

Unit 6 Writing: Poetry and Song

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

Brief Summary of Unit

In this unit, students write collections of poems, beyond the rhyming ditties that come to mind first, to find precise images that represent big ideas. They learn to use line breaks to express the meaning and rhythm they intend, and to use visualization and figures of speech to make their writing more clear and powerful.

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.

Revised: June 2021

Pacing Guide

Please refer to [this Language Arts Reading and Writing Workshop Pacing Guide for grade 1](#). Sentence Study is paced and aligned within the Syntax, Style, Grammar and Conventions section.

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.L.1.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.L.1.1.A	Print all upper- and lowercase letters.
LA.L.1.1.B	Use common, proper, and possessive nouns.
LA.L.1.1.C	Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop).
LA.L.1.1.D	Use personal, possessive, and indefinite pronouns (e.g., I, me, my; they, them, their, anyone, everything).
LA.L.1.1.E	Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).

LA.L.1.1.F	Use frequently occurring adjectives.
LA.L.1.1.G	Use frequently occurring conjunctions (e.g., and, but, or, so, because).
LA.L.1.1.H	Use determiners (e.g., articles, demonstratives).
LA.L.1.1.I	Use frequently occurring prepositions (e.g., during, beyond, toward).
LA.L.1.2.A	Capitalize dates and names of people.
LA.L.1.2.C	Use commas in dates and to separate single words in a series.
LA.L.1.2.D	Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
LA.L.1.2.E	Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.
LA.L.1.5	With guidance and support from adults, demonstrate understanding of figurative language, word relationships and nuances in word meanings.
LA.L.1.6	Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., because).
LA.W.1.5	With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers and self-reflection, and add details to strengthen writing and ideas as needed.
LA.W.1.6	With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.
LA.W.1.8	With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
LA.RF.1.1	Demonstrate mastery of the organization and basic features of print including those listed under Kindergarten foundation skills.
LA.RL.1.4	Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.
LA.SL.1.1	Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.
LA.SL.1.2	Ask and answer questions about key details in a text read aloud or information presented orally or through other media.
LA.SL.1.3	Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.
LA.SL.1.4	Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
LA.SL.1.5	Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.
CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP2	Apply appropriate academic and technical skills.
CRP.K-12.CRP4	Communicate clearly and effectively and with reason.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.
CRP.K-12.CRP9	Model integrity, ethical leadership and effective management.
CRP.K-12.CRP10	Plan education and career paths aligned to personal goals.
CRP.K-12.CRP11	Use technology to enhance productivity.
TECH.8.1.2.B.1	Illustrate and communicate original ideas and stories using multiple digital tools and

resources.

TECH.8.1.2.D.1

Develop an understanding of ownership of print and nonprint information.

Essential Questions

- What is poetry or what makes a poem?
- How can I organize my thoughts before and while I write?
- What are some revision and editing techniques that I could use to make my writing the best it can be?
- How can I use all the strategies that I know to make my writing better?
- How can I help others make their writing better?
- How can I convey voice and feeling in my poetry and songs?

Students Will Know/Students Will Be Skilled At

- conventions (spelling-phonetic and high frequency words, punctuation, capitalization, grammar)
- the elements of poetry writing
- different forms of poetry
- the importance of sound devices in poetry
- how to use sound to rhyme while writing
- handwriting (appropriate letter formation, spacing, appropriate use of lowercase letters)
- organizing in a way that conveys meaning
- structuring poems using different forms
- including details to clarify and illuminate meaning further
- listening to the sounds of words and phrases
- mimicking author's and illustrator's craft
- making their poems sound like music by using line breaks
- rereading their poems, making their voice support the meaning in them
- choosing a topic for a poem about something that matters to them
- finding a topic that holds a big, strong feeling
- showing their feelings about an object by using exact, precise words
- experimenting with the different voices of poetry
- rereading their poems and ask "Does this sound right?" and "Is this the true thing I want to say?"
- adding a pattern to their poems
- showing their feelings using exact, precise words
- using poetic language to help the reader see, feel and experience what's happening in the poem
- stretching their comparison across many lines
- rereading their discarded poems and find lines, phrases or comparisons that inspire a new poem
- turning "not-yet-poems" into story poems

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)
- 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 including Alternative Assessments:

- Students should have 2-3 final pieces to score not including the post assessment.
- Published pieces
- 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 [K-5 folder](#) Language Arts folder on the Google Drive, reported three times per

year

Learning Plan

Our primary 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, and partnerships. 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 aloud" 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 partnerships.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point.

For teaching purposes, see attached template for structure of a Writing Workshop lesson.

Here is a sample of a Writing Workshop template. Click [here](#).

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: Powerful Thoughts in Tiny Packages

Poets see the world in different, fresh, unusual ways.

- Read *Pencil Sharpener* by Zoe Ryder White and examine how she sees a pencil sharpener in a fresh new way.
- Have students look at the ceiling in a fresh new way.
- Read Zoe Ryder White's *Ceiling*.
- SW pick an object in the classroom to look at in a fresh new way. They can ask: How can I describe this object? Is it like something else?

Poets use line breaks to make their poetry sound musical.

- Create a chart: "Strategies Poets Use"

Strategies Poets Use
1. Looking at the world with a poet's eyes
2. Music (line-breaks)

- Tell students the way a poem is written, tells you how to read it.
- Show students the poem *Aquarium* first without line breaks and read together.
- Now, look at *Aquarium* with line breaks, paying attention to the music the line breaks create.
- As a whole group or in small groups, students will look at the poem *Fireworks*, and arrange it with line breaks.
- Students can continue to write with a poet's eyes and incorporate line breaks.

Poets read and reread their poems until they sound just right.

- Read Eloise Greenfield's poem *Things* to the class in a robotic tone.
- Reread to pay attention to the words and read with feeling. Teachers can use sticky notes to indicate where to read the poem slowly or where to pause and picture the poem in their mind.
- Think about what the poem could have looked like before Eloise Greenfield reread to make changes and add details.
- SW revise their poems to change HOW the poem will be read.
- Students can work with partners to share their revised poems.

Poets use patterns in their poems.

- Have students share patterns they see in the world (7 days in a week, the sun comes up in the morning, windows in a building, etc.)
- Emphasize patterns are about having order and a plan.
- Read *Go Wind* by Lillian Moore. Have students talk with a partner and point out the patterns in the poem.
- Share out a topic, such as a baby brother interrupting you or a grandfather walking up the stairs. and have students think of a potential pattern that matches the topic.
- Add to chart: " Strategies Poets Use"

Strategies Poets Use
1. Looking at the world with a poet's eyes
2. Music (line-breaks)
3. Patterns

- Encourage students to write a poem with a pattern.

Poets can use comparisons to convey feelings.

- Remind students that we show, not tell, our feelings in poems like in the poem *Ceiling* by Zoe Ryder White.
- Read *Inside My Heart* by Zoe Ryder White. Examine how the poet uses comparisons to show her feelings.
- Add to chart: " Strategies Poets Use "

Strategies Poets Use
1. Looking at the world with a poet's eyes
2. Music (line-breaks)

- | |
|---|
| <ul style="list-style-type: none"> 3. Patterns 4. Comparisons |
|---|

- Ask students to think of a time they felt sad, proud, and angry. Next, SW compare the feeling to something that reminds them of that feeling (ie happy= birthday party and laughing babies)
- SW share their comparisons with a partner and can then write their own poetry.

Poets use poetic language to help the reader see, feel, and experience what is happening in the poem.

- Look at chart "Ordinary Language vs. Poetic Language"

Ordinary Language	Poetic Language
The kids kept jumping up to say more ideas.	Ideas popcorned about the classroom.
When I get to school early the classroom is quiet.	When I get to school early, the classroom is asleep.
The sky is blue.	The sky is blue like the ocean.
When I draw, I make pictures of dragons and castles.	Castles and dragons live in my pencil.
The clouds are puffy and white.	
The wind makes the classroom door shut loudly.	
We line up to go down the hall.	

- Emphasize ideas aren't *really* pop-corning around the room but children sharing ideas **reminds** you of it.
- Ask students to work with a partner to think of examples that complete the chart.
- Add to chart: " Strategies Poets Use "

Strategies Poets Use
<ul style="list-style-type: none"> 1. Looking at the world with a poet's eyes 2. Music (line-breaks) 3. Patterns 4. Comparisons and Poetic Language

Poets can stretch their comparisons across many lines just like we stretched small moments across many pages.

- Review "Ordinary Language vs. Poetic Language Chart"
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Ordinary Language	Poetic Language
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The sky is blue.	The sky is blue like the ocean.
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The clouds are puffy and white.	
The wind makes the classroom door shut loudly.	
We line up to go down the hall.	

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- Display and read *Mornings* (Version 1). Emphasize that the comparison is quick and doesn't go into detail
- Display and read *Mornings* (Version 2). Emphasize that we can close our eyes to see all of the details in our mind and note that the comparison went across many lines.
- Read *Line Up Like a Train* (Version 1). Ask students to help write a new version of *Line Up Like a Train*.
- SW look at an old poem and revise it by stretching a comparison over many lines.

Poets reread discarded poems and find lines, phrases or comparisons that inspire a new poem.

- Students will look through their poems and find a few that they would like to revise.
- Tell students that even in the poems they chose NOT to revise, they still may find a line that inspires the, to write a new poem.
- If you find a phrase or line you like, get a new page and write it at the top.

- Model using a student’s discarded pile.
- Let students try the process independently.

Poets can make “not-yet-poems” or stories into poems.

- Explain first drafts are “not-yet-poems”
- Show *Circus* Version 1 and 2.
- SW observe the differences in the two drafts and create a “Turning Stories into Poems” Chart

Turning Stories into Poems
<ul style="list-style-type: none"> • Take out extra words • Take out parts of the story that aren’t about the main idea • Decide if a sentence needs punctuation • Add words to show, not tell.

- This lesson can be repeated by turning old writing pieces into poems. Small moments, nonfiction pieces, or opinion pieces can be transformed into poems.

Poets chose a topic for a poem by thinking of something that matters to them.

- Sometimes poets write about objects like pinecones and rocks, but mostly poets write about something that matters to them.
- Students will think of a big topic and zoom in. (Big topic= a special person, pet, etc. Small idea= a trip to the zoo, a birthday party, etc.) This can be connected to watermelon and seed stories from the small moment unit.
- Add to chart: " Strategies Poets Use "

Strategies Poets Use
<ol style="list-style-type: none"> 1. Looking at the world with a poet's eyes 2. Music (line-breaks) 3. Patterns 4. Comparisons and Poetic Language 5. Think of a big topic that gives big strong feelings then zoom in on a small moment.

- Practice zooming in on a small moment by giving the students the big topic of loving to listen to a book. SW identify the big feelings they have then find something in the classroom that holds onto that big feeling (classroom library, favorite reading spot)
- Remind students that they can write their own poems by thinking of something big... and small.

Poets show their feelings, not tell.

- Poets don’t say their feelings straight out. They find moments or details that hold their feelings.
- Think back to previous discussions of showing, not telling in other units.
- Read Aloud *Found a Little Crab* and note the words the poet used to show, not tell (crawling, tickling).
- Imagine how the poem would be different if the poet didn’t like the crab! She would have used words like grabbing, snapping.
- We can show how we feel by using precise language.
- Read *Ocean* and have students discuss the big feeling that the poet is trying to show.
- Add to chart: " Strategies Poets Use "

Strategies Poets Use
<ol style="list-style-type: none"> 1. Looking at the world with a poet's eyes 2. Music (line-breaks) 3. Patterns 4. Comparisons and Poetic Language 5. Think of a big topic that gives big strong feelings then zoom in on a small moment. 6. Show. Don’t Tell!

Poets experiment with different voices of poetry.

- Create "Voices of Poetry" Chart. Read the suggested poem for each voice.

Voices of Poetry	
Speak directly to the subject	<i>Flowers</i> by Rebecca The poet is speaking to the flowers.
Speak to the reader	<i>My House</i> by Susie The poet is speaking to the person reading the poem.
Story Poem	<i>Daniel's House</i> by Ramon The poet breathlessly tells the story of what happened

- Tell students to imagine they are waking up to a sunny morning. In partners, ask students to try out each voice.
- If you worry that your poems are too regular, you can try out the different voices of poetry.
- Think of other types of voices that a poet can try such as two subjects talking to each other.
- Add to chart: " Strategies Poets Use "

Strategies Poets Use
<ol style="list-style-type: none">1. Looking at the world with a poet's eyes2. Music (line-breaks)3. Patterns4. Comparisons and Poetic Language5. Think of a big topic that gives big strong feelings then zoom in on a small moment.6. Show. Don't Tell!7. Use different voices

Poets revise their work to get it ready for their readers.

- Poets ask "Does this sound right?" or "Is this the true thing I want to say?"
- Display *Mom*. Model reading the poem and asking "Am I saying exactly what I want to say?"
- Circle words that don't sound precise (ie wrapped could be changed to bundled, nestled, held). Emphasize that poets search for honest, precise words.
- Add to chart: " Strategies Poets Use "

Strategies Poets Use
<ol style="list-style-type: none">1. Looking at the world with a poet's eyes2. Music (line-breaks)3. Patterns4. Comparisons and Poetic Language5. Think of a big topic that gives big strong feelings then zoom in on a small moment.6. Show. Don't Tell!7. Use different voices8. Use honest, precise words

N.B. This writing workshop unit is adapted from Lucy Calkins Units of Study by a group of instructional coaches and teachers, namely Ellen Chaimov, Jennifer Darlington, Dawn Relin, Kari Tunstill, Kalei Ostreim Jessica Orth, Jennifer Dove Kiltow, Bev Gutttag, Rose O'Brien, Vicki Beraka Tara Black, Gary Peterson, from the North Clackamas School District, Milwaukee.

Sentence study will be taught across the week to teach syntax, diction, grammar, and punctuation. Students will learn how to write like an author by mimicking specific sentence patterns and applying it to their own writing. Please refer to [this folder](#) for the scope and sequence as well as specific lessons and materials.

Sentence study introduce students to a CORRECTLY written sentence. It shows students what GOOD writing is all about. Rather than students identifying what is wrong with a sentence, they have to find what is RIGHT about a sentence's grammar, structure, and style. Students will be able to apply their learning to develop and strengthen their independent writing skills.

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.

Core materials include:

- *Units of Study for Teaching Writing*, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 1 Heinemann, 2013.
- Resources for Teaching Writing CD, Grade 1, Heinemann, 2013.

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

For Fountas & Pinnell classroom shared reading and interactive read aloud books that link to each unit, please see [the FPC and Units of Study Crosswalk](#).

Supplemental Instructional Materials

Possible Mentor Anthologies:

- Blast Off! Poems about Space by Lee Bennett Hopkins
- Creatures of Earth, Sea, Sky by Georgia Heard
- Good Luck Gold and Other Poems by Janet S. Wong
- Little Dog Poems by Kristine O'Connell George
- Songs of Myself: An Anthology of Poems and Art by Georgia Heard

Sing simple songs like:

- “Twinkle Twinkle Little Star”
- “The Wheels on the Bus”
- “Mary Had a Little Lamb”
- “Happy Birthday”

Possible Mentor Songs:

- Songs to put you to sleep: “Hush-a-Bye Baby,” “Hush, Little Baby,” “Day Is Done”
- Songs to show a strong feeling: “I Can See Clearly Now,” “What’s Goin’ On,” “Celebrate Good Times,” “Oh, What a Beautiful Morning”
- Songs to teach a dance: “Hokey Pokey,” “Do the Locomotion”
- Songs for people you love: “You Are My Sunshine,” “You’ve Gota Friend,” “Frère Jacques”
- Songs that teach about something: “Wheels on the Bus,” “This Land Is Your Land”
- Songs that tell a story: “The Bear Went Over the Mountain,” “Itsy Bitsy Spider,” “Mary Had a Little Lamb”

Mentor Song Books and Compilations

- The Eensy Weensy Spider / Skip to My Lou, by Mary Ann Hoberman
- Take Me Out of the Bathtub / Are You Quite Polite? / Smelly Locker, by Alan Katz
- Diez Deditos Ten Little Fingers & Other Play Rhymes & Action from Latin America, by Jose-Luis Orozco
- If You’re Happy and You Know It / This Little Light of Mine and many more . . . , by Raffi
- The Itsy Bitsy Spider / Row, Row, Row Your Boat / How Much Is That Doggie in the Window? (and many more titles are available), by Iza Trapani
- Follow the Moon / Without You / Angel Face (and many more titles), by Sarah Weeks
- Getting to Know You! Rodgers & Hammerstein Favorites, by Rosemary Wells

Possible Teaching Charts:

- “What We Notice About Songs”
- “What We Notice About Poems”
- “Feeling and Emotion Words”
- “Writing Partners Have Important Jobs!”

Suggested Teacher Resources

- Units of Study for Teaching Writing, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 1 Heinemann, 2013.
- Resources for Teaching Writing CD, Grade 1, Heinemann, 2013.

- *The Writing Strategies Book*, Jennifer Serravallo
- *About the Authors*, Lisa Cleveland and Katie Wood Ray
- *More About the Authors*, Lisa Cleveland
- *In Pictures and In Words*, Katie Wood Ray
- *Patterns of Power*, Jeff Anderson
- *Assessing Writers*, Carl Anderson
- Cranford Public School [K-5 Google folder](#) for instructional materials
- [Heinemann](#) for anchor charts and other teacher resources & materials (Consult with building principal or literacy team for access).

Suggested Strategies for Accommodations and Modifications

[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

For possible modifications to content during writing workshop, please . . .

- Consult with Cranford Problem Solving Team (CPST) at your school, as needed.
- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.
- Refer to the [Strategies for Striving Students](#) and [Pathways to Intervention](#) documents in the Grades K-5

folder for specific appropriate interventions.