### 2nd Grade Poetry – Unit of Study

#### Planning Calendar

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<tr>
<th>Week 1</th>
<th>Immersion-Doing the work of writers</th>
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<td>Week 2</td>
<td>Idea Development Ordinary to Extraordinary</td>
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<td>Week 3</td>
<td>Sentence Fluency and Organization</td>
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<td>Repeating Words</td>
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<td>Week 5</td>
<td>Publishing</td>
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<td>Big Ideas/Enduring Understandings</td>
<td>Essential Questions</td>
<td>TEKS</td>
<td>Resources</td>
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<td>- Poetry is written differently than fiction or nonfiction</td>
<td>2. What can I read that is like what I want to write?</td>
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<td>Awakening The Heart by Georgia Heard</td>
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<td>- Poets write about nature, common objects, and other details of the world around them</td>
<td>3. How will I use mentor texts to guide my writing?</td>
<td></td>
<td>Of Primary Importance by Ann Marie Corgill</td>
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<td>- Poetry doesn’t have to rhyme</td>
<td>4. How will reading and discussing a poem’s characteristics help me write a poem?</td>
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<td>Kids’ Poems by Regie Routman</td>
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<td>- Writers write in the poetic format with line breaks and white space.</td>
<td>5. What kinds of words and images will I choose that will help readers?</td>
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<td>The No-Nonsense Guide to Teaching Writing</td>
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<td>- May use using repeating lines, figurative language, alliteration, and onomatopoeia to create rhythmic pieces</td>
<td>6. How will I “paint a picture” for the reader with my words?</td>
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<td>By Judy Davis &amp; Sharon Hill</td>
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<td>- Some poems contain repeated words or phrases</td>
<td>7. How will my writing look different on the page (line/breaks/white space)?</td>
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<td>A Poet’s Dictionary</td>
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<td>- Some poems have unusual shapes</td>
<td>8. How will using line breaks help my reader read and understand my poetry better?</td>
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<td>Technology Resources</td>
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<td>- Poets use descriptive words</td>
<td>9. How will I use illustrations to make my poetry clearer?</td>
<td><a href="http://www.favoritepoem.org">www.favoritepoem.org</a></td>
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<td>- Some poems contain strong imagery</td>
<td>10. What will I learn from reading and talking about my writing with others?</td>
<td><a href="http://www.kristinegeorge.com">www.kristinegeorge.com</a></td>
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<td><strong>Craft</strong></td>
<td>11. How can I use poetic devices such as sensory images, personification, metaphors and similes?</td>
<td><a href="http://www.ralphfletcher.com">www.ralphfletcher.com</a></td>
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<td>- Poets get ideas from their lives, their passions, and the world around them</td>
<td>12. How can I use poetry to write about nature and common objects?</td>
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<td>- Poets write about a variety of self-selected topics</td>
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<td>- Poets use interesting word choice, illustrations, formats, and text sizes to engage the readers</td>
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<td>- Poem reflects author’s voice</td>
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<td>- Paints a picture for the reader</td>
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<td>- Uses details to create vivid images</td>
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<td>- Uses poetic devices such as sensory images, personification, metaphors and similes</td>
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<td>- Uses precise descriptive language</td>
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<td>- Makes thoughtful decisions about form and line breaks to give poem shape, structure, and rhythm</td>
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<td><strong>Writing Process</strong></td>
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<td>- Poets write multiple rough drafts</td>
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<td>- Poets revise and edit their writing</td>
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<td>- Poets publish their writing using a variety of formats and media</td>
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<td>- Poets reread writing often</td>
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<tr>
<td>- Creates illustrations that add to the appeal and clarity of the poem</td>
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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 2nd graders (see examples on website) 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.

Possible answers:
- Can be very short, medium-sized or very long
- Has a unique form and shape
- May or may not have rhythm and a beat
- Usually has a title that goes with the poem
- May be serious or humorous
- Usually expresses important personal feelings
- Sometimes uses “sound-effect words” to make the poem come to life (Vrroooooommommm-Zoooooooommmmmmmmm!!)
- There’s lots of white space around the poem
- Poets use capitalization and punctuation differently than fiction and nonfiction writers
- Doesn’t have to rhyme
- Poets use lots of “active” words to bring the poem to life
- Poems sometimes have illustrations
- Can be about anything

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.

“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 by Anne Marie Corgill; The No-Nonsense Guide to Teaching Writing by Davis and Hill: Units of Study for Primary Writing by Lucy Caulkins; and Kids’ Poems-Teaching Second Graders to Love Writing Poetry by Regie Routman.
FRAMEWORK FOR WRITING WORKSHOP

<table>
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<tr>
<th>TIME TO TEACH</th>
<th>Mini-Lesson 10 to 15 minutes</th>
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<td>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: Students are gathered up close and on the floor. The way we start the workshop should set the tone for the rest of that block of time. • 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</td>
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<tr>
<th>TIME TO PRACTICE</th>
<th>Work &amp; Practice Time 30 to 40 minutes</th>
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<td>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</td>
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<tr>
<th>TIME TO SHARE</th>
<th>Sharing and Celebrating 5 to 10 minutes</th>
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<td>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. • Students may share completed work with peers.</td>
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**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>
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<th>25 minutes for reading aloud poetry and discussion</th>
<th>Read poetry to the class. Stop periodically to share thoughts, observations, or inquiries about text.</th>
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<tr>
<td>15 minutes independent or small group work</td>
<td>Optional activities can be done at the meeting area or students’ desks</td>
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<tr>
<td>10 minutes for a share</td>
<td>Share work that was done or ideas that were discussed</td>
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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

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

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

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 Hulme
- *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

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)

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 Holguin Jimenez y Conchita Morales Puncel (A)
- 11/28 *El tambor de la alegría* – Tradicional (A)
- 12/7 *Rondita 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 Holguin 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 Andricaín
- *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* by Claudia M. Lee
- *Pimpm* by Alma Flor Ada and F. Isabel Campoy
- *Tortillitas Para Mama* selected and translated by Margot C. Grieo, Betsy L. Bucks, Sharon S. Gilbert, and Laurel H. Kimball
**Immersion**  
*Doing the work of writers*

**Mini-Lesson - Introduce new genre**

Today we are going to learn how poets see the world in different, fresh, and unusual ways. Then we will practice seeing the world like poets.

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. **T selects 2 to 3 pieces to read aloud.** May also revisit poetry read before. First reading, “this is a poem about…” 2nd reading, “listen and look carefully as I read this poem again. What do you notice that the writer has done?”

3. **With the children begin to name what they notice about the genre of poetry.** As the children begin to name what they’ve discovered, chart the discovery on chart paper. Try to help them name their discoveries in more specific language.

**Independent Work**

4. **Students began reading poems on their own or in pairs, noting the ones they like.** T conferences with students about their poems—What they notice, why they like/dislike it etc.

**Share**

5. **Students share favorites/read aloud.** Add to chart any further noticings.

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**Immersion**  
*Doing the work of writers*

**Mini-Lesson**

1. **T continue to select 2 to 3 pieces to read aloud and or revisit poetry read before—Choose poems that will give students a broader perspective.** Come back to chart-add noticings to chart. Begin naming/using precise language, what the students are noticing.

**Independent Work**

2. **Students continue reading poems on their own or in pairs, noting the ones they like.** T conferences with students about their poems—What they notice, why they like/dislike it etc.

**Share**

3. **Students share favorites/read aloud.** Add to chart any further noticings.

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**Immersion**  
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2. **Students continue reading poems on their own or in pairs, noting the ones they like.** T conferences with students about their poems—What they notice, why they like/dislike it etc.

**Share**

3. **Students share favorites/read aloud.** Add to chart any further noticings.

Across the week, ask students to visualize the poems as they are read. Begin thinking about subjects/ideas they care about. Idea development starts with reading and talking and naming possible topics.

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!”)

Students listen to how authors choose words wisely. Begin “collecting” poetic” words from all genres read and charting for students to use.
WEEK TWO: IDEA DEVELOPMENT  Each lesson may be repeated as needed, over the course of several days with teacher modeling/writing a poem in front of the class, sharing student poems, or showing the features of poetry with mentor text.

Choosing a Mentor Text

“I want to write a poem like that.”

Mini-Lesson

1. Explain what a mentor text is.
2. Model the process of choosing mentor poems.
3. With the students, create a list of the qualities of a good mentor poem.

### Qualities of a Mentor Poem

- You Love It
- It touches you in a special way
- You can read it fluently
- You understand what the poet was trying to get you to understand
- You can discuss it intelligently
- The poem demonstrates qualities of good poetry and you can learn from it for your own poetry

Independent Work

4. How will students access their mentor/chosen poems?
   Students can mark or copy (T can make a copy or students can copy into poetry notebook) T conferences with students, guiding them in choosing a mentor text (“I want to write a poem like that.”)

Share

5. Students share a mentor poem & WHY they chose the poem.

### Idea Development - Choosing a Mentor Text

**Mini-Lesson** Choose mentor texts/poets that write about ordinary things.

1. T will list some of the titles/topics of poems read. (may also use student poems from the Lesson Resources). Point out that many poets write about ordinary things like

### Chart ideas from the book and from students’ observations. Refer to the lesson from the day before.

2. Let students know they are going to write their poems. Oral brainstorming of topics before students begin to write ensures that most students will get started quickly and easily with their own writing. For those students who don’t yet have an idea to write about (usually just a few students) walk around and briefly conference with them to help them get started. Each day before writing, ask several to talk in detail about what they think they might like to write a poem about. With the whole class “listening in,” talk with the students, asking them questions. Example:

   Who knows what they are going to write about?
   What do you want to say about …?
   How could you begin?
   How do you feel…?
   What was it like…?

### Independent Work

3. After one or two similar conversations about topic and word choice, kids begin to write. Ask students to skip lines to have room for changes and to date their work. Read your poem over to yourself to see if it sounds right. Speak the words aloud softly to yourself so you really hear how it sounds. Think about how you want your poem to look on the page and how you want your poem to end. If you finish one poem, start another.

4. Conference one-on-one with students, helping them with their word choice and writing like their mentor poem.

Share

5. Students share their poems with a partner, then choose 2 or 3 to share with the whole group. Comment on specific, noteworthy features. For example, what a great beginning, I love the way… commenting on attributes used. (repeating lines, word choice etc.)

### Idea Development - Choosing a Mentor Text

**Mini-Lesson** Choose mentor texts/poets that write about ordinary things.

1. T will list some of the titles/topics of poems read. (may also use student poems from the Lesson Resources). Point out that many poets write about ordinary things like

### Chart ideas from the book and from students’ observations. Refer to the lesson from the day before.

2. Let students know they are going to write their poems. Oral brainstorming of topics before students begin to write ensures that most students will get started quickly and easily with their own writing. For those students who don’t yet have an idea to write about (usually just a few students) walk around and briefly conference with them to help them get started. Each day before writing, ask several to talk in detail about what they think they might like to write a poem about. With the whole class “listening in,” talk with the students, asking them questions. Example:

   Who knows what they are going to write about?
   What do you want to say about …?
   How could you begin?
   How do you feel…?
   What was it like…?

### Independent Work

4. Students write their own poems, thinking about who/what they are going to write about (usually just a few students) walk around and briefly conference with them to help them get started. Each day before writing, ask several to talk in detail about what they think they might like to write a poem about. With the whole class “listening in,” talk with the students, asking them questions. Example:

   Who knows what they are going to write about?
   What do you want to say about …?
   How could you begin?
   How do you feel…?
   What was it like…?

### Conferenceing

Circulate the room, stopping to briefly talk with students. The following are typical comments:

- I like that title. I know exactly what your poem will be about.
- I saw you rereading your first few lines. That’s what thoughtful writers do.
- I like the way your poem looks on the page. I can tell you’re thinking about that as you write.
- I like the words you used. I can picture exactly how you were feeling.

Capture and celebrate the writing “gems.” Listen and look for writing “gems”-those words or phrases that are especially powerful. When a child says or writes one, stop and draw everyone’s attention to what the writer has done well. This should continue every day.

### Share

5. Students share their poems with a partner, then choose 2 or 3 to share with the whole group. Comment on specific, noteworthy features. For example, what a great beginning, I love the way… commenting on attributes used (repeating lines, word choice etc.) Students can share what mentor text they modeled their writing after.
WEEK THREE: SENTENCE FLUENCY AND ORGANIZATION

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.

**Sentence Fluency and Organization**

When helping children organize and design their poems, focus on four elements: white space, font sizes, shape of poem, and line breaks.

**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.

Engage students in several lessons using poems on a pocket chart. Use a different poem each time. Think about also using student’s poems.

1. Write a poem on sentence strips and cut the poem apart into individual words. (Use a poem that is a class favorite or has been read before.)
2. Place the words on the pocket chart to read like fiction with no line breaks.
3. Model/think aloud how to reorganize the poem so that it both looks and sounds like poetry when it’s read aloud.

**Independent Work**

4. Students work on their own poems, rereading, thinking carefully about their choices of line breaks. T conferences with students one-on-one.

**Share**

5. Students share their poems. Comment on specific, noteworthy features such as line breaks, etc. Select students who can help re-teach mini-lesson focus.

**Extending the Lesson**

- Students can help negotiate the placement of the words (using different poems), rereading as you go through each line.
- Choose a poem and write it in several formats. Ask children which way they believe the author selected and talk about why/how that way best supports the poem’s meaning.

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**Sentence Fluency and Organization**

**Mini-Lesson**

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. Give students opportunities to try making different versions of the “poem”.
2. Help students arrange the words on the page before writing a final draft by writing each word in a box then cutting out and arranging, and rearranging in a way that looks and sounds like poetry.

**Poetry Puzzle Support Sheet**

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**Independent Work**

3. Students work on their own poems, rereading, thinking carefully about their choices of line breaks. T conferences with students one-on-one.
4. For children who need support in the work with line breaks and how to organize their poem on the page, may find the Poetry Puzzle Support sheet helpful. Provide the poetry puzzle paper to help students arrange the words on the page before writing a final draft. Students put their rough draft alongside the poetry puzzle paper and then write each word from the rough draft in a separate box. Then copy the final draft of the poem.

**Share**

5. Students share their poems. Comment on specific, noteworthy features such as line breaks. Select students who can help re-teach mini-lesson focus.

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**Sentence Fluency and Organization**

**Mini-Lesson - Poets use font sizes and types to convey a particular meaning in a poem.**

1. Refer back to familiar poems to notice that some poems have only a few words or lines. Others are written in the shape of the topic. Some words show up in boldfaced print or in fancy fonts or large and small sizes. Boldfaced words in all capital letters usually signify excitement or surprise, or let the reader know that this word should be read in a strong, loud voice.
2. Take a poem that uses font sizes/types to convey meaning in a poem. Read the poem without emphasizing any words then read again (showing students how the poem is written) emphasizing the words the poet highlighted to convey a particular meaning.
3. Students talk about the differences/how the meaning changed, etc.
4. Discuss/model/use mentor text to show how white space can take the place of punctuation.

**White Space Considerations**

- Have you used line breaks to inform the reader when it is time to pause?
- Have you skipped lines to get the reader to stop for a longer beat?
- Have you used white space to highlight or make a word or group of words stand out?

**Independent Work**

5. Students work on their own poems, rereading, thinking carefully about their choices, experimenting with font sizes/types to convey meaning. T conferences with students one-on-one.

**Share**

6. Students share their poems. Comment on specific, noteworthy features such as line breaks, white space, font sizes and types, etc. Select students who can help re-teach mini-lesson focus (line breaks, shape, font, etc.).

**Extending the Lesson**

- Take students back to mentor poems. Model the language needed to discuss why a poet may have begun or ended a poem in a certain way. How do the titles contribute to the meaning of the poem?
**WEEK FOUR: WORD CHOICE AND VOICE**

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**

**Mini-Lesson - A poet is like an artist, painting a picture in the mind of the reader.**

1. Discuss the poetic words the class has been collecting since week one. 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.
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 lines from the poem on a chart based on which “sense” they fall under. Do the same with other poems that provide the sensory images we want to show students.

<table>
<thead>
<tr>
<th>Sight</th>
<th>Sound</th>
<th>Smell</th>
<th>Taste</th>
<th>Touch</th>
</tr>
</thead>
</table>

**Independent Work**

4. Students work on their own poems, rereading, thinking carefully about their word choice, trying to create sensory images. T conferences with students one-on-one.

**Share**

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

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**Word Choice and Voice**

**Personification**

**Mini-Lesson Exploring how poets write ordinary things in extraordinary ways.**

1. Explain how writers use tools like pen, paper, and mentor text to create their poems. They also use other important tools-things that help take something ordinary and make it extraordinary. One of them is called personification. This word means to give people or human qualities to something that is not human.
2. Model with 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.
3. Try this again with students using other poems. (Examples: *porches, fences, or backyard* from all the small poems or *The Masked One* from *Creatures of the Earth, Sea, and Sky* by Georgia Heard.)

**Independent Work**

4. 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**

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

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**Word Choice and Voice**

**Repeating Words**

**Mini-Lesson**

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.

**Independent Work**

4. 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**

5. Students share their poems. Select students who can help re-teach mini-lesson focus.

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**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. What effect did repeating have on the poem? Which way sounds better? Why?
WEEK FIVE:

Revising: Word Choice
Poems do not have as many words as stories so authors must choose their words carefully.

Mini-Lesson
1. Students look back over the poems they have written, then select two poems they would like to spend more time on and publish for others to read. Think about whom you could publish this for. Students share with partner what poems they want to publish and who they want to publish for.
2. Today we are going to talk about the kinds of words poets choose to use in their poems. Writers are like eye doctors...they work to give their readers crisp, clear vision. Remember, a poet is also like an artist, painting a picture in the reader’s mind. Today, we will look at the words an author uses to give the reader clear, crisp 20/20 vision about their poem. Let me show you...
3. Read a poem to show students examples of a 20/20 word (active, same sound, sound-effect words) vs. blurry.

<table>
<thead>
<tr>
<th>20/20 Words</th>
<th>Blurry Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soar</td>
<td>Fly</td>
</tr>
<tr>
<td>Dove</td>
<td>Jump</td>
</tr>
<tr>
<td>Tiptoes</td>
<td>Walks</td>
</tr>
</tbody>
</table>

4. Create an anchor chart.

Independent Work
5. Students reread their selected poems, thinking about their word choice and revising using 20/20 words if needed.

Share
6. Students share a place they revised their poem(s).

Publishing Conventions

Mini-lesson-Editing
1. Discuss how some poets use punctuation in poetry just like any other genre (show example) but that many poets use white space in the same way other kinds of writers use punctuation.
2. Look at a poem together and think about the way the poet used white space to help the reader read and understand it. When we use line breaks, we create white space which tells the reader what to do. “Riding on the Train” from Honey, I Love by Eloise Greenfield is a good example of use of white space, including the last word, “sleepy”.
3. Students are also expected to check their spelling, circle words they are not sure about to correct before they rewrite it for publishing.

Independent Work
4. Ask students to go back and edit their poems, thinking about punctuation if they are using it and white space.

<table>
<thead>
<tr>
<th>White Space Considerations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you used line breaks to inform the reader when it is time to pause?</td>
</tr>
<tr>
<td>Have you skipped lines to get the reader to stop for a longer beat?</td>
</tr>
<tr>
<td>Have you used white space to highlight or make a word or group of words stand out?</td>
</tr>
</tbody>
</table>

Share
5. Students share their thinking about their choices for use of white space. (“I wanted the reader to pause or stop or say this word slowly.”)

6. Students share their ideas and ongoing work.

Publishing

Mini-lesson
1. After students have revised and edited their chosen poems, have them reread thinking about adding an illustration. As illustrators, you can be very literal and sketch a line or image taken directly from your poem. Or you can choose to be more imaginative and create an illustration that may surprise your reader and add a new idea to the poem. Show models from mentor texts. Take a minute to think about what your illustration will be.
2. Brainstorm/model different ways to publish. Reference mentor poems. Think about paper choice, borders, illustrations etc.
3. Have a variety of materials ready for students to use.
4. Students discuss with a partner how they might publish their poem(s).

Independent Work
5. Students begin publishing their poems.

Share
6. Students share their ideas and ongoing work.

Reflections
Students reflect on their learning during the Poetry Unit of Study. Model/guide students through the questions.

Consider the following questions:
• What topics did you write the most about?
• What kind of poetry writing did you most enjoy learning about?
• Which poet did you most enjoy reading? What did you like most about that poet’s writing?
• Which poem or poems were your favorite to write? Why?
• What do you think you did well in writing your poetry? How do you know?
• What would you like to learn more about or learn how to write in your study of poetry?
• How has your thinking and feeling about poetry changed since we began this study?

Celebration Possibilities
• 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.
• Coffee House Poetry Reading
• 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.
### Rubric for 2nd Grade Poetry Unit of Study: Teacher Assessment of Student Performance

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

- Understands what mentor texts are and how to use them as a writer
- Writer approaches writing with a topic, a plan to use a craft technique, or an intention to write in a particular way.
- Writes about ordinary everyday subjects
- Writes about nature, common objects, and other details of the world around them
- Poems are very focused and stick to the main topic
- Uses details to create vivid images
- Evidence of thoughtful word choices
- Uses poetic devices such as sensory images, personification, metaphors and similes
- Makes thoughtful decisions about form and line breaks to give poem shape, structure, and rhythm
- Demonstrates a variety of revision strategies such as rereading and reading aloud

**Publishing**

- Creates illustrations that add to the appeal and clarity of the poem
- Poems are presented in a neat, organized, and clear fashion