**Third Grade**

**Poetry: Powerful Words that Soar**

**\*\*THE BIG PICTURE – Writing Unit of Study:** Writers read and write poetry that includes emotion, imagery, and music with words.

Resources: Kids’ Poems by Regie Routman, A Curricular Plan for the Writing Workshop by Lucy Calkins, Poetry Matters by Ralph Fletcher, Awakening the Heart & The Revision Toolbox by Georgia Heard

Links: <http://www.poetryfoundation.org> , <http://www.readingandwritingproject.com> <http://www.poemfarm.amylv.com/>

**Immersion Notes:**

Create an environment in which children read, hear, and speak poetry. Consider putting out fresh baskets of poems, poetry books, and collections from your classroom library. You may want to gather a variety of poetry selections and mentor texts that create opportunities for mentoring and inspiring student poets. *Honey I Love* by Eloise Greenfield, *Hey World, Here I Am!* by Jean Little, and *A Writing Kind of Day* by Ralph Fletcher are some of the recommended resources. At the beginning of the unit, remind students that they can find significance in the ordinary details of their lives by gathering lists, entries, and images that might later be developed for publishing. Consider creating a poetry pocket or poetry field journal for each student to collect observations, thoughts, and ideas for poems. After inviting students to attempt writing poetry from many different directions, you will want to nudge your writers along in the writing process, showing them a few ways to move from first entries into the revision work of crafting with a specific purpose in mind. It may be helpful to provide revision strategies within a mid-workshop teaching interruption. Partner work will also be important to maintaining the energy of the poets during the revision process. Throughout the writing cycle, you will want to show your writers through modeling of mentor texts and your own writing, how to move fluidly between drafting and revising. Encourage writers to bring their own style and voice to their poems, trying out different forms, themes, moods, and tones.

**Indicators of Understanding:**

1. Students use a variety of strategies to spark ideas for writing poetry.

2. Students make decisions about the structure, rhythm, and shape of their poems.

5. Students craft their poems with a specific purpose in mind to convey meaning.

3. Students write poems that include emotion, image, and music with words.

4. Students create imagery in their poems.

6. Students use wordplay and language to evoke emotion in their poems.

7. Students revise poems early and often to perfect their craft.

**Mini-Lessons**

**Session 1: The Power of Observation: Transforming Observations into Poems through Poetry Field Journals**

**Connect:** **Teacher** engages students by setting the tone for the future work within the unit. **Teacher** might say, “In this unit, we will all become poets. We will read a variety of poems with a writer’s eye noticing structure, craft, and voice. We will use all that we discover about poetry to create our own poems. Throughout this unit, each of us will write poems with powerful words that soar.”

**Teach:** Poets write about what they see using the power of observation. Teach students that as poets they should play close attention to the world around them and their feelings inside. Model for students by using an example from your own poetry field journal, how writers walk around with their notebooks observing what they see, hear, feel, and think.

**Active Engagement:** **Teacher** might take the class on an observation walk (could be a nature walk, school building walk etc.). **Students** record what they observe, notice, feel, and think. **Teacher** might choose to create a class poem using student observations to demonstrate how poets turn observations into poetry.

**Link:** **Teacher** may say, “Today and every day, remember that poets use the power of observation, paying close attention to the world around them and recording what they notice, feel, and think.”

**Try: Students** think about and record their observations about the world around them. **Students** begin drafting poems and entries, or blurbs about possible poems they could write. **Students** will read with mentor poems in hand, writing poems in response to the poem, or writing entries that could be a collection of images or ideas.

**Share:** **Students** choose a particular part of their poetry field journal where they were especially alert to the details around them. **Students** share their observation notes, thoughts, and feelings with a partner.

**Materials:** poetry folders or pockets, poetry field journals or writer’s notebooks

**Session 2: Small Poems, Big Emotions**

**Connect:** **Teacher** reads, notices, and discusses “small poems” such as All the Small Poems and Fourteen More by Valerie Worth. These are “small poems” are mostly about ordinary objects, closely observed.

**Teach:** Poets often write “small poems” to add powerful emotion. **Teacher** demonstrates the power of “small poems” by reading, noticing, and discussing them with the class.

**Active Engagement:** **Students** turn and talk to their partner or group about what they notice about the shape, importance of words, and descriptive language using a teacher selected poem. Students also discuss the big emotion in the “small poem.”

**Link:** **Teacher** may say, “Today and every day, remember that poets often write “small poems” to add powerful emotion through important words that make a statement.”

**Try:** **Students** try out “small poems” to add powerful emotion and words that make a statement in their writing.

**Share: Teacher** chooses 1 or 2 students to share their powerful “small poem.”

**Materials:** examples of “small poems,” student copies of a particular “small poem” for discussing with partner or group

**Session 3: Considering the Structure, Rhythm, and Shape of Poetry**

**Connect:** **Teacher** compliments students in their work of creating poems that convey meaning and descriptions of what matters to them with words in order to allow readers to see the world in a brand new way. Invite students to now turn their attention to the structure, rhythm, and shape of poetry.

**Teach:** Poets often consider the structure, rhythm, and shape of their poems. Teach students that when poets turn prose into poetry, they discover rhythm in the sentences they’ve jotted. Poets use this rhythm to form the structure and shape of their poem by breaking the prose into lines of poetry. Teacher models by putting one of their own narrative blurb or prose on chart paper and breaking it into lines. Teacher may say “This is not a poem. When I take a sentence and break it into lines, poets call those places *line breaks*.” Demonstrate by marking the spots with a little slash. Discuss the different spots poets consider placing line breaks in order to form the structure and shape of their poem such as: at end punctuation marks, at important words, and sometimes when it would sound good to pause. Teacher continues to add slashes with student input, thinking aloud about those decisions. Teacher shows the class how to rewrite a draft of the poem by going to a new line at each of the slash marks.

**Active Engagement:** **Students** turn and talk with their partner about places they think the teacher should add slashes to represent line breaks.

**Link:** **Teacher** may say, “Today and every day as you write, consider the possible structure, rhythm, and shape of your poems. Adding line breaks is one way poets change the structure, rhythm, and shape of their poems.”

**Try:** **Students** experiment with changing the structure and shape of their poems by listening for rhythm and making decisions about adding line breaks and other structural elements.

**Share:** **Teacher** chooses 1 or 2 students to share their restructured poems.

**Materials:** teacher created narrative blurb or prose to be turned into a poem on chart paper

**Session 4: Poets Revise, Revise, Revise** (use Revision Toolbox Guidelines)

**Connect:** **Teacher** praises students for their effort in “trying on” the different structural elements and rhythm of poems from the previous lesson. Tell students that they have already begun to revise as real poets do by having restructured their poems. Let them know, that poets don’t wait until “revision” time to rethink or recraft their poems. It’s always revision time in poetry.

**Teach:** Poets revise early and often. Teacher may say, “Each poet has his or her own revision toolbox filled with a variety of strategies. One strategy poets use that even writers of narrative, nonfiction, and fiction use is adding in important details.” Model for the students using a teacher created poem, how poets revise by adding in a surprising detail or one that adds emotion to the poem. It will be especially important to model the process or guidelines of revision (using the provided anchor chart) as you add in details to your poem.

**Anchor Chart:** Guidelines for Revising Your Own Poem

1. Read the poem out loud.
2. Ask someone else to read your poem back to you.
3. As you listen to your poem ask yourself some of these questions:

* Does the poem make me feel anything?
* Which words, lines, or images stand out to you?
* Are there any words or images that feel untrue?
* Can I see the images in the poem? Are they clear, powerful, and vivid?
* Are there any other images in my mind that I could add?
* Are there any words or lines that sound awkward?
* Is the poem clear or does it feel confused?

**Active Engagement:** **Students** close their eyes as the teacher reads her poem out loud. The students picture the image of the poem and how it makes them feel. Students turn and talk about possible revisions that could be made to the poem including adding important details. Students use the anchor chart to prompt discussion.

**Link:** **Teacher** may say, “Today and every day, take time to revise your poems early on in your drafting stage and do it over and over again using the basic guidelines for revising. As a poet you will have many strategies of revision in your toolbox, but revising to add important details will be an on the run revision strategy you will use often.”

**Try:** **Students** will meet with their partners to read and revise a draft of their poem. Students will use feedback from their partner to continue revising their poems independently.

**Share: Teacher** chooses 1 or 2 students to share their revised draft of a poem.

**Materials:** anchor chart Guidelines for Revising Your Own Poem, student copies of anchor chart, teacher created poem for demonstration

**Session 5: Creating Imagery**

**Connect:** **Teacher** might say, “Poets sometimes create powerful pictures.” Introduce the term imagery and explain that writers often create images to help the reader better understand what they are trying to say.

**Teach:** Poets use their five senses to create imagery. Teacher uses a mentor poem or a teacher created poem to demonstrate the effects of imagery and to inspire student poets to create their own imagery using their five senses. Teach students the power of metaphors and similes by studying a few examples. Encourage writers to make comparisons between something ordinary to something it has never been compared with before.

**Active Engagement:** **Students** talk with their partner about where they might add imagery to their poem by using their five senses. Students experiment with using similes and metaphors to make powerful comparisons within their poems.

**Link:** **Teacher** may say, “Today and every day when you are crafting or revising your poems, try using your five senses to create imagery to help the reader understand more about what you are trying to say. You may even try to use similes and metaphors to make interesting comparisons.”

**Try:** **Students** use their five senses to craft or revise the imagery within their own poems. Students practice using similes and metaphors to create comparisons that help convey meaning to the reader.

**Share:** **Students** return to their partners and share 1 example from their poem where they used the five senses or similes and metaphors to create imagery.

**Materials:** mentor poems or teacher created poems for demonstration

**Session 6: Playing with Sounds**

**Connect:** **Teacher** may say, “So far, we have talked about the ways poets craft and revise in order to share messages with their readers through adding important details and imagery. Today, we will talk about the ways in which poets create sound in their poems to further express their thoughts and feelings.” Share anchor chart.

**Anchor Chart:** Ways Poets Craft & Revise for Meaning.

Poets craft and revise for meaning through:

* Adding important details or ideas
* Using the five senses to create imagery
* adding similes or metaphors
* Creating sounds by playing with words
* using alliteration, repetition, and punctuation

**Teach:** Poets play with sounds of words by using literary devices. Teacher may say, “Like our favorite songs, poems have rhythms, cadences, and sounds that become a part of us. Much like song writers, poets play with the sounds of words by using literary devices such as alliteration, repetition, and punctuation.” Teacher chooses a mentor text or teacher created poem to read aloud, paying particular attention to the sound of the words. Teacher demonstrates how to revise the poem for sound by adding alliteration, repetition, or punctuation to express thoughts and feelings.

**Active Engagement:** **Students** talk with their partner about where they might add alliteration, repetition, or punctuation to their poem to express emotion through sound. Students experiment with sounds by using self selected literacy devices.

**Link:** **Teacher** may say, “Today and every day when you are crafting and revising your poems, try playing with the sounds of words in your poem in order to express your thoughts and feelings. You may even try to use literacy devices such as alliteration, repetition, and punctuation as you craft and revise.”

**Try:** **Students** use literary devices such as alliteration, repetition, and punctuation to craft or revise the sound of their poems. Students meet with their partner to read aloud the poems they have crafted and revised for sound in order to further convey their thoughts and feelings. Students give each other feedback regarding the effectiveness of the poet’s ability to express emotion through sound.

**Share: Teacher** chooses 1 or 2 students to share a poem they have crafted or revised for sound.

**Materials:** anchor chart Ways Poets Craft & Revise for Meaning, mentor poems or teacher created poem for demonstration

**Session 7: Beginnings, Endings, and Titles**

**Connect:** Connect to the previous lesson. **Teacher** may say, “Today we will learn another strategy to help us craft and revise our poems for meaning. In addition to adding details, imagery, and sound to convey meaning, poets also add beginnings, endings, and titles to impact readers. Revisit anchor chart with new strategy added.

**Anchor Chart:** Ways Poets Craft & Revise for Meaning.

Poets craft and revise for meaning through:

* Adding important details or ideas
* Using the five senses to create imagery
* adding similes or metaphors
* Creating sounds by playing with words
* using alliteration, repetition, and punctuation
* Adding beginnings, endings, and titles to impact readers

**Teach:** Poets craft and revise beginnings, endings, and titles of their poems. Explain the importance of how a reader enters and exits a poem. Titles can also add powerful meaning for the reader as well. Share an assortment of poems with different beginnings, endings, and titles. Read the poems out loud, noticing how they begin and end. Teacher models thinking aloud and asking questions such as, “How do the beginnings, endings, and titles contribute to the meaning of the poems? How do they help me understand more about what the poet is thinking and feeling?”

**Active Engagement:** **Students** work in partnershipstoread a teacher selected poem, noticing and questioning how the beginnings, endings, and titles contribute to the meaning of the poem.

**Link:** **Teacher** may say, “Today and every day when you are crafting and revising your poems, try creating beginnings, endings, and titles that leave a lasting impact on your readers.”

**Try:** **Students** craft or revise the beginnings, endings, and titles of their poems. Students meet with their partner to read aloud the beginnings, endings, and titles they have crafted and revised.

**Share: Teacher** chooses 1 or 2 students to share a poem that they have added or revised a beginning, ending, or title to impact readers.

**Materials:** anchor chart Ways Poets Craft & Revise for Meaning, mentor poems for examples, teacher selected poem for each student

**Session 8:** **Using Word Choice to Create Tone**

**Connect:** Connect to the previous lesson. **Teacher** may say, “Today we will learn another strategy to help us craft and revise our poems for meaning. Poets understand the importance of choosing words carefully in order to create the tone of their poem. Revisit anchor chart with new strategy added.

**Anchor Chart:** Ways Poets Craft & Revise for Meaning.

Poets craft and revise for meaning through:

* Adding important details or ideas
* Using the five senses to create imagery
* adding similes or metaphors
* Creating sounds by playing with words
* using alliteration, repetition, and punctuation
* Adding beginnings, endings, and titles to impact readers
* Using word choice to create tone

**Teach:** Poets craft and revise word choice to create tone. Teacher models making decisions about crafting and revising word choice using a teacher created poem. Teacher thinks aloud, asking questions regarding word choice such as “Are there any words that sound flat or untrue? Are there any words that are excessive and need to be cut? Do my words create a vivid image in the reader’s mind? Have I used words that precisely describe my ideas?”

**Active Engagement:** **Students** talk with their partner about where they might craft or revise their poem using word choice to create tone. Students experiment with making decisions about word choice in order to create the visual and sensory tone of the poem.

**Link:** **Teacher** may say, “Today and every day when you are crafting and revising your poems, choose your words carefully in order to set the tone for your poem.”

**Try:** **Students** craft or revise their poems for effective word choice. Students meet with their partner to read aloud the poems they have crafted or revised, discussing the decisions they made regarding word choice and its effectiveness in creating tone.

**Share:** **Teacher** chooses 1 or 2 students to share a poem that they have crafted and revised for word choice in order to create tone.

**Materials:** anchor chart Ways Poets Craft & Revise for Meaning, mentor poems or teacher created poem for demonstration

**Session 9: Transforming Ordinary Language into Poetic Language**

**Connect:** **Teacher** may say, “One of the things that poetry does is to help us look at the world with fresh eyes and describe it like no else has ever done.”

**Teach:** Poets revise ordinary language into poetic language. Teacher may say, “Today, we’re going to write a poem together in which we will describe an object in an ordinary way in a poetic way.” Teacher creates the following t-chart. Teacher chooses an object such as a “tree” and has students describe it using ordinary language. Teacher may say, “Now, let’s reread and look at the tree more closely.” Teacher prompts students to think of other ways they could describe the object. Once the chart is complete, the teacher and students read the two versions discussing why the poetic side sounded less generic and more like poetry.

**Active Engagement:** **Students** work with partners to describe an object by first using ordinary language and then by using poetic language to describe the object in a different way.

**Link:** **Teacher** may say, “Today and every day when you are crafting and revising your poems choose the best words to describe exactly what you see in your heart by turning ordinary language into poetic language.”

**Try:** **Students** create their own Ordinary to Poetic t-chart to help them transform the ordinary language within their poems into poetic language of the heart. Students may meet with partners to share feedback.

**Share:** **Teacher** chooses 1 or 2 students to share a poem in which they have turned ordinary language into poetic language.

**Materials:** Ordinary to Poetic t-chart

**Session 10: The Power of Voice**

**Connect:** **Teacher** might say, “Many expert poets would agree that poems are filled with words from the heart. The poet Ralph Fletcher suggests that a poem is like an X-ray. Just as an X-ray examines your bones inside your body, a poem can examine the “bones” of your inner being.”

**Teach:** Poets use voice to convey the meaning and emotion inside the poem. Teacher may say “Poems convey strong feelings. Your heart thumps when you read them. When poets write from their heart with emotion, they reveal their unique voice. As poets, it is important that we do not write like anyone else but ourselves.” Teacher chooses a mentor text or teacher created poem to read aloud. Teacher models thinking aloud about the poet’s use of voice to convey meaning and emotion inside the poem. Teacher asks questions such as, “What might the poet be feeling? What is the heart of this poem?”

**Active Engagement:** **Students** turn and talk throughout the reading of the mentor text. Students discuss the meaning and emotion inside the poem.

**Link:** **Teacher** may say, “Today and every day when you are crafting and revising your poems always use your own unique voice to convey meaning and emotion inside the poem.”

**Try:** **Students** reread their poems asking questions of themselves as poets and highlighting places in their poems where their voice is heard. Students may reflect and respond to questions such as “What does my inner poet look like? What does my inner poet see?”

**Share:** **Teacher** chooses 1 or 2 students to share a poem that they have crafted and revised to reveal their unique voice.

**Materials:** mentor poems, teacher created poem for demonstration

**Session 11: Fine Tuning the Rhythm and Music**

**Connect:** **Teacher** may say, “As poets we must remember that poetry gives us the power to rise up and speak from our hearts. When our reader is ready to listen, we must be prepared as writers to give them the gift of a poem that has been fine tuned with the rhythm and music of our hearts.”

**Teach:** Poets fine tune the rhythm or music of the poem. Teacher may say, “Poets get into the habit of rereading their poems several times. Rereading is crucial since poets must know their poems from the inside out.” Teacher models using a teacher created poem how poets reread with both their eyes and ears asking questions such as “Does it look right? Does it sound right?”

**Active Engagement:** **Students** work with partners to reread each other’s poems asking questions about rhythm and sound.

**Link:** **Teacher** may say, “Today and every day when you are revising your poems remember to reread again and again in order to fine tune the rhythm and music within each one.”

**Try:** **Students** revise their poems by rereading, asking questions, and fine tuning the rhythm and music.

**Share:** **Students** return to their partners and share 1 example from their poem where they adjusted the rhythm or sound.

**Materials:** teacher created poem for demonstration

**Session 12: Editing Before Sharing with the World**

**Connect:** **Teacher** compliments the students on their work throughout the unit. Teacher and students plan for publishing, deciding on how the poetry will be celebrated.

**Teach:** Poets edit their writing, making decisions about what conventions they will follow before sharing them with the world. Tell writers that poets edit with their readers in mind. They make purposeful choices about what kinds of grammar, punctuation, and spelling rules they are going to follow. Demonstrate using a teacher created poem, how to edit poems for consistency in the grammar rules you have chosen to use. Model re-reading poems out loud, checking to see that all punctuation marks, line breaks, and words sound as you want.

**Active Engagement:** **Students** take a few minutes to meet with their partner and reread their poems out loud to each other. Students will discuss possible editing techniques they will utilize to make their poems consistent in sound.

**Link:** **Teacher** may say, “Today and every day, remember that poets write from the heart. Poets make final editing decisions and reread poems several times for consistency of sound before sharing them with the world.”

**Try:** **Students** read and reread their poems, making purposeful choices about the kinds of grammar, punctuation, and spelling rules they will use. Students edit their poems for consistency in sound. Students meet with their partner to reread their edited poem.

**Share:** **Teacher** chooses 1 or 2 students to share a poem that they have edited and made ready for publication.

**Materials:** mentor poems, teacher created poem for demonstration.

**Fourth Grade**

**Poetry Anthologies-Poetic Perspectives**

**\*\*THE BIG PICTURE – Writing Unit of Study:** Writers read and write poems in response to the topics and themes that surround them.

Resources: Kids’ Poems by Regie Routman, A Curricular Plan for the Writing Workshop by Lucy Calkins, Poetry Matters by Ralph Fletcher, Awakening the Heart & The Revision Toolbox by Georgia Heard

Links: <http://www.poetryfoundation.org> , <http://www.readingandwritingproject.com> <http://www.poemfarm.amylv.com/>

**Immersion Notes:**

Create an environment in which children read, hear, and speak poetry. Consider putting out fresh baskets of poems, poetry books, and poetry anthologies from your classroom library. You may want to gather a variety of poetry selections and mentor texts that create opportunities for mentoring and inspiring student poets. Try to find anthologies (collections of poetry) that are focused on a common topic or theme, such as *This Place I Know: Poems of Comfort* by Georgia Heard, *Extra Innings: Baseball Poems* by Lee Bennett Hopkins, or *If You’re Not Here, Please Raise Your Hand: Poems about School* by Kalli Dakos are some of the recommended resources. For Spanish-English anthologies, you might try *Gathering the Sun* by Alma Flor Ada and *Jitomates Risuenos y Otros Poemas de Primavera* by Francisco Alarcon. At the beginning of the unit, remind students that they can find significance in the ordinary details of their lives by gathering lists, entries, and images that might later be developed for publishing. Consider creating a poetry pocket or poetry field journal for each student to collect observations, thoughts, and ideas for poems.

In this unit of study, students will try out a number of poems based on a chosen topic or theme. They will write poems in response to the topics and themes that surround them. Students will have the chance to experience how differently crafted texts can offer different perspectives on the subject. After inviting students to attempt writing poetry from many different perspectives, you will want to nudge your writers along in the writing process, showing them a few ways to move from first entries into the revision work of crafting with a specific purpose in mind. It may be helpful to provide revision strategies within a mid-workshop teaching interruption. Partner work will also be important to maintaining the energy of the poets during the revision process. Throughout the writing cycle, you will want to show your writers through modeling of mentor texts and your own writing, how to move fluidly between drafting and revising. Encourage writers to bring their own style and voice to their poems, trying out different forms, themes, moods, and tones. At the end of the unit, students will celebrate their poetry anthologies.

**Indicators of Understanding:**

1. Students collect poem entries and generate ideas for anthologies.

2. Students write poems based around a self selected theme, message, or topic.

3. Students create imagery in their poems using internal thinking, descriptive details, and comparisons.

4. Students craft their poems with a purpose to convey meaning.

5. Students use wordplay and language to evoke emotion in their poems.

6. Students revise poems early and often to perfect their craft.

7. Students revise poems to create different tones and perspectives.

**Mini-Lessons**

**Session 1: Sparking Ideas for Poems**

**Connect:** **Teacher** engages students by setting the tone for the future work within the unit. **Teacher** might say, “In this unit, we will all become poets. We will read a variety of poems with a writer’s eye noticing structure, craft, and voice. We will use all that we discover about poetry to create our own poems. We will begin by leading wide awake lives and noticing the small details of our lives that may ignite an idea for a poem. **Teacher** may say, “Poets have a variety of strategies for sparking ideas for poems.”

**Teach:** Sometimes poets write about fierce wonderings and concerns of the heart or world. Teacher may say, “Some of the best ideas for poetry come from things we wonder about and things that concern us deeply.” Teacher models using teacher created wonderings and concerns as examples.

**Active Engagement:** **Students** turn and talk with a partner about fierce wonderings and deep concerns that spark ideas for poetry.

**Link:** **Teacher** may say, “Today and every day, remember that poets write from the heart. Sometimes those concerns of the heart and fierce wonderings can spark ideas for the poems they may write.”

**Try:** **Students** create entries and ideas for poetry by thinking about fierce wonderings and deep concerns of the heart. Students use their selected topic or theme to channel their ideas.

**Share:** **Teacher** chooses 1 or 2 students to share their ideas for poetry that were sparked by fierce wonderings and concerns of the heart.

**Materials:** teachercreatedexamples for modeling, poetry folders or notebooks

**Session 2: Brainstorming Words & Phrases**

**Connect:** **Teacher** may say, “Poets have more than one strategy for ways to spark ideas for poetry. Today we will add another strategy to your writer’s toolkit.”

**Teach:** Poets brainstorm words and phrases about their topic before writing. Teacher and students choose a topic as a class and then begin to brainstorm words and phrases for possible use in a poem. Teacher begins to compose a poem and think aloud in front of the students.

**Active Engagement:** **Students** turn and talk about possible words and phrases that could be added to the class brainstorming list.

**Link:** **Teacher** may say, “Today and every day when you are gathering ideas for poetry, it may be helpful to brainstorm words and phrases about your topic to help spark ideas for possible poems.”

**Try:** **Students** choose one of their own topics or themes to brainstorm possible words and phrases for their poem. Students begin to compose a poem using the brainstorming list.

**Share: Teacher** chooses 1 or 2 students to share their ideas for poetry that were sparked by creating a list of words and phrases related to their chosen topic or theme.

**Materials:** chart paper, mentor poems

**Session 3: Heart Mapping**

**Connect:** Teacher may say, “Remember we have been talking about how poets write from the heart revealing what we really care about? I realized that sometimes poets have to do some work first to know what’s in their hearts, to know what they really care about, and what’s really important to them. Today, we’re going to do something different-we’re going to make maps of our hearts.”

**Teach:** Poets sharpen their inner vision through heart mapping. Teacher demonstrates creating a heart map by sketching and writing out all the important things in the heart such as: people and places, moments and memories, things you love to do, etc.

**Active Engagement:** **Students** turn and talk to their partner about things they will add to their heart map.

**Link:** **Teacher** may say, “Today and every day when you are gathering ideas for poetry, you may want to use your heart map to sharpen your inner vision and create poems that truly matter to you.”

**Try:** **Students** create heart maps and begin to use them as a tool for crafting poetry that reveals the interior of his or her heart.

**Share:** **Teacher** chooses 1 or 2 students to share their heart maps.

**Materials:** materials for making heart maps

**Session 4:** **Crafting Poems through Fragments**

**Connect:** **Teacher** may say, “Thinking of fragments of a sentence or an idea may help you when crafting your poem by making it come alive.”

**Teach:** Poets often craft their poems by thinking of fragments. Teacher shares examples of fragments of sentences, thoughts, and ideas. Teacher uses these examples to help demonstrate how fragments can be used to convey the meaning and the sharp sensory details of the poem.

**Active Engagement:** **Students** turn and talk with a partner to create fragmented sentences, thoughts, or ideas given a teacher selected topic or theme.

**Link:** **Teacher** may say, “Today and every day when you are crafting poems, you might try using fragments of sentences, thoughts, or ideas to convey meaning and sharpen details.”

**Try:** **Students** collect entries and craft poems using fragments of sentences, thoughts, or ideas to help sharpen the details and convey the meaning.

**Share:** **Students** share with a partner. They discuss how their fragmented sentences, thoughts, or ideas helped them to craft and sharpen their poem.

**Materials:** teacher created examples of fragments

**Session 5: Selecting Poetic Words & Language**

**Connect:** **Teacher** may say, “Now that we are beginning to craft poems using strategies to help spark our ideas, we will focus our attention on selecting the precise words and language of the poem.”

**Teach:** Poets select words and language to help their poem come alive. Teacher models selecting poetic words and language by using a mentor poem or teacher created poem. Teacher thinks aloud about word choice asking questions such as, “Are there any words that surprise me? Which words feel exact and true? Which words add music to the poem? Why did the poet choose those particular words?”

**Active Engagement:** **Students** turn and talk with a partner about the language and word choice of the poet and how it helps make the poem come alive.

**Link:** **Teacher** may say, “Today and every day when you are crafting poems, select words and language that help your poem come alive. Remember that poets make decisions about word choice by asking questions about the emotion and meaning they hope to convey in their poems.”

**Try:** **Students** craft poems selecting words and language that help their poem come alive. Students ask questions about the emotion and meaning they hope to convey through careful selection of poetic words and language.

**Share:** **Students** share with a partner. They discuss the reasons for selecting the words and language of their poems. Students use the teacher prompted questions from the lesson to give each other feedback.

**Materials:** mentor poems, teacher created poem, possible anchor chart with word choice question stems from the lesson

**Session 6: Creating Rhythm and Shape through Structure**

**Connect:** **Teacher** compliments students in their work of crafting poems that convey meaning and descriptions of what matters to them with words in order to allow readers to see the world in a brand new way. Invite students to now turn their attention to the structure, rhythm, and shape of poetry.

**Teach:** Poets use stanzas, line breaks, and white space to create rhythm and shape. Teacher may say, “Poets use stanzas and line breaks to create rhythm and turn prose into poetry. Poets often use white space around the words to pause, take a breath, and make something stand out from all other words.” Teacher models by putting one of their own narrative blurb or prose on chart paper and breaking it into lines. Teacher may say “This is not a poem. When I take a sentence and break it into lines, poets call those places *line breaks*.” Demonstrate by marking the spots with a little slash. Discuss the different spots poets consider placing line breaks in order to form the structure and shape of their poem such as: at end punctuation marks, at important words, and sometimes when it would sound good to pause. Teacher continues to add slashes with student input, thinking aloud about those decisions. Teacher shows the class how to rewrite a draft of the poem by going to a new line at each of the slash marks.

**Active Engagement:** **Students** turn and talk with their partner about places they think the teacher should add slashes to represent line breaks.

**Link:** **Teacher** may say, “Today and every day as you write, consider the possible structure, rhythm, and shape of your poems. Adding line breaks, stanzas, and white space are ways poets change the structure, rhythm, and shape of their poems.”

**Try:** **Students** experiment with changing the structure and shape of their poems by listening for rhythm and making decisions about adding line breaks and other structural elements.

**Share:** **Teacher** chooses 1 or 2 students to share their restructured poems.

**Materials:** teacher created narrative blurb or prose to be turned into a poem on chart paper

**Session 7: Creating Comparisons Using Figurative Language**

**Connect:** **Teacher** might say, “Poets create powerful pictures in the reader’s mind by using figurative language.”

**Teach:** Poets create comparisons using figurative language such as simile and metaphor. Teach students the power of metaphors and similes by studying a few examples. Encourage writers to make comparisons between something ordinary to something it has never been compared with before. Teacher and students create similes and metaphors centered on a chosen topic.

**Active Engagement:** **Students** talk with their partner about where they might add imagery to their poem by using similes and metaphors.

**Link:** **Teacher** may say, “Today and every day when you are crafting or revising your poems, you may try to use similes and metaphors to make interesting comparisons.”

**Try:** Students practice using similes and metaphors to create comparisons that help convey meaning to the reader.

**Share:** **Students** return to their partners and share 1 example from their poem where they used similes or metaphors to create imagery.

**Materials:** mentor poems or teacher created poems for demonstration

**Session 8: Asking Questions to Revise**

**Connect:** **Teacher** praises students for their effort in “trying on” the different structural elements and rhythm of poems and by creating comparisons through figurative language from the previous lessons. Tell students that they have already begun to revise as real poets do by having restructured their poems. Let them know, that poets don’t wait until “revision” time to rethink or recraft their poems. It’s always revision time in poetry.

**Teach:** Poets ask questions of themselves as they write. Teach students that this work helps them discover the deeper meaning in their poems and begin to plan for a collection of poems that shows different perspectives of their chosen topic or theme. Teacher models the revision process by asking questions of her writing as she rereads.Teacher may use the following anchor chart.

**Anchor Chart:** Guidelines for Revising Your Own Poem

1. Read the poem out loud.

2. Ask someone else to read your poem back to you.

3. As you listen to your poem ask yourself some of these questions:

* Does the poem make me feel anything?
* Which words, lines, or images stand out to you?
* Are there any words or images that feel untrue?
* Can I see the images in the poem? Are they clear, powerful, and vivid?
* Are there any other images in my mind that I could add?
* Are there any words or lines that sound awkward?
* Is the poem clear or does it feel confused?

**Active Engagement:** **Students** close their eyes as the teacher reads her poem out loud. The students picture the image of the poem and how it makes them feel. Students turn and talk about possible revisions that could be made to the poem. Students use the anchor chart to prompt discussion.

**Link:** **Teacher** may say, “Today and every day, take time to revise your poems early on in your drafting stage and do it over and over again using the basic guidelines for revising.”

**Try:** **Students** may reflect on their writing by posing questions and answering them through sentence stems such as, “I’m writing about this because...” or “I want my reader to feel and think...” or “One thing that may be missing here is...”

**Share: Teacher** chooses 1 or 2 students to share their revised draft of a poem.

**Materials:** anchor chart Guidelines for Revising Your Own Poem, student copies of anchor chart, teacher created poem for demonstration

**Session 9: Ending with a Bang**

**Connect:** **Teacher** may say, “The last few lines of your poem are a gift you will give to your reader and will usually leave a special image in their mind. The last moments of the poem may even reveal your main idea or perspective.”

**Teach:** Poets often end their poems with a final image, line, or idea. Teacher demonstrates by rereading a teacher created poem and drafting different endings for her poem.

**Active Engagement:** **Students** talk with a partner about different ideas they have for ending their poems using a final image, line, or idea to leave a lasting impression on the reader.

**Link:** **Teacher** may say, “Today and every day when you are revising your poems, try drafting endings that end with a final image, line, or idea. Choose the ending that best leaves a lasting impression on the reader.

**Try:** **Students** practice drafting and revising their endings by creating a final image, line, or idea. Students may meet with a partner to reread and choose the best ending for their poem.

**Share:** **Teacher** chooses 1 or 2 students to share their revised ending of a poem.

**Materials:** mentor poems, teacher created poem for demonstration

**Session 10: Revising through Elaboration**

**Connect:** **Teacher** may say, “Now we are ready to begin sorting through our poems and putting together a collection that highlights our different tones and perspectives regarding our topic or theme. We will then revise our collection through elaboration and other poetic techniques for revision.”

**Teach:** Poets revise through elaboration-adding verses, making comparisons, and thinking about word choice. Teacher models for students how poets use final poetic techniques for revision and craft moves that highlight the messages in their anthology of poems. Teacher demonstrates selecting a collection of poems with different tones and perspectives. Teacher drafts a poem or two of her own in front of the class to demonstrate sharpening perspectives and revising through elaboration.

**Active Engagement:** **Students** turn and talk to a partner about the revision techniques the teacher used to elaborate on the poem and how they might do the same.

**Link**: **Teacher** may say, “Today and every day when you are revising a collection of poems, remember that poets revise through elaboration such as, adding verses, making comparisons, and thinking about word choice that highlight the messages in their anthologies.”

**Try:** **Students** revise their poems through various revision techniques including elaboration. Students may meet with partners to receive feedback.

**Share:** **Students** share with a partner. They discuss revision techniques they have utilized and how they have sharpened the tone and perspectives of their anthology.

**Materials:** teacher created poems selected for an anthology, chart paper