

Unit 6 Writing: Poetry: Writing, Thinking, and Seeing More

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 3**
Length: **4 Weeks**
Status: **Published**

Brief Summary of Unit

This unit aims to open students' eyes to the genre of poetry and the power of language. Students will learn how to generate poems based on their experiences, memories, and feelings. The unit focuses on the following concepts:

- immersing students in mentor poems to study the purpose, structure, and characteristics of poetry
- generating notebook entries of poems as flash drafts to be improved upon later
- studying poetic language and form
- rehearsing poems out loud, reflecting on the use of line breaks, structure, and rhyme scheme
- re-reading and revising poetry using a toolbox of strategies (craft moves, precise words, clear meaning, and figurative language)
- preparing to publish poetry through further revision and editing

This unit is designed to be part of a developmental progression across grade levels and make interdisciplinary connections across content areas including physical and social sciences, technology, career readiness, cultural awareness, and global citizenship. During this course, students are provided with opportunities to develop skills that pertain to a variety of careers.

Revision Date: June 2022

Pacing Guide

Please refer to [this Language Arts Reading and Writing Workshop Pacing Guide for grade 3](#). Sentence Study is paced and aligned within the Syntax, Style, Grammar and Conventions section. Please refer to [this folder](#) for the scope and sequence as well as specific lessons and materials.

A sample K-5 Literacy Schedule Across a Week is accessible in instructional materials section of the [Grades K-5 folder](#).

Standards

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated content-based standards listed below.

These mandates may be hit through the selection of choice literature:

Amistad Commission

This unit also reflects the goals of the Department of Education and the Amistad Commission including the infusion of the history of Africans and African-Americans into the curriculum in order to provide an accurate, complete, and inclusive history regarding the importance of African-Americans to the growth and development of American society in a global context.

Asian American and Pacific Islander History Law

This unit includes instructional materials that highlight the history and contributions of Asian Americans and Pacific Islanders in accordance with the New Jersey Student Learning Standards in Social Studies.

New Jersey Diversity and Inclusion Law

In accordance with New Jersey's Chapter 32 Diversity and Inclusion Law, this unit includes instructional materials that highlight and promote diversity, including:

<ADD WHICH APPLY TO THE UNIT FOLLOWING THE COLON AND SEPARATED BY COMMAS>
economic diversity, equity, inclusion, tolerance, and belonging in connection with gender and sexual orientation, race and ethnicity, disabilities, and religious tolerance.

LA.W.3.4	With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
LA.W.3.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
LA.W.3.6	With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.
LA.W.3.10	Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.L.3.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.L.3.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
LA.L.3.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Essential Questions/Enduring Understandings

- How can I live like a poet, writing to express my ideas using all I know about language and craft?
 - How can poetry strengthen my craft?
 - How do poets use figurative language to improve their craft?
 - How can we revise in powerful ways?
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- Students will express their ideas clearly.
 - Students will improve craft.
 - Students will improve upon their use of figurative language.
 - Students will use revision as a way to improve craft.

Students Will Know/Students Will Be Skilled At...

Students will know:

- how to write with independence.
- how to write meaningful poems about content the writers care about.
- how to write with volume.
- how to rehearse writing aloud, reflecting on their use of line breaks.
- how to experiment with structure such as imagery and rhyme scheme.
- how to revise with an eye on craft moves, precise words, clear meaning, and figurative language.
- how to organize anthologies of poems and edit poems for publication.
- how to focus on the sound of their poetry and how their deliberate revision choices concerning grammar, spelling, and punctuation affect their poems.

Students will be skilled at:

- becoming more aware and more knowledgeable readers of poetry.
- exploring different craft moves, using mentor texts.
- developing an understanding and appreciation of what an author is saying and how they get their meaning across.
- determining the meaning of words and phrases as they are used in a text and distinguish literal from nonliteral language.

Evidence/Performance Tasks

Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative.

Developmental progression across years in both reading and writing is evidenced by multiple benchmark assessment screeners, administered three times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of skill.

The performance tasks listed below are examples of the types of assessments teachers may use in the classroom and the data collected by the district to track student progress.

Formative:

- Answer essential questions
- Teacher observations/conferencing notes
- Turn and talks
- Partnerships rehearsing their writing
- Peer Conferences
- Writer's Notebook (quick writes/drafts/prewrites)
- Teacher checklists using mini-lessons for measurable skills
- Writing Conferences: Individual and small group
- Writing Partnership work and discussions
- Writing folders with student work
- Writing pieces to note the growth need of the writer
- Observations
- Listening in on partnership discussion of writing piece
- Drafts online (Google Docs)
- Writing Club work and discussions

Summative:

- Students should have 2-3 final pieces to score not including the post assessment.
- Published pieces
- Score grammar and spelling in final drafts only
- Student portfolios
- During publishing students read their piece to assess oral speaking and reading skills
- Teachers College Reading and Writing Project Learning Progressions
- Teachers College Reading and Writing Project Rubrics and Student Samples
- Rubrics: created for the standards-based report card as well as teacher-created.
- Standards should be addressed as reported on the Standards-Based Report Card

Benchmark:

- Benchmark writing assessments: opinion, narrative, and informational, scored using rubrics, district-created and provided.
- Located in the shared Grades K-8 Language Arts folder on the Google Drive, reported three times per year

Learning Plan

Our upper elementary writing instruction follows a balanced literacy approach including a number of strategies and techniques in Writing Workshop. These include mini-lessons, shared writing, independent writing, small group strategy instruction, one-to-one conferencing, partnerships and/or writing clubs. Writing Workshop emphasizes immersion, independence, and choice. Individual conferences with each student will address specific needs of the writer. Each unit ends with a celebration of learning where children share their writing with others in the school community.

Lessons should follow the mini-lesson format:

- Teaching point(s) for each lesson
- Connection: Connects new learning to previous learning/lessons
- Teach/Modeling: Uses ‘think alouds’ when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Writing/Student Conferences: Provides time for students to do independent writing while teacher confers with individual students, works with small groups, or writing clubs.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point.

The architecture of a writing conference includes:

- Research

- Decide
- Teach and Coach with guided practice
- Link

Teachers may personalize instruction during this unit and address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students.

Suggested Teaching Points/Lessons: Poets live writerly lives . . .

Poets live writerly lives, writing about things they see and about which they care. (Note: for the first few days, students may only write prose. This will be transformed into poems later)

Poets immerse themselves in poems to spark early drafts and ideas for possible poems.

- Students will spend several days listening to and reading poems with pen in hand to jot early drafts, entries, or blurbs about possible poems in their notebooks. Immersing students in the genre will help them develop an active feel for it and channel them to write snippets of thoughts and bits of poetry. (2-3 days)

Read poems aloud in ways that create mood and tone for writers.

Students will reread through entries from all units to find hidden poems. Students may circle or pull lines to form poems.

Model how to find lines from writing that has a clear idea or a strong emotion or insight and lift lines out.

CHART: "Characteristics of Poetry"

Poets pay close attention to the world around them and their feelings inside.

- Students will take an observation walk with pen and notebook in hand to observe and write in response. Students may write long about what they see, notice, and think.

Poets pay attention to how things make them feel. Then they write those feelings down.

- Students will write in response to visuals, writing about what the image makes them feel or what it reminds them of. Encourage associations of one image with another.
- Students will write in response to catchy phrases or song lyrics to notice that songs are poems and to notice craft moves such as line breaks, repetition, etc.

- Students think about the people, places, experiences, memories, dreams, secrets, and all the things that really matter inside their hearts.

Poets reflect on notebook entries to help uncover the deeper meaning in their entries and prepare to select entries that are calling out to be poems.

- CHART: "Poets Reflect Back"

I'm writing about this because...
 This is important because...
 I used to think... but I learned... so now I think...
 I want my reader to feel or think...
 One thing that may be missing here is...

Poets add information and depth to their writing by thinking about tiny details they might include.

- They can include a small action, a detail about an object, or feeling that will make the poem come to life for the reader.
- Have students begin a poem in the midst of an experience.

Poets revise from the start, turning paragraphs and jots into early drafts of poems.

- Model turning prose into poetry by adding images of setting or details about an object. Look for a surprising detail or a detail that adds a new emotion. Choose words that create a specific mood or evoke strong reactions. (see pg. 35 *If...Then...Curriculum* for an example)
- Revision leads to more intensive rehearsal and drafting.
- Everything a poet does to make their writing better should help them to collect seeds of poetry that are even more promising. Writers go back and collect more entries, living their lives with the wide-open eyes of poets.
- Poets share their poems with partners. Partners will respond with feedback asking what they hope to show in their poem.

Suggested Teaching Points/Lessons: Poets care not only about content . . .

Poets use line breaks and structure, knowing the decisions they make accentuate the rhythm and meaning of their writing.

- Students will write with line breaks and stanza breaks that accentuate their meaning and help the poem "sound good." (Experimenting with lines and stanzas quickly create a visual look of a poem.)
- Poets aim first for meaning and for finding a way to describe what matters with words that make the reader see the world in a brand new way.
- When writers turn prose into poetry they try to discover rhythm in the sentences they've jotted. (see pg.

37 *If...Then...Curriculum* for an example)

- CHART: "Line Breaks Happen..."

At the end of punctuation
At important words
When it sounds good to pause

Poets often do not write in complete sentences, instead eliminating extra words and getting right to the important stuff. (see pg. 38 *If...Then...Curriculum* for an example)

- Poets decide how to use capitals and periods to help readers understand their poems.

Poets use imagery and rhyme scheme to help readers better understand what they are trying to say. (Students will experiment with this loosely until bend 3.)

- Guide students to think more deeply about using specific words to convey meaning, distinguishing between literal and nonliteral language.
- Students will experiment with similes and metaphors (nonliteral language).
- Other craft types to be studied are beginning and endings, repetition and pattern, and rhyme.
- Include details that appeal to the senses: sight, sound, smell, taste, and touch.

Suggested Teaching Points/Lessons: Poets Revise, Revise, Revise to Perfect their Craft

Poets bring forward revisions strategies learned in other units and use those strategies to revise their poems.

- Students will revise a smaller number of poems more deeply, revising the lead, the ending, and the heart of the poem, story-telling over summarizing, noticing what an author of a published text has done and trying those craft moves.
- CHART: "Poets Revise, Revise, and Revise. Poets..."

Whittle away excess words.
Deliberately choose the tone and mood they want.
Find words that match their meaning.
Insert figurative language.
Test out alternative titles, being more literal than the rest of the poem or setting up readers to expect one thing then surprise them when the poems goes in a totally new direction.

Writers work together to help organize and strengthen writing.

- Partners play with punctuation, challenging each other to find true meaning of their poems, and assessing the mood created.

Poets can use all that we know from other genres to help us write poetry.

- It is especially important to use all we know about storytelling, not summarizing, when writing narrative poems.
- A good poet puts himself right inside the poem using the power of I. (Where am I physically? How am I feeling?)

Poets deliberately craft the tone of their poems.

- Word choice, line breaks, and punctuation play a huge role in creating tone.
- Discuss degrees of verbs.
- Abandon overused adjectives and instead focus on using precise description.

Poets use ideas, sounds, and images to convey meaning.

- Sounds- rhyme, repetition, punctuation, long vs. short vowels, etc.
- Visuals- long vs. short lines, capitalization of words, white space, etc.
- Ideas- precise language to convey meaning. Change nouns and verbs to be as clear and specific as possible.

Poets use different forms of poetry.

- Poets experiment with limerick, haiku, or other pattern forms.

Poets conclude their poems by leaving the reader with an image that is surprising, beautiful, or moving.

- It's like the last lines of your poem are like a gift to your reader.
- Poets end their poems with strong words (nouns, verbs, adjectives, and adverbs) instead of weak words (articles, prepositions, and conjunctions).

Suggested Teaching Points/Activities: Poets Build Anthologies

Poets create anthologies of their work, considering which poems fit together.

- CHART: "Choosing Poems for Anthologies"

Which of your poems do you like best? Why?

What are some different ways you could group your poems together?

What kind of poetry writing did you enjoy most?

Which images do you love?

- Students may include mentor poems in their anthology as well. Students may decorate or type poems for their anthologies.

Poets edit their writing.

- They decide what conventions they will follow, always keeping their readers in mind. Although poetry breaks rules, no one poem breaks all the rules.
- CHART: "Editing Poems"

What rules will you break and which will you follow?

Be consistent. Make purposeful choices of what kinds of grammar, spelling, and punctuation rules to follow and which to break.

How does your poem sound? Did you include all the marks, line breaks, and kinds of words that make your poem read as you want it to sound?

Ask, "Will my reader be able to make sense of what I am trying to say? Will they know how to read my writing?"

At this time, students will move on to publishing as the teacher sees fit. A celebration of the writing will follow before moving on to the next unit.

Materials

The materials used in this course allow for integration of a variety of instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

Materials used for grammar and convention study include the following: *Patterns of Power: Inviting Young Writers into the Conventions of Language* by Jeff Anderson.

Instructional Materials

Possible Read alouds and Mentor Texts:

- Jack Prelutsky poems (rhyme)
- *Where the Sidewalk Ends*, Shel Silverstein
- *Honey, I Love*, Eloise Greenfield
- *Poems to Learn by Heart*, Caroline Kennedy
- *This Place I Know: Poems of Comfort*, Georgia Heard
- *Hey World! Here I Am*, Jean Little
- *Baseball, Snakes, and Summer Squash*, Donald Graves
- *A Writing Kind of Day*, Ralph Fletcher

- Poetry Books from The Reading Minilessons Book (Fountas and Pinnell)

Possible Teaching Chart:

- See *If...Then...Curriculum* Grade 3 for CHARTS
- Use resource CD for rubrics, student samples, and charts.
- Use Writing Pathways book for performance assessments, learning progressions, student checklists, rubrics, and leveled writing examples

Teacher Resources

- Units of Study for Teaching Writing, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 3 Heinemann, 2013.
- Resources for Teaching Writing CD, Grade 3, Heinemann, 2013.
- *The Writing Strategies Book*, Jennifer Serravallo
- *Poems are Teachers*, Amy Ludwig VanDerwater
- *Feedback that Moves Writers Forward*, Patty McGee
- *Patterns of Power*, Jeff Anderson
- *Mechanically Inclined*, Jeff Anderson

- [Trail of Breadcrumbs](#) Website
- [Two Writing Teachers](#) Blog
- *Assessing Writers*, Carl Anderson
- Cranford Public School Grades K-8 Google Folder for instructional materials
- [Crosswalk \(suggested IRA titles and Mini Lesson numbers\)](#)

Suggested Strategies for Modifications and Accommodations

[Content specific accommodations and modifications as well as Career Ready Practices are listed here](#) for all students, including: Special Education, English Language Learners, At Risk of School Failure, Gifted and Talented, Students with 504.

The structure of writing workshop is designed to differentiate and address specific goals and learning for each reader:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- The teacher will assign, assess and modify if necessary to address the specific needs of the learner.
- Students have individualized choice of topics within each unit.
- Individual conferences with each student will address specific needs of the writer.

Possible accommodations during writing workshop include, but are not limited to:

- Use visual presentations of all materials to include organizers, charts, word walls.
- Work in partnerships
- Give responses in a form (verbal or written) that is easier for the student
- Take additional time to complete a task or project
- Take frequent breaks
- Use an alarm to help with time management
- Mark text with a highlighter or other manipulative such as a post-it
- Receive help coordinating assignments
- Answering fewer questions or completing shorter tasks
- Create alternate assignments or homework
- Provide distinct steps in a process; eliminate unnecessary steps, as needed.
- Manage executive function by scaffolding process and amending deadlines
- Access speech to text function on computer

Possible modifications to content during writing workshop include, but are not limited to:

- Refer to the Strategies for Striving Students in the K-8 folder for specific appropriate interventions.

- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.