# Planning Calendar

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Immersion-Doing the work of writers</th>
<th>Immersion-Doing the work of writers</th>
<th>Immersion-Doing the work of writers</th>
<th>Immersion-Doing the work of writers</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is poetry?</td>
<td>Resource: Of Primary Importance by Corgill; Kids’ Poems-Teaching First Graders to Love Writing Poetry by Routman</td>
<td>Resource: Of Primary Importance by Corgill</td>
<td>Resource: Of Primary Importance by Corgill</td>
<td>Resource: Of Primary Importance by Corgill</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 2</th>
<th>Idea Development Ordinary to Extraordinary</th>
<th>Idea Development Ordinary to Extraordinary</th>
<th>Idea Development Ordinary to Extraordinary</th>
<th>Idea Development Ordinary to Extraordinary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modeling how to use a mentor poem</td>
<td>Resource: Units of Study for Primary Writing by Caulkins</td>
<td>Resource: Units of Study for Primary Writing by Caulkins</td>
<td>Resource: Units of Study for Primary Writing by Caulkins</td>
<td>Resource: Units of Study for Primary Writing by Caulkins</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Resource: Of Primary Importance by Corgill</td>
<td>Resource: Of Primary Importance by Corgill</td>
<td>Resource: Of Primary Importance by Corgill</td>
<td>Resource: Of Primary Importance by Corgill</td>
<td>Resource: Of Primary Importance by Corgill</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 4</th>
<th>Word Choice and Voice</th>
<th>Word Choice and Voice</th>
<th>Sentence Fluency and Organization</th>
<th>Sentence Fluency and Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resource: Units of Study for Primary Writing by Caulkins</td>
<td>Resource: Units of Study for Primary Writing by Caulkins</td>
<td>Resource: Of Primary Importance by Corgill</td>
<td>Resource: Of Primary Importance by Corgill</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 5</th>
<th>Revising</th>
<th>Editing</th>
<th>Publishing</th>
<th>Publishing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resource: Units of Study for Primary Writing by Caulkins</td>
<td>Resource: Units of Study for Primary Writing by Caulkins</td>
<td>Publishing</td>
<td>Publishing</td>
<td></td>
</tr>
</tbody>
</table>

| Celebration | |

---

Curric\writing\Units of Study  Rev 7/11
### Big Ideas/Enduring Understandings

**Genre Characteristics/Attributes**
- Poetry is written differently than fiction or nonfiction
- Poets write about nature, common objects, and other details of the world around them
- Poetry doesn’t have to rhyme
- Writers write in the poetic format with line breaks and white space.
- May use using repeating lines, figurative language, alliteration, and onomatopoeia to create rhythmic pieces
- Some poems contain repeated words or phrases
- Some poems have unusual shapes
- Poets use descriptive words
- Some poems contain strong imagery

**Craft**
- Poets: write about a variety of self-selected topics
- use interesting word choice, illustrations, formats, and text sizes to engage the readers
- Paint a picture for the reader
- Use poetic devices such as sensory images, personification
- Use descriptive language
- Make thoughtful decisions about form and line breaks to give poem shape, structure, and rhythm

**Writing Process**
- Poets write multiple rough drafts
- Poets revise and edit their writing
- Poets publish their writing using a variety of formats and media
- Poets reread writing often
- Creates illustrations that add to the appeal and clarity of the poem

### Essential Questions

1. How will I choose what to write about?
2. How can I use mentor texts to guide my writing?
3. How will reading and discussing a poem’s characteristics help me write a poem?
4. How will I “paint a picture” for the reader with my words?
5. How will my writing look different on the page (line breaks/white space)?
6. How will I use illustrations to make my poetry clearer?
7. What will I learn from reading and talking about my writing with others?
8. How can I use my senses in my writing?
9. How can I use poetry to write about nature, common objects and my feelings?

### TEKS

- 13A
- 13C
- 13E
- 14B, 16Ai-v
- 17A, 18A, 18B

### Resources

**Professional Books**
- Of Primary Importance by Ann Marie Corgill
- Kids’ Poems by Regie Routman
- Units of Study for Primary Writing: A Yearlong Curriculum by Lucy Calkins

**Technology Resources**
- http://www.ahapoetry.com/
- www.poeticbyway.com
- www.carolhurst.com
- http://falcon.jmu.edu
- www.favoritepoem.org
- www.kristinegeorge.com
- www.ralphfletcher.com
Poetry is a particularly accessible genre for K-1 students as our young learners already think and speak in poetry. Students at this age are natural poets, observing the world around them with wonder and awe. Their receptivity to the music and descriptiveness of this genre is infectious. Your young writers will attempt to emulate the different skills and strategies of the poets they read.

Before we can write poetry well, we must first read, study, and name what we notice about the poems we are reading each day. If possible, begin reading many different examples of poetry, including poems written by other Kindergarten students (see attached examples) a couple of weeks before starting the unit of study. At the beginning of the study, the children spend the first part of writing workshop reading, talking, noticing, and then sharing their observations about poetry. It is essential for children to develop the ability to read and name their understandings of or characteristics of the genre they wish to write. (See the lesson page for immersion)

Considerations:
Create opportunities for kids to hear and read poetry-read poems aloud to the whole class, encourage small group and partner reading of poetry, and offer independent reading time with plenty of poetry choices available. If poetry books are limited, copy poems, mount and laminate them for students to read. Such exposure and immersion encourages students to enjoy poetry, observe what poets do, and see possibilities for their own writing. Establish a poetry corner with your favorites and the students’ favorites added in. Display concrete and visual poems in the room so students see the variety of ways poets experiment with how words and letters look on the page. Record poems for students to listen and respond. Type up some of the students’ writing as the unit progresses, and integrate students’ poems in the class poetry display.

“Poet of the Day”
Students sign up a day or two in advance to read a favorite poem to the class after lunch or at the end of the day. Students practice the poem so they can read with fluency and expression. Students may team up with partners.

Poetry Notebook
Try having kids keep a special notebook or a section of their writing notebook just for poetry. In this space they can write their own poetry and copy their favorite poems by other authors. Having their own work and favorite poems close by makes it easy to go back to memorable wording and encourages kids to reread poems.

Lessons for this unit of study are adapted from: Of Primary Importance; Units of Study for Primary Writing by Ann Marie Corgill; and Kids’ Poems-Teaching First Graders to Love Writing Poetry by Regie Routman.
### FRAMEWORK FOR WRITING WORKSHOP

| TIME TO TEACH | Ongoing demonstrations are necessary to ensure that students have ideas for writing, expectations for quality, and an understanding of the elements of poetry so they apply them to their own work, and the knowledge and confidence to write independently. Demonstrations/modeling may involve one or more of the following, or any combination of these, depending on your purposes:

- New focus lesson on one aspect of poetry
- Teacher thinking aloud and writing in front of students, modeling what the students are expected to do
- Reviewing a previous lesson from the previous day or days before
- Sharing a piece of children’s writing that supports the lesson or work we’ve been doing in genre share
- Reading and discussing a poem an its characteristics
- Reviewing workshop routines or ways to use materials

**Mini-Lesson**
10 to 15 minutes

| TIME TO PRACTICE | Independent writing: time for children to think, write, and talk about their writing either with classmates or with the teacher in individual conferences or guided writing groups

**Work & Practice Time**
30 to 40 minutes

| TIME TO SHARE | At the end of the workshop, children gather to share their work. Typically, children who share are the ones the teacher has had individual conferences with that particular day. These children share their poetry teaching points and teach the class what they learned.

**Sharing and Celebrating**
5 to 10 minutes

#### Independent Work:
Explain to students that when it’s time for independent writing, the first thing they should do is **reread a little bit of what you already wrote the day before.** *Then you have two choices. You can keep writing on the same piece or you can start a new piece. If you want to continue with the same pieces, just write the date in the margins.* Model this on chart paper. Have a poster ready to remind students what they need to do.

#### Conferencing: Affirming Writers’ Efforts
- Circulate the room, stopping to briefly talk with students. The following are typical comments:
  - Why did you choose this topic? Tell me the story. What is the important part you want to focus on?
  - Capture and celebrate the writing “gems.” Listen and look for writings “gems” – those words or phrases that are especially powerful. When a child says or writes one, may stop and draw everyone’s attention to what the writer has done well. This should continue every day.

#### Assessment:
What students/teacher will complete as documentation of growth
- What We Know About Poetry Writing chart (pre-and post study)
- Student work samples from beginning, middle, and end of study with anecdotal notes
- Rough and final draft work
- Reflection
- End of unit rubric

#### Writing Workshop Structure During Immersion
*Framework is ONLY for Immersion*

<table>
<thead>
<tr>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 minutes for reading aloud poetry and discussion</td>
<td>Read poetry to the class. Stop periodically to share thoughts, observations, or inquiries about text.</td>
</tr>
<tr>
<td>15 minutes independent or small group work</td>
<td>Optional activities can be done a the meeting area or students’ desks.</td>
</tr>
<tr>
<td>10 minutes for a share</td>
<td>Share work that was done or ideas that were discussed.</td>
</tr>
</tbody>
</table>
Suggestions for Mentor Text

Poems that Will Inspire the Rhythm of Poetry:
• Splish Splash by Joan Bransfield Graham
• The Singing Green by Eve Merriam
• The Dreamkeeper and Other Poems by Langston Hughes
• Honey, I Love by Eloise Greenfield
• Complete Poems of Robert Frost
• Creatures of the Earth, Sea, and Sky: Poems by Georgia Heard
• Doodle Dandies: Poems That Take Shape by J Patrick Lewis
• Spectacular Science by Lee Bennett Hopkins

Pattern and Repetition:
• Honey, I Love by Eloise Greenfield

Observation:
• all the small poems and fourteen more by Valerie Worth
• Rich Lizard and Other Poems by Debra Chandra
• White Pine: Poems and Prose Poems by Mary Oliver

Writing Personal Truths:
• Baseball, Snakes, and Summer Squash by Donald Graves
• On the Wing by Douglas Florian
• Under the Sunday Tree by Eloise Greenfield,

Word Play:
• Words with Wrinkled Knees by Barbara Juston Esbensen
• The Singing Green by Eve Merriam

Imagery and Figurative Language:
• A Jar of Tiny Stars by Bernice Cullinan (Ed.)
• Dirty Laundry Pile by Paul Janeczko (personification)
• all the small poems and fourteen more by Valerie Worth
• I Thought I Heard the City Sing by Lilian Moore
• Pocket Poems by Paul Janeczko
• Knock at a Star by X.J. Kennedy-An anthology organized to help the reader learn about the features and functions of poetry. Excellent poetry book to keep when conferencing with students because it provides examples.
• Baseball, Snakes, and Summer Squash by Donald Graves

Other recommendations:
• January Rides the Wind by Charlotte F. Otten
• Ordinary Things by Ralph Fletcher
• Outside the Lines by Brad Burg
• Small Talk by lee Bennett Hopkins
• The Burger and the The Hot Dog by Jim Aylesworth
• What if? By Joy Halme
• Silver Seeds by Paul Paolilli
• When Riddles Come Rumbling by Rebecca Kai Dotlich
• Food Fight by Michael J Rosen
• Water Planet by Ralph Fletcher
• Rich Lizard and Other Poems by Deborah Chandra
• Echoes for the Eye: Poems to Celebrate Patterns in Nature by Barbara Esbensen
• Ordinary Things: Poems from a Walk in Early Spring by Ralph Fletcher
• Ten-Second Rain Showers: Poems by Young People by Sandford Lynne
• Sweet Corn: Poems by James Stevenson
• A Suitcase of Seaweed and Other Poems by Janet Wong
• A Writing Kind of Day by Ralph Fletcher
• Joyful Noise, Poems for Two Voices and I Am Phoenix, Poems for Two Voices by Paul Fleischman
• The Tamarindo Puppy and Other Poems by Charlotte Pomerantz -Poems in English and Spanish celebrate the joy of playing with sound and rhythm.

Ordinary Subjects:
• The Place My Words are Looking For by Paul Janeczko
• All the small poems and fourteen more by Valerie Worth

Sensory Images:
• “fireworks,” “pigeons,” and “barefoot” from all the small poems and fourteen more by Valerie worth
• “april rain song” from The Oxford Illustrated Book of American children’s Poems by Donald Hall

Personification:
• “lawnmower,” “porches,” and “back yard” from all the small poems and fourteen more
• “Morning Sun” from The Oxford Illustrated Book of Poems by Donald Hall
• “The Masked One” from Creatures of the Earth, Sea, and Sky by Georgia Heard
Suggestions for Mentor Text

**Vivid Images:**
- “Enchantment” and “comment” by Joanne Ryder from *The Place My words are Looking For* selected by Paul Janeczko
- *Toasting Marshmallows* by Kristine O’Connell George

**Repetition:**
- “Bat,” “Spider,” and “Orb Weaver” from *Fireflies at Midnight* by Marilyn Singer
- “Elephant Warning” and “Bat Patrol” from *Creatures of the Earth, Sea and Sky* by Georgia Heard

**Line Breaks:**
- “Fog” by Carl Sandburg from *The Oxford Illustrated Book of American Children’s Poems* by Donald Hall
- “turtle” from *all the small poems and fourteen more* by Valerie Worth

**Capitalization:**
- *All The Small Poems And Fourteen More* by Valerie Worth
- *Fireflies at Midnight* by Marilyn Singer
- *Creatures of the Earth, Sea, and Sky* by Georgia Heard

---

**Suggestions for Mentor Text: Spanish**

*(Titles listed are found in *Días y Días de Poesía: Developing Literacy Through Poetry and Folklore* by Alma Flor Ada)*

(A) = Anthology  (B) = Blue poetry chart  (T) = Tan poetry chart  (G) = Green poetry chart

**Poems that Will Inspire the Rhythm of Poetry:**
- 9/3  *Pito, pito colorito* – Tradicional (A)
- 10/1  *Hojitas de otoño* por A.L. Juáregui (A)
- 10/17  *Vaquerito juguetón* por Emma Holguín Jimenez y Conchita Morales Puncel (A)
- 11/28  *El tambor de la alegría* – Tradicional (A)
- 12/7  *Ronda de zapatero* por Germán Berdiales (A)
- 1/7  *Canción de invierno* por Marta Gimenez Pastor (A)
- 1/26  *Bate, bate chocolate* – Tradicional (B)
- 3/11  *Mi tambor* por Emma Holguín Jimenez y Conchita Morales Puncel (A)
- 4/28  *El carpintero* por Ernesto Galarza (T)
- 5/22  *Salta la rana* por Juan Quintana (A)

**Imagery:**
- 1/2  *Había una vez* por Alma Flor Ada (A)
- 4/20  El gato con botas por Alma Flor Ada (A)
- 6/3  Mi propia magia por Alma Flor Ada (A)
- 7/11  El sol es un papalote por Antonio Ramirez Ganados (A)

**Others:**
- *Arco iris de poesía: Poemas de las Américas y España* selected by Sergio Andricain
- *From the Bellybutton of the Moon/Del ombligo de la Luna* by Francisco X. Alarcón
- *Huevos verdes con jamón* by Dr. Suess
- *Mandaderos de la lluvia* compiled by Claudia M. Lee
- *Pimpón* by Alma Flor Ada and F. Isabel Campoy
- *Tortillitas Para Mama* selected and translated by Margot C. Griego, Betsy L. Bucks, Sharon S. Gilbert, and Laurel H. Kimball
Humble ISD 2011-2012
Kindergarten Poetry – Unit of Study

WEEK ONE: IMMERSION  Most Kindergarteners have been exposed to rhyming poems. Talk about and read lots of free verse since that is what students will be writing. Point out that non-rhyming poems can also have rhythm and a beat. During the poetry writing focus, read aloud non-rhyming poetry almost exclusively

Mini-Lesson-Introduce new genre

Today we are going to learn how poets see the world in different, fresh, and unusual ways. We will practice seeing the world like poets because today we’re going to learn how to write poetry, and I know you will love doing it!

1. Asking/charting with students, Before we begin, what do you already know about poetry? (It is okay if they do not have much to share. This is a pre-assessment to inform our instruction.)

2. Each day of this week, choose 2 or 3 poems from the mentor texts to be read and studied. T selects 2 to 3 pieces to read aloud. (Make sure the poems are enlarged for the students to see not just hear.) Revisit poetry read before. First reading, “this is a poem about…” 2nd reading-“listen and look carefully as I read this poem again.

3. Read/add in poems written by other Kindergarteners. (see website resource) The most powerful aspect of reading and discussing poems by other kids of similar ages is the unspoken message: “You can do this too.” You want students immediately to see and hear that a poem:

- Can be about anything
- Can use few words
- Has a unique form and shape
- May or may not have rhythm and a beat
- Often ends with a punch
- Has a title

As you are noticing and discussing the whole poem, think about/comment on:

- topic
- word choice
- expression of feelings
- rhythm


- May use invented spelling (if reading student’s poems-Lesson Resource)
- Lets us know the poet
- Is easy to create
- May be serious or funny usually expresses important personal feelings
- Sometimes has illustrations
- Has lots of white space around the words

Try to help them name their discoveries in more specific language.

“My dad’s car makes a sound like the one in that poem!”

Writers of poetry sometimes use “sound-effect words” to make their poems come to life. (Vrrooooommmmmmmm...Zooooooommmmmmm!!)

“That snake poem is written like a rattlesnake curled up.”

Poets sometimes write their pieces in the shape of the topic to help the reader understand the poem better. (The snake poem is written like a snake curled and ready to strike.)

4. With the children, begin to name what they notice about the genre of poetry. “What do you notice? What did the writer do?” As the children begin to name what they’ve discovered, chart the discovery on chart paper. Always set the tone by modeling something you notice, “I like the way the poet said ‘cry, cry, cry.’ What else does the poet do?” When you are pointing out features of a poem, just look at each poem and see what you notice. What you focus on will evolve naturally from what the writer has done.

5. As you are noticing and discussing the whole poem, think about/comment on:

Consider:

- Read aloud poems that will inspire the rhythm of poetry (Honey, I Love: “Rope Rhyme”; “Things” “Way Down in the Music” Creatures of the Earth, Sea, & Sky: “Elephant Warning”; “The Orb Weaver”; Doodle Dandies “Lashondra Scores!”)
- Noticing/listening to how authors choose words wisely. Begin “collecting” poetic’ words from all genres read and charting for students to use.
- Asking students to visualize the poems as they are read. Consider having students draw a picture of what they visualize after reading the poem.
- Begin thinking about subjects/ideas they care about. Idea development starts with reading and talking and naming possible topics. Chart possible ideas.
Idea Development

Using a Mentor Text

Mini-Lesson- “I want to write a poem like that.”

Explain what a mentor text is. A text we can model our own writing after. Tell students they will learn how to see the world like poets and will soon be writing their own poems.

1. Model the process of choosing mentor poems. “I want to write a poem like that.” Talk about how Zoe Ryder White sees the world in fresh and new ways. Put the poem on chart paper and read aloud. Remind students how she could have described the pencil sharpener with regular words but instead saw the object with a poet’s eye.

   **Pencil Sharpener by Zoe Ryder White**
   I think there are a hundred bees inside the pencil sharpener and they buzz and buzz until my point is sharp!

2. Tell students the poet wrote another poem, this one about a ceiling. Ask students to look at the ceiling with a poet’s eye and turn and share their thoughts with a partner. Read the poem:

   **Ceiling by Zoe Ryder White**
   The ceiling is the sky for the classroom

3. Students share their thoughts about the poem. Explain that some of them may want to write their own poem about the ceiling or pencil sharpener.

Independent Work & Share

4. Working with partners, students choose classroom objects and try to see it with a “poet’s” eye. Teacher will circulate, stopping to let students share out, scaffolding their language. Reiterate that poets look at the most ordinary things in new ways.

5. Chart (with pictures) ideas for poems (shoes, pencils, paper, etc.)

<table>
<thead>
<tr>
<th>Details of Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>My rock:</strong></td>
</tr>
<tr>
<td>It looks like a stick of goldfish</td>
</tr>
<tr>
<td><strong>My feather:</strong></td>
</tr>
<tr>
<td>Btm feathers are cry black and white Soft</td>
</tr>
<tr>
<td><strong>My marble:</strong></td>
</tr>
<tr>
<td>Orgg and white Rond Shiny smooth roly</td>
</tr>
<tr>
<td><strong>My shell:</strong></td>
</tr>
<tr>
<td>Spicky Has sand insd White and pink</td>
</tr>
</tbody>
</table>

Share

6. Students share with each other their observations, then let a few share out with the whole class. Reiterate that poets look at the most ordinary things in new ways.

Independent Work

6. Students work on their own poems with the teacher circulating and conferencing individually with them.

Share

7. Students share with each other, then let a few share out with the whole class.

<table>
<thead>
<tr>
<th><strong>Extending the Lesson</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Continue this lesson another day by reading aloud from the book all the small poems and fourteen more by Valerie Worth or another favorite poet that writes about ordinary things. Read a few of the poems. Look around the room and see if you find things Valerie Worth might write about. Chart ideas from the book and from students’ observations. Refer to the earlier lessons.</td>
</tr>
</tbody>
</table>
Humble ISD 2011-2012
Kindergarten Poetry – Unit of Study

WEEK THREE: Each lesson may be repeated as needed, with teacher modeling/writing a poem in front of the class, sharing student poems, or showing the features of poetry with mentor text.

Word Choice and Voice
Sensory Words - A poet is like an artist, painting a picture in the mind of the reader.

Mini-Lesson - This lesson will continue for at least 2 days
Introduce the idea of using our senses to create sensory images; sight, sound, smell, taste and touch.

Read aloud poems with strong sensory images and model/think aloud about the kind of work the poet had to do to create them.

The following lesson is based on the poem “Raw Carrots” by Valerie Worth from all the small poems and fourteen more. Any poem with strong sensory images can be used.

1. The poet Valerie Worth is very good at using her five senses when she writes about what she observes. She pays attention to everyday life with more than just her eyes. She uses her hearing to think about the sounds things make and her nose to describe how they smell. Let’s look at one of her poems and see if we can’t chart which senses she is using in her poem to describe her topic. Read “Raw Carrots.” Or another poem from her works. (Examples: fireworks, pigeons, and barefoot from all the small poems and fourteen more.)

2. Students close their eyes as you read aloud the poem, then talk about the image created in their mind. Ask what senses Valerie (or the poet) used to create the poem. Model/guide students’ first responses.

3. Chart the sensory details Worth uses in her poem. Do the same with other poems that provide the sensory images we want to show students.

4. I think we can describe objects just like Valerie did to make our own poems. Choose an object from previous lesson or bring in new ones. Let’s try to make a chart for ______ and see if we get some ideas for a poem. Help me think of things to put in the chart. What does this pebble look like to you? To me it looks like a stone, acorn, or seed for a giant rock tree. What does it feel like in your hand? Let several students hold it and suggest descriptors (e.g., “cool” or “smooth”). Continue charting details for each sense. (See sample)

<table>
<thead>
<tr>
<th>Tastes like (mouth picture)</th>
<th>“like some crisp metal”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sounds like (ear picture)</td>
<td>“crunching up…” much wet juice and noise “</td>
</tr>
<tr>
<td>Feels like (hand picture)</td>
<td>“cool and hard”</td>
</tr>
<tr>
<td>Looks like (eye picture)</td>
<td>“red gold”</td>
</tr>
<tr>
<td>Smells like (nose picture)</td>
<td></td>
</tr>
</tbody>
</table>

Raw Carrots by Valerie Worth

<table>
<thead>
<tr>
<th>Raw carrots taste</th>
<th>The red gold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cool and hard</td>
<td>With much wet Juice and noise.</td>
</tr>
<tr>
<td>Like some crisp metal</td>
<td>Carrots must taste To horses As they do to us</td>
</tr>
</tbody>
</table>

5. Students work on their own poems, trying to create sensory images. T conferences with students one-on-one, supporting student’s efforts. What object or thing did you decide to write or draw about?

Share
6. Students share their poems. Comment on use of sensory words or help students think of sensory words in their poems.

Word Choice and Voice
Personification

Mini-Lesson - This lesson will continue for at least 2 days
Exploring how poets write about ordinary things in extraordinary ways.

1. Explain how the poet Patricia Hubbell starts out thinking about what it would feel like to be a vacuum cleaner. We can all think of something we wish for, or something we’d love to try or be for a moment, if we could. Poetry is magic, so in poetry, she can be a vacuum cleaner!

2. I’m going to read a poem to you now that brings to life something unusual. Close your eyes, and watch for pictures to form in your mind. This poem will give you some pretty strong images and descriptions. Let’s talk about what they make you think of as we go. Read “The Vacuum Cleaner’s Revenge” by Patricia Hubbell. p. 14 in The dirty laundry pile) stopping to model/think aloud and talk about what students are thinking.

<table>
<thead>
<tr>
<th>I munch, I crunch.</th>
<th>I suck the cat hair</th>
</tr>
</thead>
<tbody>
<tr>
<td>I zoom. I roar.</td>
<td>From the rugs.</td>
</tr>
<tr>
<td>I clatter-clack.</td>
<td>My stomach full</td>
</tr>
<tr>
<td>Across the floor.</td>
<td>Of dirt and dust</td>
</tr>
<tr>
<td>I swallow twigs.</td>
<td>I gulp another</td>
</tr>
<tr>
<td>I slurp dead bugs.</td>
<td>Pizza crust.</td>
</tr>
</tbody>
</table>

3. Notice with children the language used; munch, crunch, slurp, suck, gulp, that goes with the vacuum cleaner.

4. Chart a list of objects in the room that could have something to say if a poet were listening (e.g., pencil, blank page, desk, chair, etc.).

Independent Work
5. Students work on their own poems, rereading, thinking carefully about their word choice, trying personification in their poem. T conferences with students one-on-one.

Share
6. Students share their poems. Comment on specific, noteworthy features. Select students who can help re-teach mini-lesson focus.

Extending the Lesson
• Model with other examples from the all the small poems and fourteen more, such as Lawnmower. Read the poem and model where the poet gave the lawnmower “people like” qualities. List these qualities on a chart with examples. (Other examples: porches, fences, or backyards from all the small poems or The Masked One from Creatures of the Earth, Sea, and Sky by Georgia Heard.)

Curriculum/Units of Study  Rev 7/11
### WEEK THREE (continued)

#### Word Choice and Voice

**Repeating Words**
The concept of patterning a poem helps the children understand that in poetry an author often uses repeating language.

**Mini-Lesson** - *This lesson will continue for at least 2 days*

1. Introduce repetition as another tool in their poetry toolbox students can use to make their poems even better. *Poets repeat words, phrases, and entire lines to establish a predictable rhythm. Rhythm is an important element of poetry because it draws the reader into the groove and feel of the poem. Refer back to mentor texts.*


3. T models with own poem or student poem to find words to repeat.

4. Use this opportunity to show that sometimes the repeating word might be a sound effect word.

**Independent Work**

5. Students choose a poem they have already written and see if they can find words they want to repeat or try using repeating words with new poem. T conferences with students one-on-one, helping them try repeating words.

**Share**

6. Students share their poems. Select students who can help re-teach mini-lesson focus by sharing how they tried using repeating words.

**Extending the Lesson**

- Read other poems and talk about how the poet used repetitive words. Then leave out the repetitive words and ask what the students think. Which way sounds better? Why?
**WEEK FOUR:** Each lesson may be repeated as needed with teacher modeling/writing a poem in front of the class, sharing student poems, or showing the features of poetry with mentor text.

### Word Choice and Voice

**Mini-Lesson:** This lesson will continue for at least 2 days

1. First explain to students that while they have been writing poems about interesting objects, poets also write about feelings, especially feelings that are very important to their own lives.

2. Tell the children that one way to put feelings into a poem is to say what the feelings are like. Show a poem in which the poet uses figurative language to convey a feeling. Explain that sometimes poets compare their feelings to something else. Tell them the poet wanted to show the happy feelings in her heart.

   Inside My Heart by Zoe Ryder White
   
   Inside my heart lives one birthday party
two jazz bands
three wrestling puppies
four dancing birds
five laughing babies
six blasting spaceships
seven lucky fireflies
and a sky full of stars.

3. We are going to try to write like the poet Zoe Ryder White by comparing our feelings to something else. Ask them to think of a time when they felt sad. If you were going to write about how your heart felt then, what kinds of things might you imagine to be living inside there?

4. Model/think aloud—“When I’m sad – ‘Inside my heart lives a lake of tears.” Now you try it. Tell your partner. Say ‘Inside my heart lives ___’ and then say what lives there when you are sad, just like Zoe White and I did. As students share out, scaffold their word choice. Continue with angry, and so on.

### Sentence Fluency and Organization

**Mini-Lesson:** Poets make deliberate choices about the placement of their words on a page, (line breaks) so that the poem reads in a musical, logical, and poetic way.

**Mini-Lesson:** Poets work hard to make their poems “sound right.” Poems have their own special music. This music of poems comes from how the words of a poem are chosen and how they are put onto the paper. Poets try to write words on the paper in such a way that readers will read our poems with music. Today I want to teach you how poets do that.

1. Instead of a published poem, use a “poem” that consists of the word drip written on eight word cards; drop written on eight word cards and sunshine written on three word cards. Ask, “If this were a poem named ‘Sudden Storm,” how might it go? Lay out on a pocket chart, trying different line breaks. “If this were a poem named ’Spring Showers’ how might it go?” Give students opportunities to try making different versions of the “poem”.

2. Students work on their own poems, teacher conferences with individual students, helping them with the “music” of their poems by reading their poems back to them with different line breaks.

### Independent Work

5. Remind students that as they write to remember that poets write not only what they see but what they feel and one way they can do this is by comparing their feelings to something in the world.

### Share

6. Students share their poems with partners then 2 or 3 share with the class. If possible, choose students that you have conferred and were able to compare a feeling with something in the world.

### Sentence Fluency and Organization

**Mini-Lesson:** This lesson will continue for at least 2 days

1. Put the words of a poem on individual word cards and put them into a pocket chart, like one continuous sentence. Read the poem to the children. Contrast this by showing and reading the same poem written with the line breaks the author intended.

2. Have the students take turns arranging the words onto lines with the breaks in different spots. Read the poem for them each time in order to put the appropriate emphasis on the line breaks.

### Independent Work

3. Students work on their own poems, rereading, thinking carefully about their choices of line breaks. Teacher conferences with students reading their poems back to them, helping them with line breaks.

### Share

4. Students share their poems.

### Extending the Lesson

**• Continue practicing with different poems. Consider using students’ poems.**
### WEEK FIVE:

#### Revising

**Mini-Lesson**
1. Explain to students that they are going to choose a poem to publish (to put their poetry out into the world) and celebrate. Talk about how hard they have worked and all the things they have learned as poets.
2. Give an example of a time when you had to make something look its best in a short amount of time. Explain that today you will teach them how to prepare their work for publication comparing to how we get ready for company.
3. First, they need to look through the poem they want to get ready to publish. Have the students share with a partner then a few to whole group why they chose this poem to publish.
4. Model rereading a poem (teachers or a student) and making sure it has all the qualities of a good poem that they have learned. (For example, read through once and think about the line breaks and white space. Read through again, looking for sensory details etc.)

#### Independent Work
5. Students reread their poem; thinking about the white space and line breaks (Does their writing look like a poem?) Reread again, did they use any descriptive words?
6. Students share their thinking about their poem. (I reread, it looks like a poem, I changed a word, etc.)

#### Editing

**Mini-Lesson**
1. Reiterate to students that they are going to choose a poem to publish (to put their poetry out into the world) and celebrate.
2. Show the class lines from student poems and tell them that the first step to cleaning up the work is to reread it slowly and carefully.
3. Demonstrate reading the work slowly, fixing errors as you go. Comment aloud as you correct spelling, particularly calling attention to putting down all the sounds they can hear and spelling sight words correctly from the word wall.
4. Make sure there are spaces between the words.
5. Create a chart (words/pictures) of writers edit their poems by…( making sure word wall words are spelled correctly, remembering finger spacing, etc.)
6. With a partner, students use the checklist to look at the next few lines of the poem to edit.

#### Independent Work
7. Students begin to edit their own poems.

#### Share
8. Instead of sharing one or two poems, have students take a few minutes to practice reading their best poem out loud. Read their poems to their partner. Practice as many times as they need to get the sound just how they like it.

#### Publishing

**Mini-lesson**

- **This lesson will be continued across 2 to 3 days as students publish their work**
1. After students have revised and edited their chosen poems, have them reread thinking about adding an illustration. *Illustrations often really help readers picture what the poem is saying.* Let me show you what I mean. Show models from mentor texts. We’ll need to think about adding some finishing touches to our pieces.
2. Flip through some of the mentor texts and look for pictures that really tell something about the poems they illustrate. As a class, picture walk through some of the poems to find inspirations for their own illustrations. Students can work in small groups or with a partner. Take a minute to think about what your illustration will be.
3. Brainstorm/model different ways to publish. Reference mentor poems. Think about paper choice, borders, illustrations etc. Have a variety of materials ready for students to use.

**Independent Work**
4. Students discuss with a partner how they might publish their poem(s). Students begin publishing their poems. During conferences ask: *What illustrations in our books inspired you? Why? What details from your poems have you included in your drawings? Why?*

#### Share
4. Students share their ideas and ongoing work.

**After students have published their poems, they should continue to practice reading them across the week. Explain the importance of being able to read their poems at their celebration.**

#### Ideas for Publication and Celebration
- Have each student create a book of their individual poems by adding illustrations, collages, photos, or other art.
- **Poets Tea:** Invite parents, siblings, favorite teachers. Students create invitations and programs.
- **Post and Perform:** Students go throughout the school performing their poems to someone/group they selected and leave or post a copy of the poem with them.
- **Poetry Tour:** Students decorate their desks with artifacts depicting their poems. Other classes take a tour, stopping at different desks for students to read their poems.
- Have a “Be Proud of Your Poetry” day where students keep a poem in their pockets and find people to share it with throughout the day.

#### Reflection
1. Explain how writers often think about the work they’ve done to help grow as writers.
2. Show students the questionnaire, Reflecting on My work chart and then model the process of filling it out by taking a piece of writing you did and think aloud as you answer the questions.
3. Read and explain each line of the reflection, then give students time to circle the appropriate happy or sad face.
4. For question, “I know good poets…” brainstorm with students all the things they have learned that good poets do.
### Rubric for Kindergarten Poetry Unit of Study: Teacher Assessment of Student Performance

<table>
<thead>
<tr>
<th>Standard</th>
<th>4 Advanced</th>
<th>3 Proficient</th>
<th>2 Basic</th>
<th>1 Below Basic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consistently meets and often exceeds.</td>
<td>Regularly meets.</td>
<td>Beginning to meet.</td>
<td>Working below level.</td>
<td></td>
</tr>
<tr>
<td>Errors</td>
<td>Rare to none</td>
<td>Limited</td>
<td>Many</td>
<td>N/A</td>
</tr>
<tr>
<td>Teacher Support</td>
<td>Rarely needs support to meet standard.</td>
<td>Occasionally needs support. Demonstrates proficiency.</td>
<td>Frequently needs support.</td>
<td>Needs strong instructional support.</td>
</tr>
</tbody>
</table>

**Score**

- Draws inspiration from or emulates poets we read
- Observes and writes about nature, common objects, and other details of the world around them
- Recognizes that poets use personification and image to bring life to their poetry and create mental pictures in readers minds
- Comprehends that poets use language that appeals to the five senses and attempts to integrate sensory details into own poems
- Demonstrates ability to select a topic from several choices and stick with it
- Attempts to create poems modeled after the mentor text
- Comprehends that poets use white space and line breaks to create a poem’s shape and rhythm and experiments with line breaks or placement of words upon the page

**Revision and Editing**

- Students reread their poetry and look for places to add details by writing or drawing
- Understands that writers check to make sure there are spaces between words, words from the word wall are spelled correctly, and they have done their best spelling

**Publishing**

- Illustrates a poem and adds finishing touches to writing
- Helps plan and execute class celebration/s

**Comments**
Reflecting on My Work

Directions: Circle the face that shows how you feel about the statement.

1. I am proud of my poems.

2. I have used descriptive words to write my poems.

3. I have used line breaks and white space to shape my poems.

4. I like to read and listen to poetry.

Directions: Finish this sentence.

5. I know good poets

6. What is poetry? Draw a picture and write.