

Unit 05 Writing: Poetry

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 3**
Length: **4-5 Weeks**
Status: **Published**

Brief Summary of Unit

Reading and writing poetry supports and enhances students' language and literacy learning experiences in rich and engaging ways. Writing poetry enables young writers to convey feelings and experiences and to create images about everyday objects with literary language, deliberate word choices and poetic devices. Not unlike earlier narrative units of writing in which students learned from mentor authors and chose topics to write about from everyday experiences and people in their lives, in this Poetry Unit of Study, students will read and listen to poems from mentor poets to support them in ways to write their own, and they will draw upon details and the personal significance of ordinary objects, actions, and experiences to generate ideas for their poems. Students will use a variety of strategies to generate and collect ideas for their own poems and then draft poems in a variety of forms. The unit will culminate with publishing some student poems and having a celebration of the young writers.

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 2](#); 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 literacy:

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.L.2.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.L.2.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
LA.L.2.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
LA.L.2.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.
LA.L.2.5	Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
LA.L.2.6	Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy that makes me happy).
LA.W.2.5	With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.
LA.W.2.6	With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

LA.RI.2.4	Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.
LA.RI.2.6	Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
LA.RL.2.4	Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
LA.RL.2.10	Read and comprehend literature, including stories and poetry, at grade level text complexity or above with scaffolding as needed.
LA.SL.2.1	Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
LA.SL.2.2	Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
LA.SL.2.3	Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
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.A.2	Create a document using a word processing application.
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.
TECH.8.1.2.E.CS3	Evaluate and select information sources and digital tools based on the appropriateness for specific tasks.
TECH.8.2.2.B.1	Identify how technology impacts or improves life.

Essential Questions

- How can I write like a poet, seeing the world through the eyes of a poet, working to put what I see and feel into poems?
- How can I write and revise poems so that I find honest, precise language, and use repetition, phrases, line breaks, tone, and comparisons to say something that can't easily fit into ordinary words and create images in poems?
- How can I explore different structures for my poems, trying to find a structure for each poem that matches what I want to say in that poem?
- How can ordinary actions, objects, and people be extraordinary through poetry?
- How do student-poets learn that structure, figurative language such as metaphors/similes, word choice, and repetition will strengthen the writing of poetry?
- How do student-poets revise and edit their work to focus on the rhythm of poetry?

Students Will Know/Students Will Be Skilled At

- characteristics of poetry
- line breaks
- rhyme
- rhythm
- generating ideas—writers write poems about meaningful topics
- poetry writers revise to create specific images for readers
- consulting mentor texts—mentor authors guide our writing
- creating a published piece
- collaborating with peers
- using appropriate spelling strategies
- using figurative language
- attempting repetition
- clarifying feeling
- using comparisons
- using word pictures
- the steps of the writing process
 - Prewrite
 - Plan- across pages
 - Draft- across pages
 - Revise- with author’s craft and word choice in mind
 - Edit
- the traits/lenses of writing
 - Meaning: Is this important to the reader?
 - Structure/Organization: Is it logical or sequential?
 - Details/Elaboration: Do the details develop meaning?
 - Voice/Craft: Can you sense the writer and the writer’s mood?
 - Genre: Does the writer understand the type of writing?
 - Conventions: Does the writer control spelling and punctuation?

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 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
- Writing Conferences: Individual and small group
 - Suggested questions:
 - "Can you tell me about this topic?"
 - "What do you hope readers see, think, or feel when they read this poem?"
 - "How did you use your poets' eyes in this poem?"
 - "What images are you planning to add for your readers?"
 - "How will you use white space or line breaks in this poem?"
 - "How are you paying attention to sound in this poem?"
 - "Can you show me some very specific words you have chosen, and tell me why?"
 - "I notice that you _____. How is that decision working in your poem?"
 - "Are you trying to achieve something with this poem that is hard for you?"
 - "How are you planning to revise?"

Summative, including Alternative Assessments:

- 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-5 Language Arts folder on the Google Drive, they are 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 the 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. Change red font to match your teaching point. Click [here](#).

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

Please refer to the Grades [K-5 Google folder](#) for specific lessons and materials.

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

Implementation:

Teach the process from the beginning of the unit to the end, each week being the next part of the process. (Ex: Week 1- planning & structure, Week 2- drafting, Week 3- revising, Week 4- editing, Week 5- publishing)

** Prior to beginning this unit, switch student rubrics, paper choice, and mentor texts.

Quick Writes: You may wish to take some time for your students to do 2-3 quick writes in the beginning of units as well as a couple days in each unit throughout the year. As a reminder, a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with writer's craft and technique without commitment to that topic within their writer's notebook.

- Increases students independence
- Helps build writing fluency as they learn to outrun their writing censor and push through the critical voice in their head
- Helps students understand the craft of revision
- While you may provide your students with infographics, pictures, video clips, or short writings that would lend itself to narrative writing (possibly even fairy tale writing), please note that the intention of a quick write is for students do whatever genre of writing they are inspired to do. Some ideas for the images you share during this unit's quick writes include, pictures from classic or revised fairy tales, infographics about favorite superheroes, etc.

Grammar and Conventions

Mentor sentences will be implemented into the weekly routine. They 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 independently use their learning to develop and strengthen their independent writing skills.

Teaching Points

First week of unit→ Immersion Week- Generating Ideas

**"Set up a table to collect humble and beautiful objects from nature: small rocks, shells, nests, snakeskin sheds, etc. The first few days of the unit, focus on how poets see and hear the world differently. By collecting and studying natural objects, you will teach children that this is a worthy way to spend life--drawing, thinking, wondering, comparing. Poetry is a work of deepening observation." --*Lucy Calkins, Units of Study, Unit 4: Poetry*

Writers get ideas for poems by using their senses to really observe something. They use their “scientist’s eyes”

- I found this feather in my yard last week. Hmmm.... It is speckled with brown, tan, white, and black. Seeing it makes me feel curious – which kind of bird lost it? What caused it to fall off, a fight, a crash, old age? Is the bird okay? (Record ideas on a recording sheet for the kids to see.) Touching it makes me feel calm and ticklish. (Record) When I smell it, (close your eyes and model this process) I can close my eyes and smell the pine tree where the bird once perched and the crisp air where it once flew. (Record) I can hear its wings flapping in the breeze. (Record) I know I shouldn’t use my sense of taste because this bird could have been sick and I know this feather is not clean.
- Did you see how I used my senses to observe this feather? It gives me some ideas about writing a poem about this feather. When we write poems, we need to get ideas for our poems before we can actually start writing the poem itself. Today, you will observe some objects using your senses and record your ideas. Maybe you will start to get ideas for a poem through your scientist eyes.

Poets find ingredients for their poems by observing everyday objects using their 5 senses or “scientist’s eyes” and their “poets’ eyes”.

- I have a poem to share with you by a poet named Zoe Ryder White who saw an ordinary object in a fresh, new way. Zoe could have seen and described the object in regular words but instead she saw the object with a poet’s eyes. Here’s the poem Pencil Sharpener by Zoe Ryder White. Today, let’s pay special attention to how Zoe gets ideas for her poem by seeing the pencil sharpener in a fresh, new way.
- First, let’s look at this safety pin with our scientists’ eyes. I heard a scientist say that the pin is silver and sharp. I heard another scientist say that it is used to hold something together, like a bandage and another said that it has a very sharp point. Now, let’s look at the safety pin with our poets’ eyes and our senses. Turn and talk about what you see with your poets’ eyes. This time, I heard the ingredients for some wonderful poetry. _____ said that the pin looks like a ferocious mouth waiting to chomp down on its prey. _____ said that she imagined that the pin was a dragon with mean eyes getting ready to breathe fire! Did you notice how they used their poet’s eyes to see the pin in a fresh new way. You won’t believe it, but a poet named Valerie Worth did the same thing when she saw a safety pin and it gave her ideas for a poem. Here it is. (Read the poem Safety Pin.) Do you see how she observed the pin using her sense of hearing when she said that it was like a quiet fish? Do you see how she used her poets’ eyes to say that it has a surprised eye?

Poets see with poets’ eyes. Poets look at things with their hearts and minds. They sometimes look at things from different angles or think about what things resemble. This helps poets write about the world in different, unusual ways. (Bend 1: Session 1)

- Show the children how one poet saw an object in a different, unusual way, contrasting it with the “regular” way someone might see the same object. Highlight the novelty in the poet’s vision, thinking aloud about how she might have done this. Notice and name these techniques/strategies. Show the class how you can practice seeing with poet’s eyes by looking a familiar object in a different way.

We have been training our eyes to see like poets and getting ideas for writing poems. Today I want to teach you another way poets can develop their poet’s eyes. They can do this by practicing seeing things in a number

of different ways.

- The object of this game is to come up with different uses that one thing might have. I'm going to pretend that I am a space alien that has come from another planet and I have found this object and I need to report back home about my discoveries. As an alien I won't know the real use for these objects, so I'll use my poet's eye and imagine what they can be used for.
 - (Hold up an object from the collection, for example, a plastic spoon.) I'm going to pretend I'm reporting back on this object. Here's what I would say (use monotone "robotic" voice) I found a short, white, flat object about 4 inches long. It has a shallow scoop on one end. I believe it is used as a snow shovel for small creatures like mice because it has a handle that is the right size for a mouse, and a scoop that is the right size, too. (offer one more variation of what this object is for, i.e. a small diving board for ants, etc.)
 - Did you notice how I explained how and why the spoon was like a shovel? That explanation is important so your listener will understand how you are seeing the object. It gives me another idea of how I could write a poem about an everyday object like a spoon...as a snow shovel for a mouse.

Planning & Structure

Poets think about a big idea, a big feeling, and then find the small moment, image, or object that holds that big feeling, that big idea. (Bend 1: Session 3)

- One way to do this is to point out that poets need to find a topic that is big and that is also small and specific. Show how you generate such a topic with one of your ideas. Show the children a chart on which you've listed some of the strategies you used to generate your idea for a poem.

When a poet writes a poem, the poet experiments with different structures. To do this, the poet studies what other authors have done and then tries those different structures on for size. (Bend 3: Session 11, also reference Session 12)

- One way to do this is to teach by guided practice. You'll be walking kids step by step through the process of thinking of a topic, then considering several structures, then trying them on. Reveal a poem with a very distinct text structure, and ask children to annotate it with their observations. Set two kids up to do so at the easel while others work at their rugs spots. Channel children to annotate a second poem, one with a contrasting and distinct structure, again thinking of this structure as a possibility for their intended poems.
- Shape Poem suggestion - Poet's can train their eyes to see by focusing their attention to notice more about an object, an action, or something in nature.
 - Today I want to teach you how poets like you can learn to train your eyes and your attention by looking at object with your 5 senses. This really helps poets write interesting details in their poems. We are going to develop our powers of noticing so we can write poems with interesting details.
 - Let me show you how I use my poet's eyes and give my attention to one object by looking at it with my 5 senses. I will choose, draw, and write about one object. This shell looks interesting. I'm going to draw just the outline of the shell on my paper. I am going to make it big so I have lots of room inside my outline to write. I want to try to get every bump and point on the outline of the shell. If it isn't perfect that's o.k. but I want to try to learn to notice more. If I need to, I can also put the object on the paper and trace my pencil around it.

- Now I'm going to write some things inside the outline that I notice about the shell about by using my poet's eye and my senses. The shell is grey and white. It has a big point at the end. When you put it to your ear you can hear a kind of rushing sound. I'm going to record those things I notice.
- When I started to write, I kept thinking of different things to say that I was noticing about the shell. I used my senses of hearing and sight to think of things to describe.
- List Poem Suggestion - As poets make writing part of their life, they develop habits that help them keep coming up with new ideas by making lists of things to write about. Making lists is a habit that helps generate things to write about. Good lists can also be made directly into poems.
 - Today I want to show you how poets keep track of ideas to write about by making lists then you can make your own lists. The words in these lists can turn into poems, or you can use them to help yourself come up with interesting things that you can write about later.
 - Let me show you how to get ideas for a poem by making a list. I started a list and I want to add to the list. Let's read what it says so far on the list called: "Things that people do sometimes when they are in a hurry." When I read it I think about times that I have been in a hurry. I remember once when I had to walk my dog in the morning and I almost ran out of time to get to school. I was in such a hurry! I definitely bumped into things. In fact I stubbed my toe on the edge of a rocking chair. What else did I do? Oh, I know, I started getting impatient. I should write that down: "Get impatient." I remember how I kept worrying and worrying about being late, I could put that down too—feel worried. Hmmm. . . .Did you see how when I tried to remember what I did and how I was feeling on a certain day that my ideas started to come to me for my list?

One way to give your poems music is to pay attention to where you put words and where you don't put words. Poets try a few different ways of breaking up their lines, reading the poem aloud after each try, until the poem is written in a way that sounds just right. (Bend 1: Session 2)

- Watch me use the poem Little Brown Seeds without any line breaks. I'll read it to you. (Post the poem written as below and read the familiar poem (previously read in Shared Reading) aloud in a blah kind of way to suggest that this definitely doesn't work.
- Little Brown Seeds Little brown seeds so small and round, are sleeping quietly underground. Down come the raindrops, out comes the rainbow. Little brown seeds way down below, up through the earth they grow. Little green leaves come one by one. They hold up their heads and look at the sun.
- Hmmm....I'm thinking when I write the poem out this way, the layout on the page tells me to read it just like I'm talking to you. Because all of the words go across the page, I read this like I'm telling you about a plant growing. It's like blah, blah, blah. There's really not much music here. Watch me read the poem with line breaks in it and listen for the way it sounds like different.
- (Post the poem again in its original format and read the same poem written with the line breaks the author intended. Discuss why the line breaks support the meaning and influence your reading.)

Little Brown Seeds

Little brown seeds so small and round,

Are sleeping quietly underground.

Down come the raindrops

Sprinkle, sprinkle, sprinkle.

Out comes the rainbow,

Twinkle, twinkle, twinkle.

Little brown seeds way down below,

Up through the earth they grow, grow, grow.

Little green leaves come one by one.

They hold up their heads and look at the sun.

Poets ask themselves, ‘What do I hope my reader feels when reading this poem?’ and then they try to make sure they choose a structure for their poem that gets readers to feel what they want them to feel, to think what they want them to think. (Bend 3: Sessio 13)

- One way to do this is to examine a poem you wrote in several forms, considering which best conveys your intended meaning. Debrief. Review the steps you took when trying structures on for size.

When experimenting with different kinds of poems, poets sometimes drop their own voice and take on the voice of another person or thing. Instead of writing about something, they write as that thing. Some call that kind of poetry a mask poem, because it is as if the poet is speaking through the mask of someone or something else. (Bend 3: Session 14)

- One way to do this is to show the children the mask poem on a chart, highlighting point of view, or how the poem was written through a mask. Invite children to share their thinking and ask them to notice how the mask poem is a way to show another point of view. Do a quick, oral demonstration of how you might draft a mask poem, using an everyday object in the classroom. Debrief what you just did in a way that makes it easy for children to generate mask poems.

Drafting

Before starting a new poem, poets often review their jotted down poem ideas, asking themselves, ‘Does this idea contain both strong feelings and concrete details?’ and they start new poems based on ideas that contain both of those elements. (Bend 1: Session 4)

- One way to do this is to remind children of strategies they have learned for crafting poems. (See anchor chart on page 33). Demonstrate reading jottings from your Tiny Topics notepad. Think aloud as you examine your notes for both strong feelings and concrete details. Debrief reiterating the two questions that will help children decide if an idea could become a poem.

Poets repeat things- words, sounds, and lines- to give their poems music and to make the meaning of their

poems more clear. (Bend 2: Session 7)

- One way to do this is to show an example of a poem with repetition. Point out one or two patterns, and show children how the poem might sound without them. (Might use “Go Wind” on page 62 of spiral)

Poets consider the mood they want their poems to convey. They write, thinking about the mood, and they read their poems and ask, ‘Does the mood match the meaning?’ (Bend 2: Session 8)

- read aloud several poems with contrasting moods. Liken the poems to songs, suggesting there are different kinds of songs. (Could use poems on page 70 of spiral)

Revising (Elaboration/Voice)

Today I want to teach you a way that poets improve poems or even change the meaning of poems that are already written by choosing new words to go in their places.

- This is important because this helps us practice like a poet when they revise a poem that is already written and think of stronger or better words to use in their poem. When you do this you can see how every word in a poem has meaning and the meaning of the whole poem depends on many smaller word choices we make.
- Give students an opportunity to alter one or more poem. (The Little White Kitten by Langston Hughes) Have them read the poem aloud to a partner. Then ask them to be ready to change about half the words or to choose a number between 25 and 40 and cross out that many words from the original poem. Then have students choose new words to replace the ones that were crossed out. After they have finished altering the poems, have them write the new versions on fresh sheets of paper.

Poets think carefully about the words they choose. They search for the exact, honest words, words that match what they are trying to say. Poets reread their poetry and ask themselves, ‘Are these words creating the image that I want?’ If not, poets revise. (Bend 2: Session 6)

- One way to do this is to use your own poem to model rereading, checking to see if the words match the image you are trying to portray. Walk students through the steps you take to make your language more precise. Debrief, listing the replicable steps children take to use more specific language in their poems. (figurative language, shades of meaning, vivid verbs, etc)

Today, I’ll teach you one way to pick words for your poems by using the voice of poetry. You can help your readers make pictures in their mind (imagery) as they read your poems by writing with your poetry voice.

- Try to use your poet’s voice by imagining you are something in nature and seeing it with fresh, new eyes. We are going to go outside and play a game called “Camera”. You will each play this game with your writing partner. One of you will be the photographer and one of you will be the camera. The camera will close his/her eyes. The photographer will lead the camera to a special object outside. The camera will get really close, like it’s zooming in! When the photographer says “1,2,3” the camera opens his/her eyes and says “click.” The camera takes a mental picture of the object, using his/her poet’s eyes. Then, the camera closes his/her eyes again and thinks about the object in a fresh, new way.

The camera tells the photographer what is so special about the object, using a poet's voice.

Writers bring out their poet's voice to describe everyday objects by speaking directly to the object and capturing those words in their poem.

- You are going to pretend you are in bed and you just wake up and think up a poem about the sun that is shining in through your bedroom window. You could say (use a voice that suggests these would be blah options) "The sun is bright and I keep my eyes closed tight to keep it out." Or "The sun warms my body so that I have to throw my covers off." But – pretend that you are just about to wake up, and you feel the warm sun. Partner one, tell partner two words in a poet's voice that you would say, speaking directly to the sun. Picture it, partner one. You are lying in bed, just starting to wake up. You feel the warm sun, and you say to the sun... what? (Allow the students time to share.) I heard some beautiful poems. _____ said: Sun, I know it's time to wake up. I feel you there. Let me lie here. That's one way to use the voice of poetry by talking right to the object!

Poets make meaning in their poems by comparing an object to a feeling-or anything at all- to something else. (Bend 2: Session 9)

- One way to do this is to show children how to revise ordinary phrases to include comparisons (comparative language), by picturing what the ordinary phrase seems like or reminds you of. Debrief, unpacking the work you have just done.

A way to make a comparison even more powerful is to stick with it. A comparison can stretch all the way through a poem. A writer can include actions that go along with the comparison. (Bend 2: Session 10)

- One way to do this is to return to the mentor poem "Lullaby" by Kristine O'Connell George and draw students' attention to how she stretches out the comparison across the entire poem. Refer to the comparative language chart. Show the class a poem you wrote earlier in which the comparison exists in only one line, demonstrating how you can extend it.

When poets revise, they look at a poem with brand-new eyes, asking 'How can I make this work even better?' One way to do this is to look for opportunities to show, not tell. (Bend 3: Session 15)

- One way to do this is to explain that the entire purpose of poetry is to show, not tell, and provide a few quick examples. Share one of your poems that you have picked for revision. Demonstrate the process of revising your poem so that it now shows something that was being told before.

Editing & Grammar (Conventions)

When writers are trying to spell words so people can read their writing, they look at each word they've written and ask, "Does that look right? Look wrong?" When you find a word that doesn't look right, it can help to spell that word a few different ways, looking to see if one looks right. (Bend 1: Session 5)

- One way to do this is to pretend to be a student and recruit the class to join you in checking whether the words in your poem look right or not, in which case you'll circle them (and return to them later). Demonstrate spelling each word two different ways, highlighting that you use what you know about spelling patterns to help.

One way that poets edit their poems is by reading them aloud, listening for places where the words or lines do not sound right. Then, they go back to these places and write new lines, reading aloud, listening, and always asking, 'Does that sound right?' (Bend 3: Session 16)

- One way to do this is to demonstrate reading the first stanza of a poem out loud, listening for and rewriting lines that do not sound right.

Poets revise/edit their poems and improve them by rereading their poems and asking, "Is this my best?"

- If the answer is no, poets clean up their poems. Think of it like cleaning the house. So, today, I want to teach you how we can clean up, not our houses but our poems. Let me show you how I can revise my poem by rereading it and asking "Is this my best?" I can use this Revising and Editing Checklist to help me have a plan to clean up my poems.

Publishing

Students will find a way to publish their pieces digitally.

- One way to do this is to use Glogster, Voicethread, PowerPoint, Google Slides, Keynote, Wordle or Tagxedo to publish their poems.

Students should be prepared to share their poems by reading them aloud and posting them in the community or sharing them digitally with others.

Have a publishing celebration. Model having a few students read their published piece aloud. Then divide the class into groups to share their stories. Make a big deal of the student's' first published poems and display the writing in a prominent place in the classroom

Other ways to share published pieces;

- Organize the classroom as a "coffee house" that features poetry readings
- Allow children to use instruments to set the poems to music
- Have students give poetry away, creating "literary gifts" that include framed poems and tape-recorded readings of poems
- Create a class anthology
- Make poems public by posting them around the school and in the community

- As readers of your peers' poems your job is to enjoy the work and respond to the writer in one of these ways.
- Let them know specific things that you found interesting.
- Let them know specific things that you enjoyed, and why.
- Tell them ways that what they wrote led you to think about their poem or understand it.

Syntax, Style, Grammar, and Conventions

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 the K-5 folder for 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.

Please refer to [this folder](#) for the scope and sequence as well as specific lessons and materials.

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 2 Heinemann, 2013.
- *Resources for Teaching Writing CD*, Grade 2, 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](#).

Teacher Resources

- Units of Study for Teaching Writing, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 2 Heinemann, 2013.
- Resources for Teaching Writing CD, Grade 2, Heinemann, 2013.
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, and other online materials. (Consult with building principal or literacy team for access).
- *Poems are Teachers*, Amy Ludwig VanDerwater
- *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 Grades K-5 Google Folder for instructional materials

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:

- Variety of paper choice that suits needs of student (raised line, dotted lines, color coded, double spaced)
- Choice seating (standing desks, laying on stomach, resistance bands on desks legs)
- Pencil grips, different size length/width pencils
- Blocking (blocking assignments into smaller segments)
- Cutting (cut worksheets into sections)
- Folding (fold worksheets into sections)
- Highlighting, color coding or underlining.
- Minimize amount of papers/organizers in writing folder/binder
- Slant desk
- Seat cushion/sensory input

- Use lines to indicate number of words in a sentence and where they should be placed
- Personal dictionary (Words I Use When I Write)
- Personal Word Wall with sight words
- Speech to Text (Dictation technology)
- Visual aides on desk (blends, di/trigraphs, diphthongs), (structure/organization)
- Provide peer support
- Use brain breaks as well as short breaks within work session
- Checklist with visuals
- Student office/privacy folders

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.