Unit 4 Writing: Poetry Anthologies

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 2**
Length: **4 Weeks**
Status: **Published**

Brief Summary of Unit

In this unit, you'll invite students to write about poems in response to topics and themes that surround them. You'll teach children to find the poems that are hiding in the details of their lives. For example, they may be poems about finding and losing friends or the power of sports to heal and to devastate. You'll do this not only because poetry is powerful as its own genre but also because the habits children develop as poets--specificity, comparative thinking, understatement, and hyperbole--will serve them well when writing in any genre.

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 2021

Pacing Guide

Please refer to this Language Arts Reading and Writing Workshop Pacing Guide for grade 4; Sentence Study is paced and aligned within the Syntax, Style, Grammar and Conventions section. Please refer tothis 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.

LA.W.4.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
LA.W.4.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
LA.W.4.6	With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.
LA.W.4.10	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.SL.4.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
LA.SL.4.4	Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
LA.SL.4.6	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
LA.L.4.1.D	Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
LA.L.4.1.G	Correctly use frequently confused words (e.g., to, too, two; there, their).
LA.L.4.2.A	Use correct capitalization.
LA.L.4.3.A	Choose words and phrases to convey ideas precisely.
LA.L.4.3.B	Choose punctuation for effect.
LA.L.4.3.C	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).
LA.L.4.4.A	Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
LA.L.4.4.B	Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).
LA.L.4.4.C	Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.
LA.L.4.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
LA.L.4.5.A	Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.

LA.L.4.5.B	Recognize and explain the meaning of common idioms, adages, and proverbs.
LA.L.4.5.C	Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
LA.L.4.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).
TECH.9.4.2.DC.2	Explain the importance of respecting digital content of others.
TECH.9.4.2.TL.2	Create a document using a word processing application.
	Brainstorming can create new, innovative ideas.
	Individuals from different cultures may have different points of view and experiences.
	Individuals should practice safe behaviors when using the Internet.

Essential Questions

- How can I use word choice, figurative language, line space and other narrative techniques learned from mentors to write poems about one topic?
- How can I zoom in on what my poem is really about and bring out a theme?
- How can I be a writer of poetry, writing to certain themes and topics in order to make meaning to my work?
- How can I study my own life and the work of others to develop a collection of poetry around a theme or topic relevant to my life?
- How can I use word choice, perspective, and put meaning on the page in a compelling way?
- How can I use all that I know about revising and structure to turn prose into poetry?
- How can I apply all that I have learned about poetry writing to build my work into a meaningful anthology that leaves readers with a powerful experience?

Students Will Know

- How to produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- How to, with guidance and support, develop and strengthen writing as needed by planning, revising, and editing.
- How to, with some guidance and support, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.
- How to 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.
- How to determine themes across poems.
- How to recognize and use various structural elements in poems.
- How to write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear even sequences.

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/conferring 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 and should reflect this

work:

*Orients the reader by establishing a situation (introduction)

*Organize your writing into a sequence that unfolds naturally and uses a variety of transitional words

*Provides an appropriate end to their writing piece

*Elaborates by using precise details and descriptions

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

Pre-Assessment (given prior to starting the unit):

- Give students the following prompt in an on-demand fashion:
- "I'm really excited to understand what you can do as writers of poetry, so today, will you please write the best poem that you can write? You can pick any topic or theme you wish. This poem may be about moment in your life, something you find beautiful, a person, or even a sport. You will only have 45 minutes to write this poem, so you'll need to plan, draft, revise and edit in one setting. Write in a way that allows you to show off all you know about writing poetry. In your writing make sure you: think carefully about word choice, elaborate to bring imagery to your writing, show what your poem is really about, write an ending that packs meaning."

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

A writing club is like a book club. It is a group of students that meet to discuss one student in the group's piece at a time. The students listen to the piece read aloud. If on Google Docs, it can be shared with the group and they can follow along. (This takes a lot coaching in the beginning.) Students provide feedback to the writer, first what they did really well, and provide evidence from the piece that supports it. Then they provide something that they can use to enhance their piece and evidence as to why it can be changed. The writer that shared can use the advice. Developing trust in the group and valuable advice takes time. Over time groups can run on their own.

**This unit of writing fits with the poetry unit of reading. Students can use their poems and shared poems to support their poetry work during reading workshop.

- These Teaching Points can be broken up between the poems you write. Start with a simple poem and move to more complex as the students develop an understanding of what poems are.
- All teaching points can be used with the novel Love That Dog by Sharon Creech. Use the poems mentioned in the text as your mentor poems.
- It might be helpful to begin the unit introduce some key vocabulary terms with examples. (imagery, rhyme, simile, metaphor, alliteration, repetition, personification, onomatopoeia, hyperbole, and stanza)
- The purpose of this unit is for the students to write a collection of poems to create an anthology.

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

Suggested Teaching Points and Possible Lessons

Poets determine a theme they would like address. Poets do this work as well, always considering the message they want to convey to their reader.

- It helps to have a mentor poem for students to mimic with their own writing.
- One way you can do this is by reading aloud poems from This is Just to Say: Poems of Apology and

Forgiveness by Joyce Sidman. Make sure to read the actual poem, “This is Just to Say” by William Carlos Williams as well as several others in the anthology. Let students know we could do this same type of work as a class and give them time to brainstorm a topic or theme the class would want to write poetry about.

- Another way to do this is by showing students how one topic can address multiple themes. For this you might choose some poems about sports and show students that many themes can be pulled from these poems, such as “it’s hard to let your team down,” “practice makes perfect,” and “sometimes no matter how hard you try, you still don’t win.” Give students time to write poems that address these themes, all around the topic you have chosen as a class. It doesn’t matter how students approach this--one might choose one theme and write several poems about it while another student writes a poem about each theme. The most important thing is that students spend the first couple of days in this unit writing constantly, practicing how to use poetry to convey meaning.
- In doing this, each day you will choose a theme and write in front of children to show them your thought process, modeling on how to zoom in on small moments or vivid images that are tied to the meaning you hope to convey.

Poets write in a variety of forms and styles.

- Possible poems to introduce to your students are
- Free verse
- Haiku
- Diamante (helps with synonyms and antonyms)
- Shape
- Rhyme
- List
- Many can be found in the novel *Love That Dog* and used as mentors.

Poets use line breaks for a variety of reasons, and it’s important to study those in order to think about how to apply that same technique to our writing to make it the most powerful it can be.

- One way you can do this is by explaining to students the three main ways an author uses line breaks in poetry--to show shifts in time or setting, for dramatic effect, or to influence the way a reader reads the poem. Make sure to have poems that provide examples of each of these. Go back to the poems you have written as a class over the last couple of days, modeling how you could use line breaks in your poems as well to make them stronger.
- If using *Love That Dog*, look at “The Red Wheelbarrow” by William Carlos Williams and Jack’s poem about the blue car and discus the short, choppy lines and compare it to “The Tiger” by William Blake.

Poets use dialogue, internal thinking, and descriptive details to make their writing the best it can be.

- One way you can do this is by once again having examples of poetry that show these narrative elements within them. Have students turn and talk about how the author choosing to use those craft moves helped the reader to understand the meaning of the poem. Challenge them as well to notice other narrative craft moves they are seeing in poetry--these are not the only three. Return again to the poems you have written and think about how you could add one or more of these elements to the work you have done with the class.

Poets write a poem with themselves as the speaker, but other times they may take on a ‘persona’ or the voice of someone else. It’s important for us to consider who the speaker might be in each poem in order for us to more fully understand its meaning.

- One way you can do this is by reading aloud the poems, “Dreams” by Langston Hughes- -a dark poem

where he suggests we are nothing without our imagination, and “Listen to the Mustn’ts” by Shel Silverstein--a more hopeful poem that reminds the reader that dreaming is always possible, even when there are naysayers. Allow students to turn and talk or stop and jot about who the speaker might be in each of these poems, how they know, and what ideas they value based on the way the poem is written. Allow students time to mimic the poem with their own theme/ideas as the speaker.

Writers use tools like pen, paper, and mentor text to create their poems. They also use other important tools-things that help take something ordinary and make it extraordinary. One of them is called personification. This word means to give people or human qualities to something that is not human.

- Remind students that personification is personification is when you make some non-human thing seem like a human by giving it human characteristics, like the ability to talk or feel emotions. Share some examples of sentences with personification.

  The stars winked at me.
  The book read itself to me.
  The tree whispered in the wind.
  This computer has a mind of its own.
  My car is screaming to be washed

- Explain that a personification poem is a poem that takes a non-human object and gives it human qualities.

  Hey Diddle diddle,
  The cat and the fiddle,
  The cow jumped over the moon.
  The little dog laughed,
  To see such fun,
  And the dish ran away with the spoon.

- This poem is a personification poem. The animals take on human abilities: The cat can play the fiddle (a violin). The dog can laugh. The dish and spoon can run away. In real life, these non-human objects could never have these human abilities. But they can in a personification poem. These objects can do anything your imagination can come up with--even become human.

- Another example of a personification poem is “Dinnertime Chorus”

  The teapot sang as the water boiled
  The ice cubes cackled in their glass
  the teacups chattered to one another.
  While the chairs were passing gas
  The gravy gurgled merrily
  As the oil danced in a pan.
  Oh my dinnertime chorus
  What a lovely, lovely clan!

- After sharing what you feel are ample examples, students should write their own personification poems. Model using an object from the classroom etc.
- Mentor sentence that shows personification:

  It whispers to geese, Away! Away! and they become restless to start the long flight south. -Hello,

Harvest Moon by Ralph Fletcher (Personification)

Poets choose titles for their poems that can add another dimension to their poem, acting as a first line that grabs or surprises their reader.

Poets use all they know, from all their other writing work, to craft poems. Everything they've learned as narrative writers, and as writers in general, can help them to make their poems stronger and more purposeful.

Poets can take on the voice, the 'persona,' of someone else. This means that they can write from the perspective of whoever they like: the wind, a soldier at the Battle of Gettysburg, or a rock by the side of the road. They step into the shoes of that character or object and write a poem through its eyes.

- Reading another writer's poetry can help spark ideas for our own. Today I want to teach you how you can read a poem and let that poem give you ideas for your own. You might write about the same topic, use the same structure, borrow a favorite lone, or try to emulate the sound and rhythm of a mentor poem.
- Have you ever heard the term, "Seeing the world through a poet's eyes?" It means that poets see the world with special eyes, noticing things that others often pass by. Today I want to teach you that as poets make observations, they often jot down what they see, and then write a bit about what it makes them think or feel. This sort of thoughtfulness often leads them to new ideas, for new poems.

Writers, today you are going to take the work of this past week to do what we've done as a class all on your own--write your very own poetry anthology around a theme. The next couple of days are going to be around generating lots of ideas and we'll once again rely on what we know about narrative writing to help us do this.

- One way you can do this is by returning to the topics and ideas they brainstormed in the launching unit. Remind students that ideas stem from observations, emotions, memories, or images. They should be familiar with these strategies, so you might introduce a new one today, too. Show them how poetry can grow out of a powerful line, clever phrase, or word we love. Have them think about all the language they have been exposed to during the unit thus far--has any particular poem really spoken to you or stuck with you in a powerful way? Why was that? What words did the author use that spoke to you? How could that language inspire a poem of your own?
- Another way to do this is by teaching students that sometimes poems respond to other poems. This will likely be a new idea to them and therefore require explicit modeling. Choose a poem that ends in a way that students would want to respond to it, for instance "Casey at the Bat" or "Dreams" by Langston Hughes. Model for students what your response might be to the messages sent in these poems, writing a poem that conveys that response.
- Another way to do this is by allowing students to go on observation walks--writing long and descriptively about what they are seeing, noticing, and thinking; peruse a collection of powerful images you have put together for them--let their poetry become the voice for that image; bring in (appropriate) song lyrics to write beside. In this way they see that songs really are poems as well, including elements such as line breaks, repetition, figurative language, and rhyme patterns, while also address theme or image.
- Throughout this entire process over these next few days allow children to wander in the poetry books and anthologies that are in your room. Allow them time to read aloud poems they love with a partner, thinking together about how to use that as a model text for their own. Make sure your selection has a lot of variety so students do not get the misconception that poetry has to look or sound a certain way.

Poets don't wait for revision, any first try is open for rethinking and reworking.

- One way you can do this is by looking at the poems you have written as a class. Depending on where your students are at with revision, you may choose to use a day to show how to revise by adding words and more descriptive details.
- Another way you can do this is following up the next day drafting an entirely new poem from the perspective of another person or object in that poem. Again, the focus is around volume and writing lots and lots of poetry, so continue to let students share what is helping spark ideas for them as well. Also remember, some students may be writing in a poetic form, but others may still be working more in the form of narration or note- taking. That's fine.
- Another way you can do this is by providing examples for 4-5 different poems that break standard grammar rules, but also create their own and follow that rule each time. For instance, instead of ending punctuation a poet uses line breaks instead, or capitalizes certain words all the time. Show writers these examples and send them off today with two points to analyze:
- Have I used correct grammar and punctuation when it's needed?
- If I have broken the rules what's my purpose? How does it bring meaning to my poem? Am I consistent with this across all my work?
- This would be another great opportunity for students to work with partners, reading their work aloud to hear how it sounds with the punctuation and line breaks they have used. This will help them determine if changes need or should be made.

Often, first try poems can spawn new thinking that leads to the writing of a whole new poem, not just changing a word here and there—a new poem that offers a slightly different perspective on the same topic.

- Today I want to teach you that one way poets revise their poems is by adding details. They look for surprising details or a detail that adds a new emotion to a poem. It often helps them to close their eyes and remember the event or topic they are writing about, this time focusing on the tiny things they might have left out of their initial writing. Adding small details often transforms an entire poem.

Poets use concrete details to create imagery.

- Imagery is the mental representation of sensory experiences, most often a visual picture." Poets create images to touch all of our senses. They use precise details and words to trigger the reader's senses. Have students look closely at a poem to see how the writer creates images.
- Another strategy that poets use to craft a poem is imagery. Remind students that they already know how to paint a picture, evoking the senses, for their readers. Most poems have some lines or phrases that paint an image/picture with words.
- Poets always think very carefully about the words they choose to use. Read the poem you've selected. Reread the poem with the students and ask them to visualize. What are their favorite images? Discuss how these images evoke the senses and how the poet has chosen unique/ precise words and details. Tell students that you want to learn from the poet by revising one of your entries to include imagery. Read your entry and then think aloud as you revise it. Teacher will model: Steps for adding imagery:
- Select an entry that you might develop into a poem
- Read through the entry
- Re-examine the entry and think how you could paint a better picture in your mind.
- Add sensory details to paint a clearer picture in your mind.
- Think carefully about word choice
- After modeling, the students should practice adding imagery to their entries using the steps above. Students will continue to look through their writer's notebooks and find an entry that is a potential poem. They should continue to add imagery to their entry by using the above steps. Students can work with their writing partner to read/consult with each other about their pieces and make suggestions about revisions.

Today I want to teach you that it is both the words-the voices on the page-as well as the silence between words that poets work with when we write poetry. It is the line and where it is broken that helps make the music and rhythm of a poem.

Today I want to teach you that poets often talk to others about their poems, and that having partner can help them to uncover the deeper meaning in their entries and begin to plan for a collection of poems that show different sides of their chosen topics or themes. Writers often tell partners why they are writing about something, what they hope their readers will think or feel, and what they worry might be missing from their writing.

Today I want to teach you that entries we've written in our notebooks often make for great poems. Poets take what was once prose and break it apart, using line breaks. They don't stop there, though! They revise as they write, trying alternate ways of breaking apart the sentences until they find the sound and rhythm they want for their poem.

Today I want to teach you that poets experiment with poetic devices, like line breaks, while writing. They don't do this randomly, though. They think about the meter, or the number of beats and syllables in a given line, and ask: 'Does this create the sort of tone I am hoping to create for my reader?' 'Is the mood right?'

- Remind students that line breaks come with ending punctuation, after important words, or when the author wants you to pause. Also remind students that they can change the order of the lines to give it a different tone. Quickly rewrite a draft of your poem with you class to show them how these techniques can create powerful, meaningful poetry.

Today I want to teach you something that is very important when it comes to poetry—rhyming is a choice and an art, not a requirement. That is to say, poets think carefully about whether or not they will use rhyme, where they will use it, and how they will use it.

- Share two poems with the class one that has rhyme and one without.
- Have students study the poems and think about reasons why the authors chose to rhyme or not rhyme.
- How can you rhyme? (note in each stanza which lines rhyme and don't rhyme)
- Students should look at their collection of poems and make sure they have a variety of rhyme vs. not rhyming poems.
- The last moments of a poem are a gift to the reader and usually leave a special image in the reader's mind or reveal the poet's main idea or perspective. A poet may reread their poem and decide on either a fitting last line or a last line that turns the tables on the rest of the poem.

While poetry can break the standard of punctuation, it has to live by some rules. That is, poets make purposeful choices about grammar, spelling and punctuation, and then they stick to those rules throughout their poem!

- One way you can do this is by setting students up with partners to have them read their poems aloud to each other. In this way their peers can coach them in effective word choice and punctuation to make

sure they each help convey the mood of the poem. To teach this you may once again return to the poetry you created with the class to either show them effective word choice and punctuation, or to perhaps revise your own work in front of them, thinking aloud as you do so.

Today I will ask you to reread the poems you written over the last few weeks and pick one or two you would like to prepare for publication. After you have chosen your poem(s), we are going to revise our poems. This gives us a chance to re-see our poetry, making sure we have done our best.

- One way you can do this is by spending today encouraging students to draft several endings to their poems. Just as students try out different leads, this can be a powerful activity for endings, too. Make sure to have mentor poems available that also have strong endings for students to study. Once again, you'll model this work with the poems you've written with the class and also remind them that these revision strategies should be applied to all the poems they intend to include.

As our poetry study comes to an end, it is important to take some time to reflect on what we have learned and how we have grown as writers. Celebrate the work you have done and consider all you have learned.

Possible celebrations include:

- Posting poems throughout the school or public places in the neighborhood
- Challenging students to perform one of the poems in their anthology
- A poetry reading in the classroom--set up classroom like a coffee shop, see if someone can bring in live music by playing the guitar--make the space as authentic as possible

Learning Plan: Grammar and Conventions

Infuse Grammar during the writing process but you can have a stronger focus during the revision and editing process) Some of these skills will be repeated in other units.

You can use mentor sentences to model the grammar skills. Examples are below:

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- Students should be applying the grammar rules being taught in their conversations and published pieces. All skills up until this point could be assessed. Teacher discretion.

Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).

- Grace looked up and saw a beautiful young ballerina in a tutu. -Amazing Grace -Order of adjectives
- The man on the sofa was dressed in odd rough leather clothing. – The Stranger by Chris Van Allsburg (Note: no commas needed because the adjectives are in different categories.)

Correctly use frequently confused words (e.g., to, too, two; there, their).

- For this unit teach the following:
  - Know/no
  - Knew/new

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- Students should revert back to lessons previously taught on punctuation but know that poets have more license when it comes using the conventions in their poems.

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- Choose words and phrases to convey ideas precisely.
  - Review sensory words with poetry. Use word list in link
    - http://www.waunakee.k12.wi.us/faculty/lcarothers/EffectiveWriting/Descriptive/Sensory%20Words.pdf
  - Works that evoke emotion. Possible words in the chart below

uncertain	doomed	Wicked
indecisive	overwhelmed	Aggravate
perplexed	incompetent	Agony
embarrassed	incapacitated	Appalled
hesitant	trapped	Atrocious
disillusioned	squirming	Corrupting
distrustful	jittery	Damaging
misgiving	woozy	Deplorable
unsure	twitching	Disadvantages
tense	compulsive	Disastrous
stressed	uncaring	Disgusted
uncomfortable	uninterested	Dreadful
dishonest	unresponsive	Eliminate
disdainful	terrified	Harmful
manipulative	suspicious	Harsh
judgmental	anxious	Inconsiderate

argumentative	alarmed	enraged
authoritative	panicked	offensive
condescending	threatened	aggressive
distracted	cowardly	frustrated
disoriented	insecure	controlling
off-kilter	Deceived	resentful
frenzied	Helplessness	malicious
blushing	Disempowered	infuriated
awkward	Ordeal	critical
incapable	Outrageousness	violent
paralyzed	Provoke	vindictive
fatigued	Repulsive	sadistic
inferior	Scandal	spiteful
vulnerable	Severe	furious
distressed	Shameful	agitated
pathetic	Shocking	antagonistic
distraught	Terrible	repulsed
Unreliable	Tragic	quarrelsome
Unstable		venomous
		rebellious

Choose punctuation for effect.

- Share a variety of poems that have varying punctuation or no punctuation at all. Have students decide why those choices were made.
- Students should have a variety of punctuation in their collection of poetry.

Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

- Students should be given plenty of opportunities to discuss their own poetry and the poetry of others.

- Allow students time to rehearse their ideas prior to writing them .

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
- Review that similes are is a figure of speech that compares two different things using the words like or as. I'm as hungry as an ox. I'm cold as ice.
- Metaphors in which a word or phrase is applied to an object or action to which it is not literally applicable. Traffic is a bear. The snow is a white blanket. Life is a rollercoaster.
    - The hand felt like flesh and blood, but the skin was moon to my sun. -Encounter by Jane Yolen (Simile)
    - Up north at the cabin,SEP I am a great gray dolphin. -Up North at the Cabin by Marsha Wilson Chall (metaphor and similes)
    - He said snow was as beautiful as butterflies, or apple blossoms. -Snowflake Bentley by Jacqueline Briggs Martin
- Recognize and explain the meaning of common idioms, adages, and proverbs.
- Idioms are word combinations that kids use which have a different meaning than the literal meanings of each word. Examples include:
    - Give it a shot - Try
    - Speak your mind - Say what you really feel
    - A piece of cake - Very easy
    - Slipped my mind - I forgot
    - Cross your fingers - For good luck
    - Be in hot water - Be in trouble
    - It cost an arm and a leg - It was expensive
    - It's in the bag - It's a certainty
    - Get cold feet - Be nervous

Mentor Sentence that shows an idiom:

- I looked around the room at all the different faces, and I felt my heart swell up inside with pure happiness. ~Because of Winn Dixie (p. 176) Kate DiCamillo (Idiom)

A proverb is a statement of practical wisdom expressed in a simple way. An example of a proverb is "A stitch in time saves nine," which means that doing something in a timely way saves you from having to do more work later.
An adage is a well-known proverb that has been used for a long time. An example of an adage would be "Where there's smoke, there's fire," which means that if there is evidence that something is happening, it probably is actually happening.
Adages and proverbs are so closely related that the terms are often used interchangeably.

- A watched pot never boils … means …Things you look forward to seem to take a long time to happen.
- You live, you learn … means …Mistakes can teach useful lessons.
- Don't bite the hand that feeds you … means …Don't hurt those who take care of you, or they may not want to take care of you anymore.
- Nothing ventured, nothing gained … means …You can't expect to achieve something if you never even try to do it.
- The early bird catches the worm … means… If you start something early, you have a better chance of succeeding at it.
- Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

- Practice this skill during the poetry unit through a diamante poem.
- Diamantes are poems about opposites: the first and last words have opposite meanings (or convey opposite ideas). A diamante has seven lines that follow this sequence:
    - Line A: Topic A (must be a noun)
    - Line B: Two vivid adjectives that describe Topic A
    - Line C: Three interesting "-ing" action verbs that describe Topic A
    - Line D: Two concrete nouns about Topic A and two about Topic G
    - Line E: Three interesting "-ing" action verbs that describe Topic G
    - Line F: Two vivid adjectives that describe Topic G
    - Line G: Topic G (must be a noun)

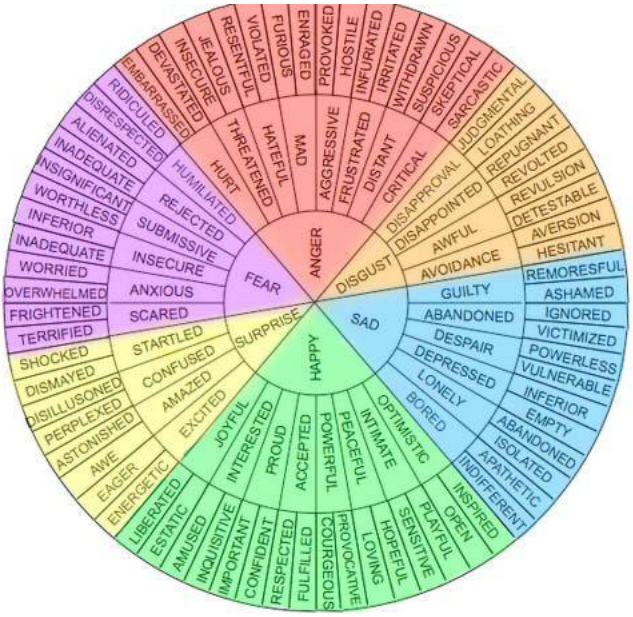
smile
happy, warm
welcoming, inspiring, soothing,
curve, lips, expression, emotion
disturbing, deterring, depressing
sad, unwelcome
frown

winter
frosty, bright
skiing, snowball fighting, sledding
icicles, snowflakes, vacation family
swimming, sun tanning, sweltering
hot, sunny
summer

Share that they can start the poem with a word, listing synonyms of the word, moving to the second half with antonyms of the word.

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).

- Share with students that poetry allows you to take more risks as a writer. One way to take risks is with word choice for actions, emotions or states of being.
    - Share an emotion wheel with the students and note that the colors show all words related to one emotion feeling.



Start a chart with the class of action words such as:

- Accelerated
- Accomplished
- Confronted
- Conducted
- Controlled
- Created
- Debated
- Devised
- Effected
- Inspired
- Etc.

Students can add on to the chart using words from their life or the mentor poems shared in class
Share Being Verbs with the students:

- Present tense - I am, you are, he/she/it is, we are, they are
- Past Tense - I was, you were, he/she/it, was, we were, they were
- Future Tense - I will be, you will be, he/she/it will be, we will be, they will be
- Present Perfect Tense - I have been, you have been, he/she/it has been, we have been, they have been
- Past Perfect Tense -I had been, you had been, he/she/it had been, we had been, they had been
- Future Perfect Tense - I will have been, you will have been, he/she/it will have been, we will have been, they will have been

Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).
Follow the scope and sequence set by the district.
Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

Using word study words set forth by the district.
Spell grade-appropriate words correctly, consulting references as needed.
Assess spelling on final pieces or when you tell them you will be looking for correct spelling.

- Hold students accountable for using the syllable types and the spelling patterns you have covered at the time of assessment.

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

- *Love that Dog* by Sharon Creech (Whole Class Read)
- "Dreams" by Langston Hughes
- "Listen to the Mustn'ts" by Shel Silverstein
- *Hate that Cat* by Sharon Creech

Anthologies:

- *This is Just to Say: Poems of Apology and Forgiveness* by Joyce Sidman
- Shel Silverstein: *Falling Up, Where the Sidewalk Ends, The Light in the Attic*
- Jack Prelutsky: *The New Kid on the Block, A Pizza the Size of the Sun, Something Big Has Been Here*
- *This Place I Know: Poems of Comfort,* edited by Georgia Heard
- *Extra Innings: Baseball Poems*, by Lee Bennett Hopkins
- *If You're Not Here, Please Raise Your Hand*: *Poems about School*, by Kalli Dakos
- *Fine Feathered Friends*, by Jane Yolen
- *Roots and Blues: A Celebration*, by Arnold Adoff
- Dr Seuss: *Oh! The Places You'll Go*

Possible Teaching Charts

- Various Mentor poems typed out to notice and name
- Charts from reading lesson that pertain to writing lesson
- Qualities of a Mentor Poem
- What is true about poetry?

- Line Breaks- When to use and what they do
- Poetry Revision Tips
- Simile Chart
- Metaphor Chart
- Personification Chart
- Word Choice Chart: Emotion, Action, State of Being

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.
- *Poems are Teachers,* Amy Ludwig VanDerwater
- *The Writing Strategies Book,* Jennifer Serravallo
- *Feedback that Moves Writers Forward,* Patty McGee
- *Patterns of Power*, Jeff Anderson
- *Mechanically Inclined*, Jeff Anderson
- *The Story of My Thinking*, Gretchen Bernabei
- Trail of Breadcrumbs Website
- Two Writing Teachers Blog
- *Assessing Writers*, Carl Anderson
- Cranford Public School Grades K-8 Google Folder for instructional materials

Suggested Strategies for Modifications and Accommodations

Content specific accomodations 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.
- Allow students to set individual goals for writing.
- Work in partnerships
- Give responses in a form (verbal or written) that is easier for the student
- Take additional time to compete 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; elminate 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:

- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.
- Refer to Strategies for striving students
- Refer to the Pathways to Intervention documents in the K-5 folder for specific appropriate interventions.
- Consult with Cranford Problem Solving Team (CPST), as needed.