Thoughtful Learning - Creative Writing Grade 3

Content Area: **English**
Course(s):
Time Period: **May**
Length: **4 Weeks**
Status: **Published**

Unit Overview

The Creative Writing unit focuses on traditional poetry, free verse, and writing plays. Students will learn about the elements of poetry and learn the rules to write traditional forms of poetry. Students will learn how to write plays.

Enduring Understandings

- Students will learn that poems are meant to be enjoyed.
- Students will learn to recognize the elements of poetry within poems.
- Students will learn the rules and guidelines to write traditional forms of poetry.
- Students will learn about free verse poetry.
- Students will learn to write a play.

Essential Questions

What are elements of poetry?

How do you write traditional forms of poetry?

What is free verse poetry?

How do you write a play?

Instructional Strategies & Learning Activities

Writing Free Verse Poetry - Start - Up Activity Pages 187-183

Have a student read the first two paragraphs of this page aloud. Ask students how they feel when they read those words. Then have them study the illustration on pages 176–177. Ask how they feel when they look at the illustration. Have them say what they like most about the illustration.

Let students know that poetry paints pictures with words. Poems are full of beautiful details that invite the reader to linger and smile and think.

Then have a volunteer read the last paragraph on the page. Tell students that they will soon be inviting their own readers to join them in the world of their own poems.

Making Friends with Poems

Help your students realize that poems are meant to be enjoyed like an ice cream cone. They shouldn't gobble them down just to get them done. Instead, they should savor each line and each word slowly. Reading a poem isn't like running a race, but like lying in a hammock and listening to the wind in the leaves and the frogs in the reeds.

Lead your students through the four bulleted points about reading and savoring poetry.

Then have a volunteer read the sample poem through from start to finish. Afterward, give a pause for students to think. Ask students what they liked most about the poem. Then have another volunteer read the poem again. Pause and reflect again. Ask for a third volunteer to read, and follow with reflection. Help students understand that this is how to savor a poem.

What Makes Poems so Special

Read aloud the text under point 1: "Poetry looks different." Then have a volunteer read the sample poem aloud. Ask students what they like about the poem. Ask them about the look of the poem. What do they notice about it that makes it more exciting to look at.

Then have students look again at the poem on page 178. How does the look of that poem change the way it is read?

Next, read point 2: "Poetry says things in special ways." Have students return to the sample poem to find some special ways that it says things.

Finally, read point 3: "Poetry sounds good." Have students find examples of what sounds good in the sample poem.

Learning About Free Verse

Help your students understand that a free-verse poem may not have a specific rhythm or rhyme, but that every word still must be carefully chosen. When writing free-verse poetry, the sounds and meanings and the look and rhythm of words are still very important. Remind them that free verse poems lack regular rhythm and rhyme but still are carefully constructed.

Have a volunteer read aloud the free-verse list poem. Pause afterward to let the poem sink in. Then lead a discussion about the sounds, appearance, and ideas in the poem. Afterward, have another student read the poem aloud again, and have students reflect again. Ask what makes this poem a list. Tell students they will be writing their own list poems.

Writing a List Poem

Let students know that they can write their list poems about any topic that they choose. They can use any of the topic suggestions at the top of the page or create their own: things I see on the way to school, what I would change if I could, colors in my back yard, moments of friendship, ways to look at a pencil, and so on.

After students choose a topic for their list poems, have them create a cluster of ideas around the topic.

When students have gathered enough ideas, have them create first drafts of their list poems.

Revising, Editing, and Proofreading

After students complete the first drafts of their poems, lead them through the material under "Revising." Have them use the questions in the bulleted list to help them make large-scale improvements to their writing. (If students answer "no" to any of these questions, use the material on page 183 to give minilessons on playing with sounds and figurative language in poems.) Also, have peer reviewers use the questions to help poets improve.

Once revisions are complete, have students edit their poems for punctuation, capitalization, and spelling. Remind them that in a poem, they can use punctuation and capitalization for effect, like putting an important word in ALL CAPS or putting punctuation where it usually doesn't go (s*p*a*r*k*l*e*r*s).

Making Pleasing Sounds and Comparisons

Use this page to teach students poetic techniques, such as playing with sounds and using figurative language. Give each explanation and have students read and discuss each example. Then challenge them to try one or more of these techniques in their poems.

Traditional and Playful Poetry - Start-up Activity Pages 184-189

Ask students what their favorite fruit is. Write answers on the board. Ask apple fans if they have ever had a pear. What is the difference between them? What are some similarities? Ask grape people if they also like raisins. Point out to students that "an apple a day keeps the doctor away," but also can get pretty boring. On the other hand, "variety is the spice of life."

Tell them that they will be experimenting with different poetic forms in this chapter. By trying different

types of poetry, they will expand what they like and add some spice to their lives.

Traditional Poetry

Use this page to teach three traditional forms of poetry: cinquain, limerick, and haiku.

The cinquain is the easiest because it comes with instructions. After explaining this form and reading the model, have students create their own cinquain poems about topics of their own choosing. Then have them choose new topics and write another cinquain about it. Have them compare their two poems and decide which they like best.

The limerick also has a formula, but it requires students to create specific rhymes and use different stresses in each line. It also has the additional challenge of being humorous.

The haiku is a student favorite because it does not require rhyme, only counting syllables. It also relates to some aspect of nature. Tell students that the next two pages lead them through writing a haiku poem.

Writing a Haiku

Provide an opportunity for students to experience nature, whether by taking a walk around the school or looking into a fish tank. Ask them to find something in nature that inspires them, that they can use as a topic for their poems.

Once students have a topic, lead them through "Writing a Draft." At first, have them focus just on the ideas in their three lines rather than worrying about number of syllables.

Revising, Editing, and Proofreading

After students have written the first drafts of their haiku, have them go back to count syllables in each line. They should make adjustments until their lines fit into the correct number. Also, encourage them to fine-tune the words in their poems, creating the exact right effect with each word.

Once they have finished revising, have students edit and proofread for spelling, capitalization, and punctuation errors, and create a clean final copy to share.

Playful Poetry

Lead students through the descriptions and examples of the three types of playful poems on this page. Challenge them to write similar playful poems of their own. If students are interested in writing a 5-W's poem, direct them to the guidelines on page 189.

Writing a 5 W's Poem

Help students select a "who" for their 5-W's poems—the subject and the first line.

Then, have them complete the minilesson to brainstorm ideas for the next lines.

After they have enough details, have them write their poems, with a separate line for the answer to each question.

Writing Plays - Start-up Activity Pages 190-195

Ask students what the word, "Play" means. They might respond "have fun," and that is definitely one meaning. Ask them what "play music" means, and they will probably say, "perform," or "make." Ask them about putting on a "play," and they will probably say that the word means, "acting."

All of these definitions are correct, of course. Putting on a play is about *performing* and *making, having fun* and *acting*. Plays allow you to tell stories with your voice, your face, your movements, and your friends. They make a story come to life in front of an audience, and they sometimes even *involve* the audience.

Let your students know that, in this chapter, they will help make a story come to life as a play.

Sample Play

Cast volunteers in the roles of Pig 1, Pig 2, and Pig 3. Read the setting aloud, and then have your volunteers read the sample play script.

Use the side notes to point out the formal features of this play script. Help students understand that the actors do not read the cast, setting, stage directions, or character names aloud. Ask students why scripts are set up this way, with the names of characters to the left and the dialogue to the right. (Because actors need to know who is speaking and what they are saying [and doing].)

Tell students they will be using this same format when they write their own plays.

Writing a Play

Have students list well-known tales and fables that they could write as plays. Then have them circle the story they would most like to turn into a play.

After students have chosen a classic tale to turn into a play, have them list the story events. Then have them expand their list into a set of scenes, each of which will be dramatized in their plays.

Writing a Draft

Once students have completed their prewriting, lead them through the materials on page 194. Help

them understand how to establish the setting (place and time), write dialogue, and include action (stage direction). Then give students time to write the first drafts of their plays.

Revising, Editing, and Proofreading

After students complete the first drafts of their play scripts, lead them through the instructions under "Revising." Have them use the bulleted questions as they make improvements to their work. Also, have them try out their material in a "reader's theater" with friends and family. Encourage them to make adjustments to strengthen their plays.

Afterward, have students edit their work for spelling and punctuation and create a clean final copy.

Then have students stage their plays, roping in actors, gathering costumes and props (if possible), and sharing their work with others.

Integration of 21st Century Themes and Skills

The 21st century skills are a set of abilities that students need to develop in order to succeed in the information age. The Partnership for 21st Century Skills lists three types:

Learning Skills

- Critical Thinking
- Creative Thinking
- Collaborating
- Communicating

Literacy Skills

- Information Literacy
- Media Literacy
- Technology Literacy

Interdisciplinary Connections

Poetry and plays can be utilized in science and social studies assignments. Students can write poems and/or plays to synthesize their learning in other subjects.

Differentiation

Modify expectations: Shorten or lengthen assignment depending on abilities.

Require basic or extended vocabulary.

Small group teacher instruction based on student's writing ability.

Pair students heterogeneously for centers to encourage students to learn from peers.

Allow for speech to text for longer writing assignments.

Provide choice extension projects as necessary to extend learning

https://k12.thoughtfullearning.com/minilesson/writing-tumble-down-poem

https://k12.thoughtfullearning.com/minilesson/writing-list-poem

https://k12.thoughtfullearning.com/minilesson/asking-and-answering-5-ws-and-h-questions

Modifications & Accommodations

Refer to QSAC, EXCEL SPED Accommodations spreadsheet in this discipline.

IEP and 504 accommodations will be utilized.

Formative Assessments

You can provide this formative assessment during different types of writing conferences:

- **Desk-Side Conferences** occur when you stop at a student's desk to ask questions and make responses. Questions should be open-ended. This gives the writer "space" to talk and clarify his or her own thinking about the writing.
- **Scheduled Conferences** give you and a student a chance to meet for 3 to 5 minutes in a more structured setting. In such a conference, a student may have a specific problem or need to discuss or simply want you to assess his or her progress on a particular piece of writing.
- **Small-Group Conferences** give you a chance to meet with three to five students who are at the same stage of the writing process or are experiencing a similar problem. The goal of such conferences is twofold: first, to help students improve their writing and, second, to help them become better assessors.

Summative Assessments

Decide which assignments require summative assessment, and then grade the writing following this process:

- Ask students to submit prewriting and rough drafts with their final drafts.
- Scan final drafts once, focusing on the writing as a whole.
- Reread them, this time assessing them using the qualities of writing.
- Make marginal notations, if necessary, as you read the drafts a second time.
- Scan the writing a third and final time. Note the feedback you have given.
- Complete your rating sheet or rubric, and, if necessary, write a summary comment.

Instructional Materials

Writer's Express Skills Book

Standards

LA.RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
LA.RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
LA.RL.6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
LA.RL.6.9	Compare, contrast and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.
L.WF.3.3	Demonstrate command of the conventions of writing including those listed under grade two foundational skills.
L.KL.3.1	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
LA.W.6.3.A	Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
LA.W.6.3.B	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
LA.W.6.3.C	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
LA.W.6.3.D	Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
LA.W.6.3.E	Provide a conclusion that follows from the narrated experiences or events.
LA.W.6.4	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
LA.W.6.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
LA.W.6.6	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 three pages in a single sitting.
LA.W.6.7	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
LA.W.6.8	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.
LA.W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
LA.W.6.10	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.