems such as “The Fog” by Carl Sandburg and “Someone” by Walter De la Mare.

Model/Demonstration:

Select two poems to read aloud that are *read* in very different ways. Students should also have access to a copy of the poems (or project the poems onto a screen or smart board). They will need these copies later when they annotate the poems.

Read the poem “The Fog” aloud. Point out to students what signals (punctuation) you are using to know when to pause, to continue, etc. Model how the end of a line does not necessarily mean that there is a pause in your speaking.

Fog by Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

Show students how you as the reader pay attention to spacing and punctuation. Periods, ellipses and dashes call for a verbal pause while commas signal a shorter break. If there is no punctuation at the end of a line, no pause should be placed there, continue without pausing and read to the next line.

A poem like “The Fog” moves quietly and slowly.

Next read the poem "Someone" by Walter De la Mare.

Some one came knocking
At my wee, small door;
Some one came knocking,
I'm sure - sure - sure;
I listened, I opened,
I looked to left and right,
But naught there was a-stirring
In the still dark night;
Only the busy beetle
Tap-tapping in the wall,
Only from the forest
The screech-owl's call,
Only the cricket whistling
While the dewdrops fall,
So I know not who came knocking,
At all, at all, at all.

After you have read aloud the second poem ask students to comment on what they noticed as you read the poem. Students will probably have noticed the faster pace and set rhythm of the second poem.

Students can practice reading the two poems so that they can discern (speak and hear) the differences.

Independent/Pair/Group:

In groups or pairs, student can select one or more poems to annotate. After practicing reading the poems aloud, show students how to annotate the text. Annotating the text

means that students will write their thinking into the margins of the paper. Post-its will also work.

Example:

The fog comes *(I don't need to pause in my reading here because there is no punctuation signaling me to do so)*

On little cat feet. *(there is a period at the end of this sentence so I will pause in my reading)*

Students can annotate the text (make notes in the margins) to signal what they believe happens at the end of each line in their poem (pause, continue, full-stop, etc.)

Share/Closure: Students can read their poems aloud demonstrating their understanding of punctuation.

Writing: Students can practice writing poems in their notebooks using punctuation.

Vernon #5

Lesson 4

| | |
|----------------------|---|
| Focus Lesson Topic | How to read a poem. Using white space, line breaks, font, and punctuation. |
| Materials | <ul style="list-style-type: none"> • 2-3 poems on charts or overheads that look and sound very different • Possible examples: "Wallowing" by Ralph Fletcher, "Foghorns" by Langston Hughes, "Crickets" by Valerie Worth, or "Riding the Train" by Eloise Greenfield • Anchor chart (from previous lesson): <u>Characteristics of Poetry</u> |
| Connection | <p><i>We have been reading poetry and noticing the different characteristics of poetry. Refer to anchor chart: <u>Characteristics of Poetry</u>.</i></p> <p><i>One of the things we noticed is that poems look different than stories.</i></p> |
| Explicit Instruction | <p><i>Today, I am going to show you the tools poets use to help us know how to read their poems. Poets use white space around the poem, line breaks, punctuation, and font to help us know how the poem should sound.</i></p> <p>Place a poem on the overhead.</p> <p><i>The white space around the words gives the poem shape. Some poems are tall and thin and have lots of white space; other poems take up most of the page like a book is written.</i></p> <p><i>The line breaks are the spots where the author breaks the words onto the next line. The poet expects the reader to pause at a line break.</i></p> <p><i>The font of the words helps us know how to say the words. Just like in a book, we stress a word if it is in italics or in bold font. If it is written in large print we say it louder.</i></p> <p><i>Punctuation also helps us know how to read the poem. We pause at commas and periods. When we see a question mark, our voice goes up like we are asking a question. When we see an exclamation point our voice sounds excited or surprised. If there is an ellipsis, your voice trails off.</i></p> <p><i>Watch and listen as I use the white space, line breaks, font, and punctuation to help me read the poem.</i></p> <p><i>Now, let's echo read the poem a second time. Be aware of how the author wrote it to help you make it sound like he/she intended.</i></p> <p>Repeat third time to develop the voice.</p> |
| Active Engagement | <p><i>Here's another poem. Place on overhead or show chart.</i></p> <p><i>Take a few moments and read it to yourself.</i></p> <p><i>Now take turns reading it with your partner. Discuss how it should sound by paying attention to the tools the poet used.</i></p> |

| | |
|-------|--|
| | <i>Now that you have had time to practice, let's read it together as a class. Reread to develop voice.</i> |
| Link | <i>As you write poems during independent writing time, use white space, line breaks, font, and punctuation to create poems that sound as you intended.</i> |
| Share | Have students turn to a partner to share their poems. |

Wallowing

By Ralph Fletcher

we walk on our hands
and laze in shallow surf

like a bunch of sea sloths
or slow motion manatees

no place to go
no hurry to get there

wobbling with the bubbles
foaming with the froth

in the noisy crumble tumble
of the ragamuffin waves

(from Ralph Fletcher's Poetry Matters, pg 32)

Crickets

Valerie Worth

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

(from Awakening the Heart: Exploring Poetry
by Georgia Heard, pg 85)

Foghorns

Langston Hughes

The foghorns moaned
 in the bay last night
 so sad
 so deep
I thought I heard the city
 crying in its sleep.

(from Awakening the Heart: Exploring Poetry
by Georgia Heard, supplemental materials)

Riding on the Train

Eloise Greenfield

I see
fences and fields
barns and bridges
stations and stores
trees
other trains
horses and hills
water tanks
towers
streams
old cars
old men
roofs raindrops crawling backwards on the window
I hear ruggety-ruggety
squeakety- squeakety
rumbled-rumbledy
woonh, WOONH!
Wil-ming-tonnnnn

I feel
my leg jiggling
my bottom bouncing
my shoulders shaking
my head rolling
I'm getting sle

e

e

e

py

(from Honey, I Love by Eloise Greenfield)

Soda

By Emily Ellington (student)

Fiz tickles
my tongue
Coldness
trickles
up
my spine
like the
last drops
trickle into
my mouth

My taste buds

want to
savor
more
of the
sweet
carbonated
liquid

Bubbles

Hop

around like
Mexican jumping beans

My

Certain

drink

is

A dark
brown
Not
crystal clear

Sugar enters
my body
causing me
to bounce
off the walls

I can't get enough
Of the

fizzy
sweet

bubbly

carbonated

liquid
my

body

craves

more

I

can't

resist

the

craving

(from Ralph Fletcher's Poetry Matters, pg 63-65)

Vernon #5

Lesson 6

| | |
|----------------------|--|
| Focus Lesson Topic | Performing Poetry: Using what we know about reading poems to perform them |
| Materials | <ul style="list-style-type: none"> • Unfamiliar poem to model- overhead and copy for each student • Possible examples: "Poetry" and "Squished Squirrel Poem" by Ralph Fletcher |
| Connection | <p><i>We have been learning how to read poems by using the shape, listening for the rhythm, using repetition and the poet's choice of words. We know that poets use these tools to give their poem sound and rhythm.</i></p> |
| Explicit Instruction | <p><i>Today, we are going to use what we know about poetry to perform poetry. Poetry is written to be read aloud, with voice and rhythm to help convey meaning. When we write and read a poem, and use the tools that poets use, we find our voice and the sound of the poem. Let's read and reread a new poem together and figure out how the poet intended it to sound.</i></p> <p>Place unfamiliar poem on overhead and provide a copy to each student.</p> <p><i>I am going to read the poem aloud and you read along in your mind. This is a new poem so we are not sure yet how it will sound. We will find the rhythm and sound by rereading the poem and analyzing the tools the poet used.</i></p> <p><i>Let's reread the first stanza of the poem. After we will analyze the poem to pick up clues of the sound and rhythm. Read aloud the first stanza and point out any repetition, rhythm from alliteration, etc. Invite discussions by asking the students what they notice and hear.</i></p> <p>Reread the first stanza in the way the class has decided.</p> |
| Active Engagement | <p><i>Turn to your partner and practice reading the rest of the poem. Listen for the rhythm and sound.</i></p> <p>Provide times for partners to practice reading the poem at least few times until they develop fluency and voice.</p> <p>Invite partners to share. Listen to variations. Briefly discuss different interpretations. (They are inferences.)</p> <p><i>Now to perform poetry we need to act it out. Think about how you could move to make the poem come alive. When poets read their poetry they use their voice and small movements to perform the poem- to make it come to life.</i></p> <p>For example: <i>Right here we might... (act that part out, move our hands like the _____, touch our heart....)</i> <i>For these lines we can make our voices sound like the person is really saying that...</i></p> <p>Discuss with students small movements and voices we could bring to the poem to make it come alive.</p> |

| | |
|-------|---|
| | Perform the poem together as a class. |
| Link | <p><i>Today during independent writing time, you will work to make your poems come alive. Spend some time reading over the poems you've written. Then select one to improve upon, and practice to perform.</i></p> <p><i>Decide how you will read it and how you will move.</i></p> |
| Share | Have students perform their poems. |

Poetry

by Ralph Fletcher

Poetry is like some
sugar-crazed teenager
who just got a license
but refuses to follow
the rules of the road.

It races out of control
then jams up the traffic by
going reeaaaaal slooooooow.
It turns up the music so loud
you can't sleep at night.
I can't figure out how it Decides
to capitalize certain Words.
Punctuation? Ha! A joke!
Won't use complete sentences.

And why does it refuse to
stay
on
the
line?

The most annoying thing?
Poetry won't shut up.
It embarrasses everyone
by telling the truth.

(from Ralph Fletcher's A Writing Kind of Day , pg 26)

Squished Squirrel Poem

by Ralph Fletcher

I wanted to write about
a squished squirrel
I saw on the road
near my house last week.

You can't write a poem
about a squished squirrel,
my teacher said to me.
I mean, you just can't do it.

Pick a sunrise or an eagle
or a dolphin, he suggested.
Pick something noble
to lift the human spirit.

I tried. I really did. But I kept
coming back to that squirrel.
Did his wife send him out
to fetch food or something?

There was blood and guts
but here's what really got to me:
he had pretty dark eyes
and they glistened still.

You can't write a poem
about a squished squirrel,
my teacher insisted,
but I don't think that's true.

(from Ralph Fletcher's A Writing Kind of Day , pg 23)

Vernon #6

Lesson 8

| | |
|----------------------|---|
| Focus Lesson Topic | What is the poem about? Topic and message (theme) |
| Materials | <ul style="list-style-type: none"> • 2-3 poems to model topic and message (use poems with easily identified topic) • Poems provided: "The Photograph" by Jane Medina (MCAS Poem, Gr. 4 2006), "Pinball" by Ralph Fletcher, and "Reggie" by Eloise Greenfield |
| Connection | We know that poems can be about anything. |
| Explicit Instruction | <p><i>Today we are going to discuss the difference between the topic of the poem and the underlying message.</i></p> <p><i>The topic is the person, place, or thing that the poem is about. Sometimes the poet tells us the topic of the poem in the title. Other times the poet reveals the topic within the poem. The message is the underlying ideas that the author is sharing about the topic.</i></p> <p>Place poem on overhead/chart. <i>I am going to read this poem aloud to you. As you listen, think about the topic of the poem. What is it about? What person, place, or thing is the poet writing about?</i></p> <p>After reading, have students identify the topic of the poem. Discuss how they decided upon that topic. What words in the text helped them come to that conclusion?</p> <p><i>Now I will reread the poem. Think about the message the poet is telling us about the topic. What idea(s) about the topic is the poet sharing?</i></p> <p>Reread the poem and discuss with the students what message about the topic the author is sharing.</p> |
| Active Engagement | <i>I have a second poem for you to read with your partner. Read it a few times to find the sound and develop the meaning. Discuss with your partner the possible topic and message of the poem. Once partners have the opportunity to read and discuss, share ideas as a whole class.</i> |
| Link | <i>Today during independent writing, I want you to write a poem that talks to you. Think carefully about the topic of the poem and the message you want to share about that topic. Be prepared to share.</i> |
| Share | Have students share poems they created with their partner. Have partners identify the topic and the message behind each poem. |

The poem "The Photograph" is about a boy who watches his mother study some photographs. Read to find out what happens to Mamá as she looks at photographs of her family and events of the past. As you read the poem, be sure to use the word bank to help you with the Spanish words and their meanings. Answer the questions that follow.

The Photograph —Jane Medina

Mamá takes down

the large frame
with all of my cousins
my tíos and tías
5 and all of

the babies
the weddings
the birthdays
10 quinceañeras
bailables
bautismos:

Her little squares of México.

Mamá squeezes little pink Mimi
15 between my tío Ricardo
and the picture of her quinceañera.

Mamá was so beautiful then:
small shoulders inside her white dress,
her serious mouth,
20 her dancing eyes.

Mamá looks through
the glass
and the pictures
and the back of the frame
25 —clear through the wall.

She stands as still as her photograph.
Her eyes dance
like they did in her photograph.

She does not know
30 I saw her become
fifteen again.

Word Bank

Mamá — Mama

tío — uncle

tía — aunt

quinceañera — special party for 15-year-old girls

bailables — dances with live music graduations

bautismos — baptisms

Reggie

by Eloise Greenfield

It's summertime
And Reggie doesn't live here anymore
He lives across the street
Spends his time with the round ball
Jump, turn, shoot
Through the hoop
Spends his time with arguments
and sweaty friends
And not with us
He's moved away

Comes here just to eat and sleep
and sometimes pat my head
Then goes back home
To run and dribble and jump and stretch
And stretch
And shoot
Thinks he's Kareem
And not my brother

(from Honey, I Love by Eloise Greenfield)

Pinball

by Ralph Fletcher

Stuck in a pinball game
(a.k.a. middle school),
rolling through halls,
blinked and bonked,
smacked and spun,
whirled and twirled
by rules, teachers,
ideas, assignments.

When the game is over
the machine flashes

10 HIGHEST SCORERS

but you'll never find
my name on that list.

(from Ralph Fletcher's A Writing Kind of Day , pg 15)

Reading Workshop ML Statement Day Four:

Readers look for themes in poems so that they can identify and connect to the author's message.

- Have students copy or paste the mini-lesson statement and the date into the 'ML' portion of their notebooks.
- Complete the class chart below by using examples from the poetry you have read so far in class.
- Read a few of those poems again to the class, asking them to listen carefully for the theme so they can think about the author's message.
- Complete the first example by modeling your own thinking from one of the poems and add your thinking to the class chart.
- Work through the second example by sharing your ideas and calling on some students to share as well.
- Tell students to look for poems that have a strong theme while reading independently today. Have them write themes down on a post-it, thinkmark, or in their reader's notebooks. Challenge them to include their best guess for the author's message. Make sure they know they will be sharing at the end of the workshop today.
- As students work independently today, use the reading workshop conference form to monitor student understanding of today's mini-lesson strategy as you conference with individual students. Be sure to note any concerns you may need to address in future mini-lessons or guided reading groups.
- During the share, have students turn-and-talk about the themes and author's messages they found in poetry today.

chart for mini-lesson

Readers look for themes in poems so that they can identify and connect to the author's message.

| Poem Title: | Theme: | Author's Message |
|-------------|--------|------------------|
| | | |
| | | |
| | | |

Lesson 6: Images – Words Make Pictures

Teaching Point: To learn about imagery and how poems make pictures (in our minds) with words.

Why/Purpose/Connection:

Materials: Copies of the poems “The Eagle” and “Stopping by Woods on a Snowy Evening” and “Summer” by Walter Dean Myers

Model/Demonstration: To motivate students to come to an understanding of imagery without defining the term, read the first line of the poem “The Eagle.” Ask students to close their eyes as you read the line a second time. Ask students what pictures came into their minds as they heard the words. Explain that poets use imagery to help the reader “see pictures” when they hear the words in the poem. Continue to read the poem “The Eagle” aloud. Encourage students to share the “images” created by the poet’s words.

Questions for discussion:

What kinds of words did the poet use to create such vivid pictures of the eagle?

What else does the poet do to help the reader imagine such a strong picture?

You may also want to challenge students to point out other features of this poem such as end rhyme and personification.

Next read the poem “Stopping by Woods on A Snowy Evening” or “Summer” by Walter Dean Myers.

Ask students to again share the pictures that come to minds as they read the words.

Independent/Pair/Group Work: After a short discussion, provide the students with copies of the poems and encourage them to annotate the poems.

They will annotate the poems by circling key words that are important and help to create mind pictures.

Then they will write comments into the margins. Their comments should be about the images that come to mind as they read the words in the poem.

Writing: Students can try to use strong imagery in their own poems. They can write new poems or revise an earlier poem by adding strong, vivid language.

Share/Closure: Students can share their annotations and their original poems.

“The Eagle”

by Alfred, Lord Tennyson

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

~~Lesson 7: Words, Words, Words... The Stuff that Poetry is Made Of~~

Teaching Point: Students will turn their attention to words and will understand how word choice is important to all poems.

Why/Purpose/Connection: As students continue to study poetry they will appreciate how words are critical elements of a poem any why poets consider word choices carefully.

Materials:

<http://www.pbs.org/newshour/extra/poetry/>

A collection of short poems that communicate big thoughts, such as “Winter Poem” by Nikki Giovanni, “The Fog” by Carl Sandburg, “I’m Nobody” by Emily Dickinson

Model/Demonstration:

Motivate the students by asking them to think about different ways to express emotions. Ask students to think of other ways to say:

I hate or love....

Challenge students to restate the words by using other words that amplify the meaning of the words hate or love. This exercise will get students thinking about word choice and its relation to meaning.

I can’t stand, I passionately hate, I despise, etc. or I totally love, I forever love, I deeply love, I adore, etc.

Discuss with students how they considered meaning when thinking of other words to express hate or love. Teacher can also try this exercise by asking students to soften the intensity of the words hate and love.

Share the following statement with students: The poet Samuel Taylor Coleridge said that *poetry is the best words in the best order*. This is a good way for them to think about word choice.

Next share the following poems with the class:

Fog
by Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

Roses
by George Eliot (1819-1880)

You love the roses - so do I. I wish
The sky would rain down roses, as they rain
From off the shaken bush. Why will it not?
Then all the valley would be pink and white
And soft to tread on. They would fall as light
As feathers, smelling sweet; and it would be
Like sleeping and like waking, all at once!

10,000

Ten thousand flowers in spring,
the moon in autumn,
a cool breeze in summer,
snow in winter.

If your mind isn't clouded
by unnecessary things,
this is the best season of your life.

- Wu Men

For the Reader (excerpt) by Steve Toth. Full text available:

http://judithpordon.tripod.com/poetry/anne_bradstreet_author_to_her_book.html

Listen to the poem
as it sings its song
of unbridled love for the reader
Hey there
You with the poem in your eyes
Can't you see
how I miss you?
Every day my heart goes out
into the world searching for you
I mean the real you
& not the descriptions I have
of you in my head

After students have read the poems explain that poets make careful and deliberate choices about the words that he/she will use. To demonstrate how carefully words are chosen review the poem "The Fog" with students. Then ask them to imagine what the poem would be like if Sandburg had used complete sentences such as: "I think that when the fog comes over a city it reminds me of a cat quietly entering a room." Compare this sentence to what Sandburg actually wrote:

The fog comes
on little cat feet.

Encourage students to discuss how the two versions are different and why the Sandburg version, though it uses fewer words, relates a more powerful image. Explain to students that when words are chosen so carefully – the reader can really see and feel what the poet is expressing.

Independent/Pair/Group Investigations:

Distribute copies of the poems used in this lesson to student groups. Students will re-read the poems paying particular attention to word choice. Students can annotate the poems by underlining or circling strong words or phrases.

Writing:

Students will write for 5 minutes. They will write a short paragraph about the weather (rain, snow, sleet, sun, etc.). They can choose a type of weather that they love or hate. After 5 minutes and the paragraphs are complete students will revise the paragraphs using poetic form, taking care to not use complete sentences (unless they are important to

the poem) or unnecessary words. They will make revisions thinking about word choice. They should ask themselves: Does my poem include the best words in the best order?

Share/Closure:

Students can share their understandings of word choice and read their revised poems.

Reflection: Students can write about the importance of word choice in their notebooks.

Assessment:

Teacher reviews students' poems and reflections.

Vernon #9

Lesson 9

| | |
|----------------------|---|
| Focus Lesson Topic | Imagery. Poems elicit sensory images. We can visualize a poem to help us understand it. |
| Materials | <ul style="list-style-type: none"> • Any poem that elicits a sensory image (Nature poems work well) • Poems samples: "To A Butterfly" by William Wordsworth, "Fun" by Eloise Greenfield , or "Lessie" by Eloise Greenfield |
| Connection | <i>We have been reading and writing lots of poetry. We know poems can be about anything. Refer to class chart: <u>What Poets Write About</u>. We also know that strong writers create sensory images to help them understand text.</i> |
| Explicit Instruction | <p><i>Poems are often sensory images about a moment in time or about an observation. Poets select words that evoke sensory images for the reader. Readers create sensory images to help read and understand poetry.</i></p> <p>Show students poem on overhead or chart. <i>I am going to read this poem a few times to find the sound and to begin to unlock the meaning.</i></p> <p>After reading the poem invite ideas as to the topic and meaning of the poem.</p> <p><i>Now I am going to read the poem again, slowly. As I read, create a sensory image in your mind. Use words from the text to visualize what the poet is writing about. I will stop at appropriate spots to share our images. Read first stanza of text and share with students the image you have created in your mind. Repeat with second stanza.</i></p> |
| Active Engagement | <p><i>Now I will read the third stanza. When I am done you will turn and talk to your partner and share the image in your mind.</i></p> <p>Read and then have students share with partner. Once students have had the opportunity to share, ask for volunteers to share with the whole class. Continue to end of poem.</p> |
| Link | <i>Today during independent writing time, see if you can write a poem that evokes a sensory image. It may not be the kind of poem you would ordinarily write. Allow yourself to use words to create a sensory image.</i> |
| Share | Have students share with a partner poems they have written that elicited a strong image. |

FUN

by Eloise Greenfield

The pedal on our school piano squeaks
And one day Miss Allen stopped playing
And we stopped singing
And Mr. Cobb came with the skinny silver
can
And gave it a long, greasy drink
And the next day when we got ready to sing
Miss Allen smiled
 and blinked her eyes
 and plinked the piano
 and pushed the pedal
And the pedal said
 SQUEEEEEEEAK!
And we laughed.
But Miss Allen didn't.

(from Honey, I Love by Eloise Greenfield)

LESSIE

by Eloise Greenfield

When my friend Lessie runs she runs so fast
I can hardly see her feet touch the ground
She runs faster than a leaf flies
She pushes her knees up and down, up and down
She closes her hands and swings her arms
She opens her mouth and tastes the wind
Her coat flies out behind her
When Lessie runs she runs so fast that
Sometimes she falls down
But she gets right up and brushes her knees
And runs again as fast as she can
Past red houses
 and parked cars
 and bicycles
 and sleeping dogs
 and cartwheeling girls
 and wrestling boys
 and Mr. Taylor's record store All
the way to the corner To meet her
mama

(from Honey, I Love by Eloise Greenfield)

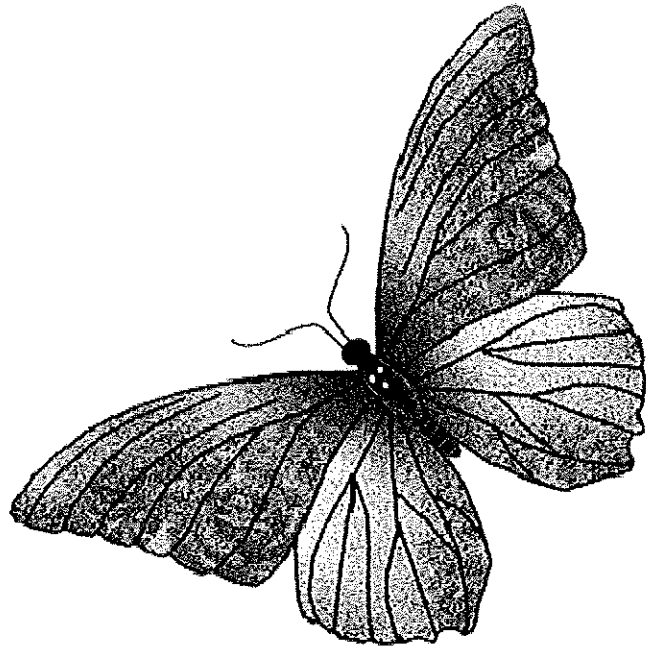
TO A BUTTERFLY

by William Wordsworth, 1802

Written in the orchard, Town-end, Grasmere.

I'VE watched you now a full half-hour;
Self-poised upon that yellow flower
And, little Butterfly! indeed
I know not if you sleep or feed.
How motionless!—not frozen seas
More motionless! and then
What joy awaits you, when the breeze
Hath found you out among the trees,
And calls you forth again!

This plot of orchard-ground is ours; 10
My trees they are, my Sister's flowers;
Here rest your wings when they are weary;
Here lodge as in a sanctuary!
Come often to us, fear no wrong;
Sit near us on the bough!
We'll talk of sunshine and of song,
And summer days, when we were young;
Sweet childish days, that were as long
As twenty days are now.



Visualizing

Strong readers make pictures in their minds to understand the meaning of a poem.

Enchantment -- Joanne Ryder

Draw your mind pictures
in this space below:

On warm summer nights
the porch becomes our living room
where Mama takes her reading
and Dad I play games
in the patch of brightness
the lamp scatters on the floor.
From the darkness, others come –
small round bodies
clinging to the screens
which separate us
from the yard beyond.
Drawn to our light,
the June bugs watch our games
and listen to our talk till bedtime
when Mama darkens the porch
and breaks the spell
that holds them close to us.

After reading and illustrating the poem I think the heart of the poem is:

Vernon #9

Lesson 10

| Focus Lesson Topic | Imagery: Words are the poet's paint. Identifying words that create images to illustrate a poem. | | | | | | |
|----------------------------------|--|----------------------------------|--|-----------------|---|--|---|
| Materials | <ul style="list-style-type: none"> Poem that evokes strong image- nature poems work well Possible Poems: "The First Time" by Ralph Fletcher, "Autumn" by Erin Schlumpf, "Red Walks" by John Mayer, or "Night" by Linnea Mobrand 2 column chart: Words Evoke Strong Images | | | | | | |
| Connection | <i>Yesterday we talked about how poets use create sensory images about a moment in time or about an observation by the words they select.</i> | | | | | | |
| Explicit Instruction | <p><i>Georgia Heard, a famous poet and teacher of poetry says, "Words are a poet's paint." Poets carefully select words that will evoke strong images. They use precise nouns and strong verbs to help the reader develop an image of the poem.</i></p> <p>Show students poem on overhead or chart. <i>I am going to read this poem a few times to find the sound and to begin to unlock the meaning. After reading the poem invite ideas as to the topic and meaning of the poem.</i></p> <p><i>Now I am going to read the poem again, slowly. As I read, listen for words and phrases that the author used that evokes a strong image.</i></p> <p>Read aloud the first few lines or stanza and stop to highlight words that evoke a strong image. Discuss why/how those words help the reader create an image.</p> <p>Record class' ideas on 2 column chart:</p> <table border="1" data-bbox="396 1136 1382 1507"> <thead> <tr> <th colspan="2" data-bbox="396 1136 1382 1171" style="text-align: center;"><u>Words Evoke Strong Images</u></th> </tr> <tr> <th data-bbox="396 1171 889 1247" style="text-align: center;">Words from poem</th> <th data-bbox="889 1171 1382 1247" style="text-align: center;">How this helps the reader create an image</th> </tr> </thead> <tbody> <tr> <td data-bbox="396 1247 889 1507"></td> <td data-bbox="889 1247 1382 1507"> <ul style="list-style-type: none"> Precisely describe something Refer to sound, smell, visual image, feeling Sound of words create sound image Compares subject to something I know </td> </tr> </tbody> </table> <p>Repeat with second stanza. Highlight places where there is a strong image</p> <p><i>If we were going to illustrate this poem or part of this poem we would use these words to help us. Select a few lines of the poem and quickly illustrate the image you see using the words. Under the illustration write the lines from the poem you used to create the image.</i></p> | <u>Words Evoke Strong Images</u> | | Words from poem | How this helps the reader create an image | | <ul style="list-style-type: none"> Precisely describe something Refer to sound, smell, visual image, feeling Sound of words create sound image Compares subject to something I know |
| <u>Words Evoke Strong Images</u> | | | | | | | |
| Words from poem | How this helps the reader create an image | | | | | | |
| | <ul style="list-style-type: none"> Precisely describe something Refer to sound, smell, visual image, feeling Sound of words create sound image Compares subject to something I know | | | | | | |
| Active Engagement | <i>Turn and talk with your partner. Share how you would illustrate the poem and identify the words and lines you would use to help you illustrate your image.</i> | | | | | | |
| Link | <i>Today during independent writing, reread some of the poetry you've written. Can you find an example of words or lines that elicit a strong image? Can you improve upon another poem to create lines that evoke strong imagery?</i> | | | | | | |

| | |
|-------|--|
| | <p><i>Read your poems carefully several times to find the sound and to begin to unlock the images. Now, underline words and lines that evoke a strong image.</i></p> <p><i>On a piece of drawing paper, illustrate the poem or part of the poem. Write the words and lines under your illustration that you used to create your image. Be prepared to share.</i></p> |
| Share | <p>Provide time for students to share their illustrations and the lines from their poems that were used to create the image.</p> |

The First Time

by Ralph Fletcher

On my first trip to the beach
the sea refused to cooperate

It kept curling and whirling
bobbing and weaving
clearing its throat
whenever a wave drew back.

It kept moving and grooving
shucking and jiving
dishing and dancing
razzling and dazzling

wouldn't keep still even
long enough to shake hands.

(from Ralph Fletcher's Poetry Matters , pg 86)

Night

by Linnea Mobernd, age 10

Mist arises as the blazing sun
sinks into the horizon.
The pale white moon
slides silently
into a quickly darkening sky.
This is night,
and it pulls me
into its peaceful
dream land.

(from Painting the Sky by Shelley Tucker, pg 83)

Autumn

by Erin Schlumpf, age 11

Enjoy the leaves
as they descend down your throat.
Sip colors slowly
so you can appreciate the beauty
and taste the last days of light.

(from Painting the Sky by Shelley Tucker, pg 90)

Red Walks

by John Mayer, age 10

Red walks on the moon.
Yellow touches the sky
and then black makes it gloomy.
Orange fights fires.
White swims in blue water.
Purple jumps up and down
watching peach compete
in the Olympics.

(from Painting the Sky by Shelley Tucker, pg 87)

Vernon #9

Lesson 12

| Focus Lesson Topic | Word choice - the poet's paint | | | | | | | | | | | | |
|----------------------|--|--|--------|--|--|--|--|--|--|--|--|--|--|
| Materials | <ul style="list-style-type: none"> • Use examples of student work • Anchor chart: Analyzing Word Choice 3 column chart: Word Choice: Poet's Paint | | | | | | | | | | | | |
| Connection | <p><i>We know poets use different crafting tools to write their poems and give them rhythm and sound. Poets use repetition, alliteration, onomatopoeia, etc. Refer to class anchor chart: <u>Poetic Tools to Create Sound and Rhythm</u></i></p> | | | | | | | | | | | | |
| Explicit Instruction | <p><i>Poets are very picky about the words they select. They listen to how the words sound, how words feel when you say them, the image words create, and how they can surprise the reader. Today we are going to spend some time analyzing the words in a poem. The poet has purposefully selected the words for a reason. They may create a certain sound, paint a vivid image, or evoke an emotion.</i></p> <p><i>I selected a poem for us to read today because I thought the poet made some interesting word choices. As we read we will locate words that stand out in the poem.</i></p> <p><i>Let's chorally read the poem aloud a few times to develop our voice and understanding. Chorally read poem a few times and discuss the meaning. Now let's look deeper into the poem at the word choice. Show students anchor chart: Analyzing Word Choice.</i></p> <p><i>I will reread the first stanza. As I read, underline words that...</i></p> <ul style="list-style-type: none"> • surprise you • are precise and true • add music to the poem • are unusual, strong, or vivid <p><i>After reading the poem, discuss the words the students underlined. Note the effect the word had on the poem (image, sound, image, comparison, etc...)</i></p> <div style="text-align: center; margin: 10px 0;"> <p>Word Choice: Poet's Paint</p> <table border="1" style="margin: auto; border-collapse: collapse; width: 60%;"> <thead> <tr> <th style="padding: 5px;">Word</th> <th style="padding: 5px;">Effect</th> <th style="padding: 5px;">Why the poet may have chosen this word</th> </tr> </thead> <tbody> <tr> <td style="height: 20px;"> </td> <td> </td> <td> </td> </tr> <tr> <td style="height: 20px;"> </td> <td> </td> <td> </td> </tr> <tr> <td style="height: 20px;"> </td> <td> </td> <td> </td> </tr> </tbody> </table> </div> <p><i>Discuss why the poet may have chosen that word. Substitute other words to see if they have the same impact.</i></p> | Word | Effect | Why the poet may have chosen this word | | | | | | | | | |
| Word | Effect | Why the poet may have chosen this word | | | | | | | | | | | |
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| Link | <p><i>During independent writing, continue working on creating poems that use word choice to paint a picture. Make sure to think carefully about the words you choose.</i></p> <p><i>Are they...</i></p> <ul style="list-style-type: none"> • words that surprise? • words that are precise and true? • words that add music to the poem? • words that are unusual, strong, vivid? | | | | | | | | | | | | |

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| | <i>Be prepared to share.</i> |
| Group Wrap Up | Have students to share with a partner some examples of word choice in their poetry that they feel helps the reader paint a picture. Record some of the student's thinking on 3 column chart: <u>Word Choice: Poet's Paint</u> |

Vernon # 10a

Lesson 5a

| Focus Lesson Topic | The sound and rhythm of poetry: repetition | | | | | | | | | |
|---|--|---|--|--|-------------|------------|----------|------------|---------------------------|--|
| Materials | <ul style="list-style-type: none"> • 4 poems on overhead or chart with repetition • Possible examples: "Things" and "By Myself" by Eloise Greenfield, "Seasons Drum" by Shelley Tucker, or "I see Love" by Kathryn Schosboek • " Anchor chart: <u>Poetic Tools to Create Sound and Rhythm</u> | | | | | | | | | |
| Connection | <i>We have been practicing reading poems using white space, line breaks, font, and punctuation as cues to how the poet intends the poem to sound.</i> | | | | | | | | | |
| Explicit Instruction | <p><i>Poems are written to be read aloud. You have to write and read a poem at least a few times to find your voice and the sound of the poem. Poems have a musical quality to them and as you reread a poem and pay attention to how the poet wrote it, you will find your voice and the sound of the poem.</i></p> <p><i>Poets use tools to create rhythm and sound by selecting words with particular sounds.</i></p> <p><i>One tools poets use to create rhythm and sound in their poems is repetition.</i></p> <p>Begin anchor chart:</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th colspan="3" style="text-align: center;">Poetic Tools to Create Sound and Rhythm</th> </tr> <tr> <th style="width: 33%;">Poetic Tool</th> <th style="width: 33%;">Definition</th> <th style="width: 33%;">Examples</th> </tr> </thead> <tbody> <tr> <td>Repetition</td> <td>repeat word, phrase, line</td> <td></td> </tr> </tbody> </table> <p><i>Let's look at the how the poet uses these tools by reading aloud a poem. Listen to how the patterns create a rhythm as I read this poem aloud. It helps my voice know how to read the poem. How it should sound.</i></p> <p>Model reading poem aloud.</p> <p>Spend time discussing how the repetition creates a rhythm in the poem.</p> <p>Have students echo read poem.</p> <p><i>It takes reading a poem at least a few times to find the sound. Now let's read it together using what we have learned about the sound.</i></p> <p>Have class choral read the poem.</p> <p>Add examples of repetition from the poem to the anchor chart.</p> | Poetic Tools to Create Sound and Rhythm | | | Poetic Tool | Definition | Examples | Repetition | repeat word, phrase, line | |
| Poetic Tools to Create Sound and Rhythm | | | | | | | | | | |
| Poetic Tool | Definition | Examples | | | | | | | | |
| Repetition | repeat word, phrase, line | | | | | | | | | |

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| | <table border="1" style="width: 100%; text-align: center;"> <tr> <td colspan="3">Poetic Tools to Create Sound and Rhythm</td> </tr> <tr> <td></td> <td style="text-align: center;">Definition</td> <td style="text-align: center;">Examples</td> </tr> <tr> <td>Repetition</td> <td>repeat word, phrase, line</td> <td>Seasons Drum Things By Myself I See Love</td> </tr> </table> | | | Poetic Tools to Create Sound and Rhythm | | | | Definition | Examples | Repetition | repeat word, phrase, line | Seasons Drum Things By Myself I See Love |
| Poetic Tools to Create Sound and Rhythm | | | | | | | | | | | | |
| | Definition | Examples | | | | | | | | | | |
| Repetition | repeat word, phrase, line | Seasons Drum Things By Myself I See Love | | | | | | | | | | |
| Active Engagement | <p><i>Here is another poem. Read it to yourself a couple times and then take turns reading it with your partner to develop your voice and the sound.</i></p> <p>Now let's chorally read it together.</p> | | | | | | | | | | | |
| Link | <p><i>Today during independent writing time, use repetition to help you find the rhythm in your poetry writing. Be sure to write several poems to find your voice and the sound you want the reader to hear.</i></p> | | | | | | | | | | | |
| Share | <p>Have students share with a partner.</p> | | | | | | | | | | | |

Things

by Eloise Greenfield

Went to the corner
Walked in the store
Bought me some candy
Ain't got it no more
Ain't got it no more

Went to the beach
Played on the shore
Built me a sandhouse
Ain't got it no more
Ain't got it no more

Went to the Kitchen
Lay down on the floor
Made me a poem
Still got it
Still got it

(from Honey, I Love by Eloise Greenfield)

By Myself

by Eloise Greenfield

When I'm by myself
And I close my eyes
I'm a twin
I'm a dimple in a chin
I'm a room full of toys
I'm a squeaky noise
I'm a gospel song
I'm a gong
I'm a leaf turning red
I'm a loaf of brown bread
I'm a whatever I want to be
An anything I care to be
And when I open my eyes
What I care to be
Is me

(from Honey, I Love by Eloise Greenfield)

Seasons Drum

by Shelley Tucker

Listen to the sound
drum
drum
drum
beating a temp
for thunder
for rain
for hot days
Sun drums down
on your head
keeping rhythms
of the seasons.

(from Painting the Sky by Shelley Tucker, pg 91)

I See Love

by Kathryn Schosboek, age 10

In my mother's wishes.
In my father's dreams,
In my brother's hands.
And in my sister's need,
I see love.
I see love.

Where waves may sometimes hit the rocks
Where things at times are bound in locks,
We are still together
And I see love.

(from Painting the Sky by Shelley Tucker, pg 97)

Vernon #10b

~~Lesson 5b~~

| Focus Lesson Topic | The sound and rhythm of poetry: alliteration | | | | | | | | | | | | | | | | |
|----------------------|--|---|-------------|------------|---------|------------|---------------------------|---|--------------|-------------------------------|--|-------------|------------|---------|------------|---------------------------|---|
| Materials | <ul style="list-style-type: none"> Poems on overhead or chart with alliteration. Possible examples: "Things" by Eloise Greenfield From lesson 5a, "Caring Carrots" by Nancy Waldman, "When the Rosebuds Revolt" by Ralph Fletcher, "Wintery Words" by Kathryn Shosboek, or "Masterly Mug" by Craig Terry Anchor chart: Poetic Tools to Create Sound and Rhythm | | | | | | | | | | | | | | | | |
| Connection | <p><i>Yesterday, we began looking at the tools poets use to create sound and rhythm. Refer to anchor chart: <u>Poetic Tools to Create Sound and Rhythm</u></i></p> <p><i>Let's reread the poem "Things" to warm up our voices.</i></p> | | | | | | | | | | | | | | | | |
| Explicit Instruction | <p><i>Today we are going to study another tool poets use to create sound and rhythm called alliteration.</i></p> <p>Add alliteration to the anchor chart:</p> <p style="text-align: center;"><u>Poetic Tools to Create Sound and Rhythm</u></p> <table border="1" data-bbox="386 850 1339 1113"> <thead> <tr> <th>Poetic Tool</th> <th>Definition</th> <th>Example</th> </tr> </thead> <tbody> <tr> <td>Repetition</td> <td>repeat word, phrase, line</td> <td><i>Seasons Drum Things By Myself I See Love</i></td> </tr> <tr> <td>Alliteration</td> <td>repetition of consonant sound</td> <td></td> </tr> </tbody> </table> <p><i>Alliteration is the repetition of an initial consonant sound like the /m/ in musical and magic. Add alliteration to the anchor chart.</i></p> <p><i>The poem uses alliteration to give it sound.</i></p> <p><i>Let's read some poems and look for examples of alliteration. Discuss the sound certain letters have. The hard /g/ sound gives a sharp beat. The swish of the /sh/ sound is more of a sliding sound.</i></p> <p>Add examples of alliteration from poems to anchor chart</p> <p style="text-align: center;"><u>Poetic Tools to Create Sound and Rhythm</u></p> <table border="1" data-bbox="386 1554 1372 1757"> <thead> <tr> <th>Poetic Tool</th> <th>Definition</th> <th>Example</th> </tr> </thead> <tbody> <tr> <td>Repetition</td> <td>repeat word, phrase, line</td> <td><i>Seasons Drum Things By Myself I See Love</i></td> </tr> </tbody> </table> | | Poetic Tool | Definition | Example | Repetition | repeat word, phrase, line | <i>Seasons Drum Things By Myself I See Love</i> | Alliteration | repetition of consonant sound | | Poetic Tool | Definition | Example | Repetition | repeat word, phrase, line | <i>Seasons Drum Things By Myself I See Love</i> |
| Poetic Tool | Definition | Example | | | | | | | | | | | | | | | |
| Repetition | repeat word, phrase, line | <i>Seasons Drum Things By Myself I See Love</i> | | | | | | | | | | | | | | | |
| Alliteration | repetition of consonant sound | | | | | | | | | | | | | | | | |
| Poetic Tool | Definition | Example | | | | | | | | | | | | | | | |
| Repetition | repeat word, phrase, line | <i>Seasons Drum Things By Myself I See Love</i> | | | | | | | | | | | | | | | |

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| | Alliteration | repetition of consonant sound | *manipulation, masterfully. molded, mugs *carousing clover, dancing dandelion * add other examples | |
| Active Engagement | <p><i>Here is another poem. Read it to yourself a couple times and then take turns reading it with your partner to find your voice and the sound. Now let's chorally (or echo) read it together.</i></p> <p><i>What poetic tools in the poem help you decide how to read it?</i></p> | | | |
| Link | <p><i>Today during independent writing time, use what you know about how a poem is written and the tools a poet uses to give the poem its sound. If you create a poem with alliteration bring it to share.</i></p> | | | |
| Share | <p>Have students share examples of alliteration in poems they have written with a partner.</p> | | | |

When the Rosebuds Revolt

by Ralph Fletcher

The rosebuds were fed up.
They were sick sick sick
of being symbols for love.

One night they revolted,
crept out of the flower shops,
jumped out of windows
and touched the dirt!

They spent that night
drinking real air,
carousing with clover,
boogying with bluebells,
dancing with dandelions,
and in this way they
rediscovered their
roots.

(from Ralph Fletcher's Poetry Matters ,pg 34-35)

Winter Words

by Kathryn Shosboek, age 10

A sound whispers softly in my ear as snow falls
It is not the summer sun
nor is it the wind
It says, "As I make a drop of snow
and as I wonder
I think of the first snow
I know I loved it."
It is the sound of winter words

(from Painting the Sky by Shelley Tucker, pg 115)

Masterly Mug

by Craig Terry, age 9

With the manipulation of masterfully molded mud
I molded my mother's mug,
Then I glazed it to a glittering green
And when I came back I wanted to scream.
My masterly molded mug and been
Mugged by another's mug.

(from Painting the Sky by Shelley Tucker, pg 113)

Caring Carrots

by Nancy Waldman

Caring carrots asked limp lettuce,
"Are you okay?"
Greeting grapefruits say
"Good morning." to muffins
Hiking hyacinths sing in unison
as they march along.
Laughing lilies' sense of humor is contagious.

(from Painting the Sky by Shelley Tucker, pg 118)

~~Lesson 5c~~

| Focus Lesson Topic | The sound and rhythm of poetry: onomatopoeia | | | | | | | | | | | | |
|----------------------|--|---|------------|----------|------------|---------------------------|---|--------------|-------------------------------|---|--------------|---|--|
| Materials | <ul style="list-style-type: none"> • Poems with onomatopoeia • Possible examples: "Ice Cream Shop" by Jana Krinsky, "Cat" by Sarah Moorman, "At Grandma's House" by Ralph Fletcher, or "Winter" by Margaret Hillert • Anchor Chart: Poetic Tools to Create Sound and Rhythm • Anchor Chart: Onomatopoeia | | | | | | | | | | | | |
| Connection | We know that poets use poetic tools to give their poems rhythm and sound. Refer to anchor chart to review tools the class studied. | | | | | | | | | | | | |
| Explicit Instruction | <p><i>Today we are going to learn about a tool called onomatopoeia. Onomatopoeia are words that sound like what they mean.</i></p> <p><i>Listen to these words: bang, swish, roar....</i></p> <ul style="list-style-type: none"> • <i>The word "bang" sounds like the sound something makes when it is banged.</i> • <i>The word "swish" sounds like the sound something makes when it goes swish like a fish in the water.</i> • <i>The word "roar" sound like the sound a lion actually makes.</i> <p>Add this tool to the class anchor chart:</p> <p style="text-align: center;"><u>Poetic Tools to Create Sound and Rhythm</u></p> <table border="1" data-bbox="402 1087 1386 1514"> <thead> <tr> <th>Poetic Tool</th> <th>Definition</th> <th>Examples</th> </tr> </thead> <tbody> <tr> <td>Repetition</td> <td>repeat word, phrase, line</td> <td><i>Seasons Drum</i> <i>Things By Myself</i> <i>I See Love</i></td> </tr> <tr> <td>Alliteration</td> <td>repetition of consonant sound</td> <td>*manipulation, masterfully. molded, mugs *carousing clover, dancing dandelion</td> </tr> <tr> <td>Onomatopoeia</td> <td>a word that sounds like the meaning of the word</td> <td></td> </tr> </tbody> </table> <p><i>Turn and talk to your partner for a few moments. Try to think of more words that sound like what they mean.</i></p> <p>Invite students to share their words. Record their ideas on a chart: Onomatopoeia</p> <p><i>Listen to this poem as I read aloud. It is a poem that uses onomatopoeia.</i></p> <p><i>What are the sounds that you hear?</i></p> <p>Engage students in a discussion of how the poet used onomatopoeia to describe.</p> | Poetic Tool | Definition | Examples | Repetition | repeat word, phrase, line | <i>Seasons Drum</i> <i>Things By Myself</i> <i>I See Love</i> | Alliteration | repetition of consonant sound | *manipulation, masterfully. molded, mugs *carousing clover, dancing dandelion | Onomatopoeia | a word that sounds like the meaning of the word | |
| Poetic Tool | Definition | Examples | | | | | | | | | | | |
| Repetition | repeat word, phrase, line | <i>Seasons Drum</i> <i>Things By Myself</i> <i>I See Love</i> | | | | | | | | | | | |
| Alliteration | repetition of consonant sound | *manipulation, masterfully. molded, mugs *carousing clover, dancing dandelion | | | | | | | | | | | |
| Onomatopoeia | a word that sounds like the meaning of the word | | | | | | | | | | | | |

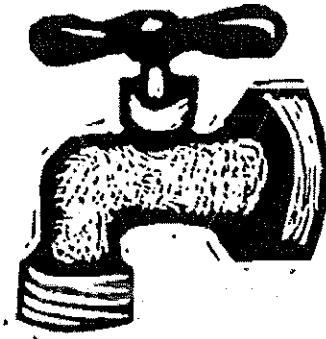
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| Active Engagement | <p><i>Let's reread poems at least a few times to find our voice and the sound of the poem. Try to read the onomatopoeias like they really sound.</i></p> <p>Add a few examples of onomatopoeia from the poems to the class anchor chart: <u>Poetic Tools to Create Sound and Rhythm</u></p> |
| Link | <p><i>Today during independent writing time, use what you know about how the poem is written and the tools a poet uses to give a poem its sound and rhythm.</i></p> <p><i>If you create a poem with onomatopoeia bring it to share.</i></p> |
| Share | <p>Have students share examples in their poems where they use onomatopoeia with a partner.</p> |

At Grandma's House

by Ralph Fletcher

In that ancient bathtub
The drip, drop,
Dripping, dropping,
Drip-drip-dripping,
Dinking, plinking,
Never-stopping,
Tor-tor-torturing,
Of that faucet
Assassinated
Any chance I had to
Sleep!

(from Ralph Fletcher's Poetry Matters , pg 85)



drip www.fotosearch.com

Winter

by Margaret Hillert

Scrunch, scrunch, scrunch.
Crunch, crunch, crunch.
Frozen snow and brittle ice
Make a winter sound that's nice
Underneath my stamping feet
And the cars along the street.
Scrunch, scrunch, scrunch.
Crunch, crunch, crunch.

Cat

by Sarah Moorman, age 10

This cat does not just meow.
It squeaks and rustles
and I really wonder how
it manages to splash, crunch
and make a whole bunch
of ding donging and squeaking.
When all the bird can do is yackety yak.
This cat is definitely no ordinary cat.

(from Painting the Sky by Shelley Tucker, pg 119)

Ice Cream Shop

by Jana Krinsky, age 10

Fizz, fizz is the noise
in the ice cream shop
of root beer splashing into vanilla.
Crack is the sound of the crystal clear clink
of the cherries bouncing on the sides of a
glass.
Slurp, slush are the noises of the boy
who swirls on the stool.
Beep, honk are the sounds of New York
outside the ice cream shop.

(from Painting the Sky by Shelley Tucker, pg 121)

Vernon #11a

Lesson 7a

| | |
|----------------------|--|
| Focus Lesson Topic | Connecting to poems: Poems on Desks (ongoing, students may collect poems throughout the unit) |
| Materials | <ul style="list-style-type: none"> • Possible poem : “Reggie” by Eloise Greenfield or “Great Grampa” by Andrea Metcalf • Choose a second poem you personally connect to (on overhead) • Large index cards or card stock for students to copy personal poems and display on desks |
| Connection | <i>We know that authors write poems about everything. We have created poems to place around the school in our Living Poetry Anthology in order to share our poetry with everyone in the school community.</i> |
| Explicit Instruction | <p><i>Writers find poems that talk to their hearts or connect to their lives.</i></p> <p>Share the poem “Reggie” by Eloise Greenfield. <i>Let’s read the poem a few times to develop our voice and meaning of the poem.</i> Echo read or choral read with class. Discuss with students meaning of poem.</p> <p>Share a poem you connect to (or “Great Grandpa” by Andrea Metcalf). Perhaps it is a poem that evokes a memory or talks about a passion.</p> |
| Active Engagement | <p><i>Think about all the poems you have written during this unit of study and over the year or your lives. Is there a poem that you really enjoy? Is there a poem that reminds you of something? Is there a poem that you connect to?</i></p> <p><i>Turn and share your poem with a partner.</i></p> <p>Listen in to hear if students have ever thought of a poem in this way.</p> |
| Link | <i>Today during independent writing time, your job is to write a poem that speaks to you. Maybe it connects to your life or talks to your heart. Maybe it describes you, someone you know, or the way you feel.</i> |
| Share | <p><i>Today instead of sharing aloud, you will write your poem on a large index card (paper) and prop it up on your desk. When you are done you may illustrate your poem.</i></p> <p>* Later (next day) have students read poems aloud and share why they connected with that poem.</p> |

Reggie

Eloise Greenfield

It's summertime
And Reggie doesn't live here anymore
He lives across the street
Spends his time with the round ball
Jump, turn, shoot
Through the hoop
Spends his time with arguments
and sweaty friends
And not with us
He's moved away

Comes here just to eat and sleep
and sometimes pat my head
Then goes back home
To run and dribble and jump and stretch
And stretch
And shoot
Thinks he's Kareem
And not my brother

(from Honey, I Love by Eloise Greenfield)

Great Grandpa

By Andrea Metcalf, grade 5

Part of life shattered
like a fallen icicle.
My grandpa died.
An unfamiliar pain came over me
like a bowling ball hitting ten pins.
I cried for days,
but my heart still has love,
happiness,
and a smell I'll never forget,
cinnamon.
I'll remember his soft hands,
cheeks,
and hair as white as cotton.
Grandpa, why did you
have to die?
I loved you then:
I'll love you always.

(from Awakening the Heart: Exploring Poetry
by Georgia Heard, pg 123)

Vernon # 11b

Lesson 7b

| | |
|----------------------|---|
| Focus Lesson Topic | Connecting to poems: Personal Anthology |
| Materials | Poem provided: "Surprise" by Beverly McLoughland |
| Connection | <i>We know that authors write poems about everything. They often write poems about observations.</i> |
| Explicit Instruction | <p><i>Poetry also speaks to you. Readers find poems that speak to them as if the author knows their inner thoughts, secrets, lives. The poet Charles Simic has said "A poem is someone else's snapshot in which you see yourself." Poets write about people, their feelings, their fears, their wonders, their lives.</i></p> <p><i>I am going to read aloud a poem by Beverly McLoughland entitled, "Surprise." I will read it a few times (join in when you are ready) to unlock the sound and the meaning.</i></p> <p>Read the poem aloud and discuss with the students the message the author is sharing. (A poem about finding yourself in a poem.)</p> |
| Active Engagement | <p>Place a copy of your own selected poem on the overhead. <i>I am going to read a poem to you that I wrote and would like to use to begin my own Personal Poetry Anthology. Listen to my poem and think what you know about me as your teacher. I will read the poem two times and then have you turn to your partner and discuss how this poem connects to me.</i></p> <p>Have students share thinking about how this poem connects to them.</p> <p>Model writing the actual reason you selected the poem to place in your Personal Poetry Anthology.</p> |
| Link | <p><i>As you are writing today think about all of the tools you have learned. Think about the poems you have written and the poems you still have in your head, but have not written yet. Which ones would you like to include in your very own personal poetry anthology? Remember, a poetry anthology is a collection of text. A Personal Poetry anthology is a collection of poems that connects to you personally. Think about yourself as a person.</i></p> <ul style="list-style-type: none"> • <i>What is your personality like? Are you shy, outgoing, competitive, friendly?</i> • <i>What is your life like? What do you do? Who do you see? Who is in your family? What are your friends like?</i> • <i>What are your passions? What do you live to do?</i> • <i>What do you dislike? What do you avoid?</i> <p><i>Be prepared to share.</i></p> |
| Share | <p>Options:</p> <ul style="list-style-type: none"> • Have students read around the circle and share their selected poems and reasons for selecting them. • Have students share in small groups. • Have students share with a partner. |

Surprise

by Beverly McLoughland

The biggest
Surprise
On the library shelf
Is when you suddenly
Find yourself
Inside a book –

You wonder how
The author knew.

(from Awakening the Heart: Exploring Poetry
by Georgia Heard, supplemental materials)

Vernon # 12a

Lesson 11a

| | |
|----------------------|---|
| Focus Lesson Topic | Figurative Language: Metaphors and Similes |
| Materials | <ul style="list-style-type: none"> • 2-3 poems that use a central metaphor • Poems provided: "The Moon is the North Wind's Cookie" by Vachel Lindsay, "The Night is a Big Black Cat" by G. Orr Clark, or "Dandelion" by Hilda Conkling • And several other possible examples • 3-column anchor chart: Figurative Language: Comparisons with Metaphors & Similes |
| Connection | <i>We know that poets use poetic tools to create sound and rhythm in their poems. Refer to class anchor chart: Poetic Tools to Create Sound and Rhythm</i> |
| Explicit Instruction | <p><i>Poets also use tools to compare and describe things. Figurative language is one tool that poets use quite frequently. Figurative language goes beyond the literal meaning of words and describes something in a way that is imaginative and surprising.</i></p> <p><i>Metaphors and similes are types of figurative language that compare two things, showing how even though they may appear to be quite different, they are actually alike in some ways. Metaphors state that something is something else. (He is a clown. She is a delicate flower.) Similes make a comparison using the words "like or as." (He acts like a clown. She is as beautiful as a rose.)</i></p> <p><i>Poets often use metaphors and similes to describe the moon. Read the poem: "The Moon is the North Wind's Cookie" by Vachel Lindsay aloud to the class. Explain that the poet is comparing the moon to a cookie. Discuss with the class the similarities between the moon and a cookie. (Round, changes shape over time with each bite, when a bite is taken it can look like a crescent.) Explain that the comparison between the moon and the cookie is a metaphor. <i>The poet is saying the moon is a cookie. (If the poet said, "The moon is like a cookie." That would be a simile: like = similar to.)</i></i></p> <p><i>I am going to read the second stanza aloud. Listen for the metaphor. Turn and talk to your partner. What is the metaphor? What is the poet comparing? Why did the poet compare these two things?</i></p> <p>Discuss the comparison as a class. Remind students that a metaphor or simile compares two things that are alike in some ways but actually quite different. This unusual comparison helps the poet describe things in new ways. Record ideas on anchor chart: Figurative Language: Comparisons with Metaphors & Similes</p> <p>Repeat with additional poems.</p> |
| Link | During independent writing today as you are writing poetry, try to make comparisons in your writing (metaphors or similes). Remember poets make comparisons to describe things in new ways. Be ready to share. |
| Share | Have students share metaphors or similes they wrote during independent writing with a partner. Record some on class chart. |

Figurative Language: Comparisons with Metaphors & Similes

| Poem | Things Poet is Comparing | Comparison What the poet says | How this helps me think about and understand the |
|--|-------------------------------|---|--|
| <i>The Moon is the North Wind's Cookie</i> | <i>Moon & Cookie</i> | <i>gets smaller and smaller till just a rim = crescent till nothing left = new moon</i> | <i>visualize the moon getting smaller</i> |
| | <i>South Wind & Baker</i> | <i>kneads clouds = bread dough</i> | <i>visualize white clouds</i> |
| <i>The Night is a Big Black Cat</i> | <i>Night & Black Cat</i> | <i>night is a big black cat</i> | <i>visualize darkness quietly moving in</i> |
| | <i>moon & cat's eye</i> | <i>moon is her topaz eye</i> | <i>visualize bright eye in darkness</i> |
| | <i>stars & mice</i> | <i>the stars are her mice she hunts at night</i> | <i>stars come out at night; mice come out at night</i> |
| | <i>sky and field</i> | <i>the field of the sultry sky</i> | <i>visualize sky</i> |
| | | | |
| | | | |
| | | | |

Dandelion

by Hilda Conkling

O LITTLE soldier with the golden helmet,
What are you guarding on my lawn?
You with your green gun
And your yellow beard,
Why do you stand so stiff?
There is only the grass to fight!

The Moon's the North Wind's Cookie

by Vachel Lindsay

The Moon's the North Wind's cookie.
He bites it, day by day,
Until there's but a rim of scraps
That crumble all away.

The South Wind is a baker.
He kneads clouds in his den,
And bakes a crisp new moon that . . . greedy
North . . . Wind . . . eats . . . again!

The Night is a Big Black Cat

By G. Orr Clark

The Night is a big black cat
The moon is her topaz eye,
The stars are the mice she hunts at night,
In the field of the sultry sky.

Cucumber Mountain

by Nina Munk, age 13

Cucumber Mountain, a rocky journey
cold, wet and slimy.
I'm finally there.
One crunch and it's gone.

Blueberry earth
bright and juicy,
blue and full of life,
the only one I have.

(from Painting the Sky by Shelley Tucker, pg 47)

Earth

by Ryan Mackle, age 11

The earth is a chessboard
square and competitive.
Why do people
who live in a round world
take sides?

The blue marbled earth
carpeted with oceans and land
has only one disease,
conflict.

(from Painting the Sky by Shelley Tucker, pg 56)

A Boy

by Ariel Diaz Stamm, age 12

A boy is not a punching bag
physically or emotionally

A boy is not a baby
to be given presents
to make you feel better
and then turned away
and you say, "Go to your room
The adults need to talk in private."

A boy is not a work horse trying to do
everything he can
to please you,
a then being told,
"I'm busy.
I don't have time for a hug."

A boy is just a boy
trying to be a boy
within the restraints
of an adult world

(from Painting the Sky by Shelley Tucker, pg 60)

Mad as Lava

by Dottie Miller

Mad as Lava.
Mad as alligators
as rip tides
as tornadoes
thorns
spiders
traps
Mad as mud.

(from Painting the Sky by Shelley Tucker, pg 79)

Animal Feelings

by Mary Paquette, age 10

Happy as a kitten.
Mad as a tiger.
Disappointed as a snow leopard.
Scared as a cat in a pound.
Kind as a jaguar.
Sad as a panther.
Strong as a mountain lion.
Honest as a bobcat.

(from Painting the Sky by Shelley Tucker, pg 79)

Leaves

by Lilly Karges, age 8

Leaves swirl like Ss
in the wind,
and they cover houses
with sound and color.
Leaves explode through the air
like exclamation marks,
as children try to catch them.
At night, leaves flow through
trees, and they ride on cars.
They catch the wind,
but later die down
and make piles.
When you listen
to the branches rattle,
you really are hearing
the whisper of the leaves.

(from Painting the Sky by Shelley Tucker, pg 82)

Lesson 11b

| | |
|----------------------|--|
| Focus Lesson Topic | Figurative Language: Drawing metaphors and similes to illustrate understanding |
| Materials | <ul style="list-style-type: none"> • 2-3 poems that use a central metaphor • white drawing paper and markers or colored pencils • Use poems from lesson 11a |
| Connection | <p><i>We have been discussing figurative language. Figurative language is the way poets use words to compare or describe things, and to encourage readers to experience things in a new and surprising way. Metaphors and similes are types of comparisons in which the poet compares two very different things. Refer to anchor chart: <u>Figurative Language: Comparisons with Metaphors & Similes</u></i></p> |
| Explicit Instruction | <p><i>Today we are going to continue thinking about the metaphors and similes poets use by illustrating them. We will create an image of the two things the poet is comparing to develop our understanding. What is the connection between the two? Why is the poet linking them?</i></p> <p><i>Place copy of poem on overhead. Let's read through the poem a few times to develop our voice and understanding of what the poem is about. Read the poem aloud a few times. Discuss with the students the comparison the poet is making.</i></p> <p><i>If we were going to illustrate this metaphor we could draw _____ on one side and a _____ on the other side to compare the similarities.</i></p> <p>OR</p> <p><i>I could draw a _____ with the characteristics of (A boy with exaggerated characteristics of a work horse...from "The Boy".)</i></p> |
| Active Engagement | <p><i>Read a second poem with your partner. Discuss the figurative language and what the poet is comparing. What would you draw to illustrate the comparison? Listen in to partners. Prompt students to identify what is being compared. How would they illustrate the metaphor or simile?</i></p> |
| Link | <p>Today during independent writing, you will write and illustrate a metaphor or simile from your writing.</p> |
| Share | <p>Have students share their simile or metaphor with a partner.</p> |

Lesson 11e

| | |
|----------------------|--|
| Focus Lesson Topic | Figurative Language: "This equals that equations" Figuring out difficult metaphors |
| Materials | <ul style="list-style-type: none"> • 2-3 poems with metaphors that are difficult for students to understand • overhead and copies for each student • Poems provided: "Bike Ride" by Lillian Moore or "Listening to Gown Ups Quarrelling" by Ruth Whitman |
| Connection | <i>We know that poets use figurative language (metaphors and similes) to compare things and to make us think of things in different ways.</i> |
| Explicit Instruction | <p><i>Sometimes poems are difficult to understand because the metaphors the poet is using are difficult to understand. If the comparison the poet is making is unfamiliar or we do not have the background knowledge or the experience of what the poet is describing, it will be difficult to understand. We know that readers make connections. In order to make a connection you need to have the background knowledge. If you lack the background knowledge used in the metaphor, you cannot make the connection.</i></p> <p><i>Sometimes a poet uses many metaphors in a poem; this makes it difficult to understand. A strategy we can use to analyze difficult metaphors is a "this - that equation". Here is poem called, "Bike Ride " by Lillian Moore. The poet uses a series of metaphors to describe the bike ride.</i></p> <p><i>I will first read the poem aloud a couple times to help us begin to become familiar with it.</i></p> <p><i>Now watch how I use the "this - that equation " to help me ponder the metaphor and unlock the image. Read first stanza aloud and think aloud how you infer possibilities of the metaphor with the "this = that equation".</i></p> <p>Ex: "Bike Ride" by Lillian Moore</p> <p><u>Bike Ride</u> Look at us!</p> <p>We ride a road the sun has paved with shadows.</p> <div style="border: 1px solid black; border-radius: 15px; padding: 10px; width: fit-content; margin-left: auto; margin-right: auto;"> <p>sun = paving machine shadows = pavement</p> </div> |
| Active Engagement | <p><i>Now let's read the second stanza and listen for metaphors the poet is using to describe the image. Read aloud second stanza and guide the students to find the metaphors. Discuss the image it creates.</i></p> <p>We glide on leaf lace across tree spires over shadowy ropes of loopy wires.</p> <div style="border: 1px solid black; border-radius: 15px; padding: 10px; width: fit-content; margin-left: auto; margin-right: auto;"> <p>leaf lace = shadows of leaves tree spires = shadows of tree tops shadowy ropes = shadows of wires</p> </div> |

| | |
|-------|--|
| | <p>Read aloud third stanza. Have students turn and talk and discuss metaphor with partner. Discuss the image it creates.</p> <p>We roll through a shade tunnel into light.</p> <div data-bbox="873 354 1333 506" style="border: 1px solid black; padding: 5px; display: inline-block;"> shade tunnel = tree tops connecting overhead </div> <p>Review how the class stopped to unlock each metaphor and how that helped them develop a stronger sensory image of the poem and their understanding of the poem. If time allows try the same method with a second poem</p> |
| Link | <p><i>Today, you are going to spend some time working to create some difficult metaphors. As you are writing, underline the metaphors that someone could use the "this - that equation" to understand. In the white space create a "this-that equation of one of your metaphors to demonstrate how to unlock its meaning.</i></p> |
| Share | <p>Have the students share the metaphors they created with partners. Record their ideas on chart paper using "this = that equation". Review how poets expect readers to ponder their words to unlock the image and message of the poem.</p> |

Listening to Grownups Quarreling

By Ruth Whitman

standing in the hall against the
wall with my little brother, blown
like leaves against the wall by their
voices, my head like a pingpong ball
between the paddles of their anger:

I knew what it meant
to tremble like a leaf.
Cold with their wrath, I heard
the claws of rain
pounce. Floods
poured through the city,
skies clapped over me,
and I was shaken, shaken
like a mouse
between their jaws.

Bike Ride

by Lillian Moore

Look at us!
We ride a
road
the sun has paved with
shadows

We glide
on leaf lace
across the tree spires
over
shadows ropes
of loopy wires.

We roll
through a shade tunnel
into the light

Reading Workshop ML Statement Day Fifteen:

Readers identify the use of idioms in poems so that they can understand why the author chose those specific words or phrases.

- Have students copy or paste the mini-lesson statement and the date into the 'ML' portion of their notebooks.
- Read the book, Raining Cats and Dogs: A Collection of Irresistible Idioms and Illustrations to Tickle the Funny Bones of Young People ahead of time to the class.
- During the mini-lesson, reread some of your favorite idioms from the book.
- Ask students what they think each idiom means.
- Add your class discussions to the chart.
- During reading today, ask them to try and find examples of idioms in the poetry they are reading.
- Pass out post-it notes, thinkmarks, or note cards. (or use the reader's notebooks)
 - Ask students to write any idioms they find in reading today. Tell them to be ready to share at the end of the workshop today.
- As students work independently today, use the reading workshop conference form to monitor student understanding of today's mini-lesson strategy as you conference with individual students. Be sure to note any concerns you may need to address in future mini-lessons or guided reading groups.
- Ask students to share any idioms they have found at the end of reading today.
- You may want to make a list of favorite idioms with the class for fun.

charts for mini-lesson

| | | |
|---|-------|---------|
| Readers identify the use of idioms in poems so that they can understand why the author chose those specific words or phrases. | | |
| | Idiom | Meaning |
| <u>Raining Cats and Dogs: A Collection of Irresistible Idioms and Illustrations to Tickle the Funny Bones of Young People</u> | | |

Vernon #14

Lesson 11d

| | |
|----------------------|--|
| Focus Lesson Topic | Figurative Language: Personification |
| Materials | <ul style="list-style-type: none"> • Overhead of poem to model and copies for each student • Poems provided: "Dinner" by Terry Garrison, "Dandelion" by Hilda Conkling, "Nose" by John Saxon, "My Friends" by Nicholas Quint |
| Connection | <i>We have been studying two types of figurative language called metaphors and similes. Poets use metaphors and similes to describe things and to encourage readers to experience things in surprising ways.</i> |
| Explicit Instruction | <p><i>Personification is another type of figurative language in which poets give human emotions and characteristics to objects, animals, and ideas. The poet describes something as if it were human. The poet is comparing something to a human.</i></p> <p><i>I have a poem in which the poet uses personification to describe something as if it were human. The poet uses personification to compare the subject of the poem to a human. Let's read the poem a few times to develop our voice and understanding. I will read aloud and you read in your mind. Read along when you are ready.</i></p> <p>After reading the poem, model how the poet used personification.</p> <ul style="list-style-type: none"> • The topic of the poem is _____. The poet is describing the topic as if it were human. • Find a specific line that shows personification. Think aloud how personification helps you to understand, envision the poem? |
| Active Engagement | <p><i>Turn and practice reading this second poem with your partner. Reread it a few times to develop your voice and understanding. Think about what the poet is describing and how he/she is comparing it to a human.</i></p> <ul style="list-style-type: none"> • What is the poet describing? • How does the poet give the subject human characteristics? • Find a specific line that shows personification. How does this technique help us understand, envision the poem? |
| Link | <i>While you are writing and enjoying your poetry today, see if you can create a poem using personification. How does it help the reader understand, envision your poem?</i> |
| Share | Have students share their examples of personification with a partner. |

Dandelion

by Hilda Conkling

O LITTLE soldier with the golden helmet,
What are you guarding on my lawn?
You with your green gun
And your yellow beard,
Why do you stand so stiff?
There is only the grass to fight!

Nose

by John Saxon, age 8

I am a nose.
I live on a head.
I wear nothing.
My job is to smell
and my hobby is sneezing.
My friends are the other noses.
On vacation, I go to Nose York.
I feel nosy.

(from Painting the Sky by Shelley Tucker, pg 24)

Dinner

By Terry Garrison

Knife was the first to speak.
He was known mostly for his sharp cutting remarks.

Chairs sat down underneath the table.
Napkins folded themselves into their laps

Teapot, unable to stand the tension, began to boil.

Cups held one hand on her hip
Knowing she could hold her own

Fork and spoon huddled off the side next to plate.
They know plate could handle whatever was dished out.

(from Painting the Sky by Shelley Tucker, pg 21)

My friends

by Nicholas Quint, age 10

I am the ocean,
salty and swirling.
My cousins are the rivers,
the seas and the lakes.
When I don't have company,
I wave at the sky
because I know
moon and sun will wave back

(from Painting the Sky by Shelley Tucker, pg 24)

Lesson 5: What is figurative language and how do poets use it?

Teaching Point: To learn how figurative language is used in poetry.

Why/Purpose/Connection: To add to students' growing understanding of poetry by examining figurative language.

Materials:

A collection of poems that employ various types of figurative language, such as alliteration, onomatopoeia, personification, simile, metaphor, etc.

Model/Demonstration:

Useful terms to review

Imagery- Descriptive language that appeals to the senses and gives the reader "pictures in their mind"

Simile- Comparing two unlike things, usually using the words like or as. Example: The sky was black as tar.

Metaphor - A comparison between two unlike things without using like or as to connect the comparison. You actually say one thing is the other. Example: The road was a ribbon of moonlight.

Alliteration - Repeated consonant sounds at the beginning of words or within words. Alliteration is used to create a rhythm, establish mood, call attention to words, or point out similarities and contrasts. Example: wide-eyed and wondering we wait for others to wake up.

Personification - giving the qualities of a person to an animal, an object, or an idea. It is a comparison to show something in a new way or make a strong statement about it. Example: the

Onomatopoeia - when certain words are used that make a sound - words made up to represent the way a sound really sounds. Example: Thunk! BAM!

Read the poem "Flint" by Christina Rossetti. This poem is a good example of a poem that uses simile to great effect.

Flint by Christina Rossetti

An emerald is as green as grass,
A ruby red as blood;
A sapphire shines as blue as heaven;
A flint lies in the mud.

A diamond is a brilliant stone,
To catch the world's desire;
An opal holds a fiery spark;
But a flint holds fire.

Point out the similes in the first line or two of Rossetti's poem. As you read the poem a second time, encourage students to identify the similes used.

Read the poem "Christmas Tree Lots." The poem is a good example of a poem with simile, metaphor and personification. After a second reading of the poem, students can probably locate the similes but will need teacher assistance with metaphor and personification.

(Christmas Tree Lots by Chris Green. Source: Poetry Magazine, December 2001

<http://www.poetryfoundation.org/archive/poem.html?id=30561>)

Song of the Witches by William Shakespeare (alliteration/assonance/consonance)

Double, double toil and trouble;

Fire burn and caldron bubble.

Fillet of a fenny snake,

In the caldron boil and bake;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and howlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

Double, double toil and trouble;

Fire burn and caldron bubble.

Cool it with a baboon's blood,

Then the charm is firm and good.

From Macbeth: IV.i 10-19; 35-38

Independent/Pair/Group: Provide students copies of the poems used in this lesson. Encourage students to reread the poems and discuss what the use of figurative language adds to the poems. Students will create a short list (3 things that are accomplished by a poet's use of figurative language).

Writing:

Students can read through their notebooks and select one poem they would like to revise by adding figurative language.

Share/Closure: Students can share their list of 3 things accomplished by a poet's use of figurative language. A class list can be created.

Reading Workshop ML Statement Day Eighteen:

Readers understand figurative language so that they can think more deeply about what a poem means to them.

- Have students copy or paste the mini-lesson statement and the date into the 'ML' portion of their notebooks.
- Review the types of figurative language students have learned in this unit.
- Choose three poems that you have already read to the class that have great examples of figurative language.
- Reread each poem and have a class discussion of what the figurative language is in the poem. Also talk about how it helps students think about the meaning of the poem. Add thinking to the class chart.
- Have students reading poetry during independent reading today.
- Pass out post-it notes, thinkmarks, or note cards. (or use the reader's notebooks)
 - Ask students to write down examples of figurative language in the poems they are reading. Also, have them write down what the figurative language means. Tell them to be ready to share at the end of the workshop today.
- As students work independently today, use the reading workshop conference form to monitor student understanding of today's mini-lesson strategy as you conference with individual students. Be sure to note any concerns you may need to address in future mini-lessons or guided reading groups.
- Ask students to share what have written at the end of reading today.

chart for MINI-LESSON

Readers understand figurative language so that they can think more deeply about what a poem means to them.

| Poem | figurative language | What it means |
|------|---------------------|---------------|
| | | |
| | | |
| | | |

Vernon # 16

Lesson 13

| | |
|----------------------|---|
| Focus Lesson Topic | Identifying the speaker of a poem to help understand the message |
| Materials | <ul style="list-style-type: none"> Poems with different speakers (person, nature, object, feelings) Possible poems: "Venus Fly Trap" by Ralph Fletcher or "Bill of Sale" by Ralph Fletcher |
| Connection | <i>We have been studying poetry and tools we can use to unlock difficult poems.</i> |
| Explicit Instruction | <p><i>Another tool we can use to unlock a difficult poem is to identify the speaker of the poem. Once we identify the speaker of the poem, it helps us understand the message of the poem. Often the speaker is the poet sharing an observation or a wonder.</i></p> <p><i>Other times the speaker of the poem is not a person at all. It could be an animal, an object, a feeling, a time, a season. The poet doesn't always tell you who the speaker is. Sometimes the reader must infer.</i></p> <p><i>Here is a poem with a speaker who is a person. ("Bill of Sale") Let's think about who the speaker is and how that helps us understand the message.</i></p> <p><i>Here is a poem with an unusual speaker. The poet doesn't tell us who the speaker is. We must infer whose voice we hear.</i></p> <p><i>Listen as I read the poem aloud a few times to find the rhythm and to begin to unlock the message.</i></p> <ul style="list-style-type: none"> <i>What is the speaker telling you?</i> <i>Who might be the speaker?</i> <i>Why do you think the poet chose _____ as the speaker?</i> |
| Link | <p><i>Today, while you are writing poetry, see if you can write a poem from the perspective of a speaker other than yourself. It could be another person, an animal, an object, a feeling, a time, or a season.</i></p> <p>Be prepared to share.</p> |
| Share Up | Have students share with a partner their poem written today from someone else's perspective. |

Venus Fly Trap Rap

by Ralph Fletcher

Venus Fly,
yeah that's my name,
munching houseflies,
that's my game.

I like moisture
and full sunlight
distilled water
tastes all right.

But not as tasty
as a common fly;
I'll wait for days
'till one comes by.

Some call me
a carnivore;
in fact I'm and
insectivore.

I got green leaves,
got a little, bitty flower,
but that's not where
I get my power.

All my traps
get set with care;
if a fly comes by
he'd best beware.

My fangs clang shut
like a prison cell,
and soon that fly
won't feel too well.

My enzymes
dissolve him slow
'till a few more days
there ain't no mo'.

Venus Fly,
yeah that's my name;
munching houseflies,
that's my game.

(from Ralph Fletcher's A Writing Kind of Day , pg 20-21)

Bill of Sale

by Ralph Fletcher

We read a poem
about a bill of sale
for a slave girl
named Lydia Wells.

She was sold for \$133
on July 18, 1858 to a man
named Samuel Rothrock

Coming home on the bus
I kept picturing Lydia,
the same age as me,
her bare feet in the dirt,
standing in the hot sun,
sold like an animal
to the highest bidder.

In a country like America
how could this ever happen?
How can I go on with my life?

(from Ralph Fletcher's A Writing Kind of Day , pg 16)

~~Lesson 10~~: What is a poem? What do poems mean? What are they saying?

Teaching Point: To push students to think carefully about poems

Why/Purpose/Connection:

Materials:

Poems included with this lesson

Model/Demonstration:

Tell the students that sometimes poems must be read many times and thought about before the reader can really appreciate them. Often the simplest poems can be tricky to understand. Read the following short Ezra Pound poem to students:

“In a Station of the Metro” by Ezra Pound

The apparition of these faces in the crowd;
Petals on a wet, black bough.

Challenge the students to consider the lines carefully. What image is the poet describing? The metaphor is strong and direct. How does the poet view the many people and faces that he sees in the train station?

To what is he comparing their faces? (You may need to define the word apparition for full student understanding)

Next share the poem “The Red Wheelbarrow” by William Carlos Williams.

The Red Wheelbarrow by William Carlos Williams

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

Ask students to think carefully about the lines in the poem. Why does the poet say that so much depends on a red wheelbarrow?

Independent/Pair/Group Work:

Another poem for students to ponder is “Stopping by Woods on a Snowy Evening” by Robert Frost

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Ask students to spend some time reading the poem. After they read the poem they can discuss the poem in their groups. What is the poet trying to say or convey? What is the mood of this poem?

Students can also spend time in their groups rereading poems used in earlier lessons. They can be asked to read the poems for deeper meaning.

Vernon #17b

Lesson 14

| | |
|----------------------|---|
| Focus Lesson Topic | Unlocking a difficult poem is like peeling an onion; reading a poem several times and using reading strategies to unlock the meaning. |
| Materials | Possible poems : "Unfolding Bud" by Naoshi Koriyama or "The Road Not Taken" by Robert Frost |
| Connection | <i>We have been discussing the difference between the topic and the message of a poem.</i> |
| Explicit Instruction | <p><i>Some poems are difficult to understand. Poet Georgia Heard says, "To read and understand the meaning of a poem takes patience. Reading a difficult poem challenges us to read in a different way. We must learn to read a poem multiple times. I first read a poem with my heart (and listen to how the poem makes me feel)."</i></p> <p>Place poem on overhead or chart.</p> <p><i>Here is a poem that I found difficult to understand. I put it on a piece of paper with a lot of space around it so we can write in the margins. Just like when we read other genres, I will use my reading strategies to unlock the meaning of a difficult poem. I will first read the poem with my heart and listen to the tone and how it makes me feel.</i></p> <p><i>Read the entire poem aloud and discuss with the class the tone the poem conveys and the feelings it evokes.</i></p> <ul style="list-style-type: none"><i>• I will listen to my inner conversation and write down my thinking about the poem.</i><i>• I will create sensory images from the words.</i><i>• I will think about the tone of the poem and how it makes me feel.</i><i>• I will make inferences about the metaphors the poet uses.</i><i>• I will ask questions about parts I don't understand.</i><i>• I will circle important or difficult words.</i><i>• I will write questions around parts that I don't understand.</i><i>• I will also talk to other readers and listen to their thinking to help me develop my understanding.</i> <p><i>As I reread the poem multiple times my understanding will develop and I will slowly unlock the poem.</i></p> <p>Model reading the poem (or section of a longer poem) several times and share your thinking as you unlock the poem using strong reader strategies.</p> |
| Active Engagement | <p><i>Now, let's unlock a poem together.</i></p> <p>Place second poem on overhead. Provide copies for students. Ensure there is enough space around the poem for students to jot their thinking.</p> <p><i>I will read aloud the entire poem one time. First read the poem with your heart. Listen to the tone of the poem and think about how it makes you feel. This is the first step to unlocking the meaning of a poem.</i></p> <p>Read through the poem once and discuss with students the tone and how it makes them feel. Then read through the poem again, one stanza (or a few lines) at a time. Guide students to use</p> |

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| | the words to create images. Write questions near parts that are confusing. Underline important and unfamiliar words. Make inferences about the comparisons (metaphors and similes). As you read and discuss the poem allow the meaning to begin to emerge. |
| Link | <i>As you are writing today, remember poems are like puzzles. Are you challenging your readers to think about your words and unlock the meaning of your poetry? Be ready to share.</i> |
| Share | Have students share their poem with a partner. Their partner must interpret the poem they hear as demonstrated in the mini-lesson today. |

Unfolding Bud

by Naoshi Koriyama

One is amazed
By a water-lily bud
Unfolding
With each passing day,
Taking a richer color
And new dimensions
One is not amazed,
At a first glance,
By a poem,
Which is as tight-closed
As a tiny bud.
Yet one is surprised
To see the poem
Gradually unfolding,
Revealing its rich inner self
As one reads it
Again
And over again.

The Road Not Taken

Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I marked the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.

Vernon # 18

Lesson 15

| Focus Lesson Topic | Reading like a writer; analyzing poet's craft | | | | | | | | | | | | | | | | | | | | | | | | |
|----------------------|--|--------------------------------------|-----------------|--------------------------------------|------------|--|--|-------------|--|--|-------------|--|--|-------------|--|--|--------------|--|--|--------------|--|--|-------------------|--|--|
| Materials | <ul style="list-style-type: none"> • Student work to analyze. • 3 column chart: <u>Reading Like a Writer: Analyzing Poet's Craft</u> | | | | | | | | | | | | | | | | | | | | | | | | |
| Connection | <i>We have been learning about poetry and the tools the poet uses to give the poem sound and rhythm and to share images and meaning.</i> | | | | | | | | | | | | | | | | | | | | | | | | |
| Explicit Instruction | <p><i>Today we are going to read like a writer and analyze the tools the poet used to craft (write) the poem. We will be looking for all the tools we have studied in this unit.</i></p> <p style="text-align: center;"><u>Reading Like a Writer: Analyzing Poet's Craft</u></p> <table border="1" data-bbox="402 716 1300 1066"> <thead> <tr> <th>Poetic tools</th> <th>Words from Poem</th> <th>The effect this tool has on the poem</th> </tr> </thead> <tbody> <tr> <td>Repetition</td> <td></td> <td></td> </tr> <tr> <td>Line Breaks</td> <td></td> <td></td> </tr> <tr> <td>White Space</td> <td></td> <td></td> </tr> <tr> <td>Word Choice</td> <td></td> <td></td> </tr> <tr> <td>Onomatopoeia</td> <td></td> <td></td> </tr> <tr> <td>Alliteration</td> <td></td> <td></td> </tr> <tr> <td>Metaphors/Similes</td> <td></td> <td></td> </tr> </tbody> </table> <p>Place copy of a poem on overhead.</p> <p><i>Let's read through the poem a few times to develop our voice and understanding of what the poem is about.</i></p> <p>Read the poem aloud a few times. Discuss with the students the topic and message of the poem.</p> <p><i>Now let's reread the poem like detectives. We will read like a writer and look for evidence of poet's craft. We will look for poetic tools the poet used to craft the poem.</i></p> <p>Reread the first stanza or the first few lines of the poem. Invite discussion.</p> <ul style="list-style-type: none"> • <i>What do you notice?</i> • <i>Do you notice any place where the poet used a poetic tool to give the poem sound or to craft an image?</i> <p>Record ideas on the anchor chart.</p> | Poetic tools | Words from Poem | The effect this tool has on the poem | Repetition | | | Line Breaks | | | White Space | | | Word Choice | | | Onomatopoeia | | | Alliteration | | | Metaphors/Similes | | |
| Poetic tools | Words from Poem | The effect this tool has on the poem | | | | | | | | | | | | | | | | | | | | | | | |
| Repetition | | | | | | | | | | | | | | | | | | | | | | | | | |
| Line Breaks | | | | | | | | | | | | | | | | | | | | | | | | | |
| White Space | | | | | | | | | | | | | | | | | | | | | | | | | |
| Word Choice | | | | | | | | | | | | | | | | | | | | | | | | | |
| Onomatopoeia | | | | | | | | | | | | | | | | | | | | | | | | | |
| Alliteration | | | | | | | | | | | | | | | | | | | | | | | | | |
| Metaphors/Similes | | | | | | | | | | | | | | | | | | | | | | | | | |
| Active Engagement | <p>Reread the next another example of student poetry (provided by the teacher). Search for poetic tools the author used to craft the poem.</p> <p>Once students have had the opportunity to talk with a partner, invite students to share their</p> | | | | | | | | | | | | | | | | | | | | | | | | |

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| | thinking with the class. Record ideas on class chart. |
| Link | Today during independent writing time, reread your poems. Read like a writer and search for the poetic tools you used to craft the sound, image, and meaning of your poems. Record your ideas on the chart provided. |
| Share | Have students with partners share what they noticed in their poetry. |

Name: _____

Reading Your Poem like a Writer: Analyzing Your Craft

| Poetic tools | Poem Title | Words from Poem | The effect this tool has on the poem |
|-------------------|------------|-----------------|--------------------------------------|
| Repetition | | | |
| Line Breaks | | | |
| White Space | | | |
| Word Choice | | | |
| Onomatopoeia | | | |
| Alliteration | | | |
| Metaphors/Similes | | | |