

Core Knowledge Poetry Taught in a Writer's Workshop

Grade Level or Special Area: Fourth Grade

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Length of Unit: Seven lessons (taught throughout the school year, averages four class periods per month, one class period = 50 minutes)

I. ABSTRACT

This unit is a year's plan to teach the entire fourth grade Core Knowledge poetry collection using the writing workshop format. It includes writing mini lessons, activities for individual and small group writing, poetry projects, self, peer and teacher assessment, and sharing opportunities for poetry created by the students.

II. OVERVIEW

A. Concept Objectives

1. Students will read and understand a variety of materials. (Colorado State Standard, Reading and Writing #1)
2. Students will understand how to write and speak for a variety of purposes and audiences. (Colorado State Standard Reading and Writing #2)
3. Students will apply thinking skills to their reading, writing, speaking, listening, and viewing. (Colorado State Standard, Reading and Writing #4)
4. Students will recognize literature as a record of human experience. (Colorado State Standard Reading and Writing #6)

B. Content from the *Core Knowledge Sequence* (pp. 87, 89)

1. Language Arts/Writing, Grammar, and Usage/Writing and Research (pg. 93)
2. Language Arts/Poetry/
 - a. "Clouds" (p. 95)
 - b. "The Fog" (p. 95)
 - c. "Monday's Child is Fair of Face" (pg. 95)
 - d. "Concord Hymn" (p. 97)
 - e. "George Washington" (p. 97)
 - f. "Paul Revere's Ride" (p. 97)
 - g. "Dreams" (p. 100)
 - h. "Humanity" (p. 100)
 - i. "Clarence" (p. 103)
 - j. "A Tragic Story" (pg. 103)
 - k. "The Pobble Who Has No Toes" (p. 106)
 - l. "The Rhinoceros" (pg. 106)
 - m. "Afternoon on a Hill" (p. 108)
 - n. "the drum" (p. 108)
 - o. "Life Doesn't Frighten Me" (p. 108)
 - p. "Things" (p. 108)

3. Language Arts/Terms/Stanza and line (p. 97)

C. Skill Objectives

1. Students will produce a variety of types of writing—including stories, reports, summaries, descriptions, poems, letters—with a coherent structure or story line. (*Core Knowledge Sequence*: Language Arts: Grade Four, p. 87)
2. Students will demonstrate competence in the general skills and strategies of the writing process: includes prewriting (use of graphic organizers, maps and webs, groups related ideas, notetaking and brainstorming), drafting and revising, editing and publishing.

3. Students will demonstrate competence in the stylistic and rhetorical aspects of writing: use of descriptive writing and imagery to enhance ideas.
4. Students will choose vocabulary that communicates their messages clearly and precisely. (Colorado State Grade Level Expectations-Grade Four, Reading and Writing, Standard #2)
5. Students will revise and edit speech and writing. (Colorado State Grade Level Expectations-Grade Four, Reading and Writing, Standard #2)
6. Students will create readable documents with legible handwriting or word processing at the appropriate time. (Colorado State Grade Level Expectations-Grade Four, Reading and Writing, Standard #2).
7. Students will read, respond to, and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading. (Colorado State Grade Level Expectations-Grade Four, Reading and Writing, Standard #6)
8. Students will recognize the concept of classics or enduring literature, and reading and listening to classic works. (Colorado State Grade Level Expectations-Grade Four, Reading and Writing, Standard #6)
9. Students will respond to written and oral presentations as a reader, listener, and articulate speaker. (Colorado State Grade Level Expectations-Grade Four, Reading and Writing, Standard #4)
10. Students will demonstrate an understanding of terms such as stanza and line. (*Core Knowledge Sequence*, p. 97)

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Core Knowledge Foundation, *Listen, My Children, Poems for Fourth Graders*
 2. Fletcher, Ralph and Portalupi, JoAnn, *Writing Workshop, The Essential Guide*
 3. Hirsch, E. D., Jr., *What Every 4th Grader Needs to Know*
- B. For Students
 1. Background information about writing and reading poetry (Grades K-3)
 2. Background information about the Revolutionary War (Grades 1 and 4)

IV. RESOURCES

- A. Core Knowledge Foundation. *Listen, My Children, Poems for Fourth Graders*. Charlottesville, Virginia: Core Knowledge Foundation, 2001. ISBN: 1-890517-1 (Lesson One)
- B. Fletcher, Ralph and Portalupi, Jo Ann. *Writing Workshop, The Essential Guide*. Portsmouth, New Hampshire: Heinemann, 2001. ISBN: 0-325-00362-9.
- C. Hirsch, E. D., Jr. *What Every 4th Grader Needs to Know*. New York: Dell Publishing, 1992. ISBN: 0-385-31260-1 (Lesson Two)
- D. Williams, Kimberly. *Meeting Writing Standards: Poetry Writing*. Westminster, California: Teacher Created Materials, Inc., 2000. ISBN: 1-57690-992-1.

V. LESSONS

Lesson One: August/September: Weather Poems (two mini lessons, each one class period long; writing workshop is normally a short mini lesson (10 minutes), student writing time (anywhere from 30-45 minutes) and a sharing time (5-10 minutes))

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students will read and understand a variety of materials.

- b. Students will apply thinking skills to their reading, writing, speaking, listening, and viewing.
- c. Students will recognize literature as a record of human experience.
- 2. Lesson Content
 - a. “Clouds” by Christina Rossetti
 - b. “The Fog” by Carl Sandburg
 - c. “Monday’s Child is Fair of Face”(traditional)
- 3. Skill Objective(s)
 - a. Students will use a full range of strategies to comprehend a variety of texts, such as non-fiction, rhymes, poems, and stories.
 - b. Students will use reading, writing, speaking, and listening to define and solve problems.
 - c. Students will read, respond and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading.
 - d. Students will recognize the concept of classic or enduring literature, and reading and listening to classic works.
 - e. Students will demonstrate competence in the general skills and strategies of the writing process including prewriting, drafting and revising and editing and publishing.
 - f. Students will use literary terminology such as stanza and line.
 - g. Students will demonstrate competence in the stylistic and rhetorical aspects of writing including descriptive writing and the use of imagery.
 - h. Students will respond to written and oral presentations as a reader, listener, and articulate speaker.

B. *Materials*

- 1. *Listen, My Children, Poems for Fourth Graders*, Core Knowledge Foundation
- 2. Chart paper
- 3. Colored markers
- 4. White construction paper, 8” x 11 ½”, two sheets per student
- 5. Crayons or colored pencils
- 6. Black felt pins with pointed tip (one per student or one per group of three students)
- 7. Overhead transparencies of the three poems to be discussed this month.
- 8. Pencils

C. *Key Vocabulary*

- 1. Imagery-a mental picture
- 2. Poetry-words arranged in such a way as to express ideas and emotions
- 3. Rhyme-when two or more words have the same sound
- 4. Rhythm-a regular pattern of accented and unaccented syllables
- 5. Stanza-a number of lines that divide a poem into sections
- 6. Woe-sadness
- 7. “Fair of face”-cheerful, happy
- 8. Sabbath-day of rest, usually represents Sunday in America, although some religions view the Sabbath as Saturday

D. *Procedures/Activities*

- 1. The teacher begins the mini lesson by defining what poetry is. (See Key Vocabulary above.) The class should discuss if poetry always has to rhyme and how free verse (non-rhyming) poetry differs from rhyming poetry. The teacher should inform students that they will have lots of practice this year in creating

- their own poetry as well as hearing the poetry that has been selected for fourth graders by the Core Knowledge Foundation.
2. The teacher then reads aloud the three poems for August/September: “Clouds” by Christina Rossetti, “The Fog” by Carl Sandburg and “Monday’s Child is Fair of Face” (traditional). Each poem should be read at least twice with copies also on the overhead for students to follow the reading.
 3. After the reading of the poems the teacher takes chart paper and the students list the images or mental pictures that are described in the poems, “Clouds” and “The Fog.” Examples would be “white sheep on a blue hill” in “Clouds” and “the fog sits on silent haunches” in “The Fog.” Individual students should explain the mental images they get when they read and reflect on these poems.
 4. After recording the images on the chart paper, students try to create their own images about clouds and fog, which are not listed in the poems. The teacher should help if the students do not come up with images right away, by asking about what they see when they think of clouds or fog, what they smell, what they feel or taste, what they hear.
 5. After this mini lesson has been taught, move to the student writing section of the writing workshop. This should be approximately a thirty-minute time slot where students create their own poetry using the imaging practice they received in the mini lesson. After these student created images are recorded on the chart paper, ask each student to choose one example of weather to create their poem. (This should be a direct tie in to the meteorology unit they are completing in science during this same month). Examples might include tornadoes, volcanoes, thunderstorms, rain, hail, snow, humidity, wind, etc. Have students complete the Senses sheet about the weather item they have chosen from Appendix A. (They may choose clouds or fog but should create images other than those already mentioned in the poems.)
 6. Once they have created images on the senses page, have them put them together to write their own Weather Poem.
 7. Once the poems are written, have the students draw the weather they have chosen on the white construction paper. Include details with crayons or colored pencils.
 8. Finally, copy the weather poem neatly in black felt marker on the weather picture. Have students copy their poem in pencil first and then trace in black marker so mistakes can be easily corrected.
 9. The weather poems should be shared during the sharing time of the writing workshop. Students can read their poems aloud or the teacher may put all poems on a class bulletin board and have only three or four students read theirs aloud. Students should save all poems written in class to put into a collection later.
 10. The second mini lesson on poetry should focus on the third poem, the traditional “Monday’s Child is Fair of Face.” The teacher should read it aloud once again at the beginning of the lesson and ask the class how this poem is organized. Students should reply that it is organized by days of the week and that each day records a different personality type. On chart paper, the teacher should record the students’ own words of what each day represents. Difficult vocabulary words such as “woe,” “Sabbath,” “fair of face” and “grace” should be defined. The teacher may model one of the days if she/he wishes, possibly the type of personality that represents his/her particular personality type.
 11. After the mini lesson, students should take a piece of white construction paper and fold it into eight sections. In the first section, the student should record the name of the poem in their best handwriting. The names of the days of the week should be recorded in each of the remaining sections: Monday, Tuesday,

Wednesday, Thursday, Friday, Saturday and Sunday. Then each student should draw a sketch of the mood represented by the poem for each of those days.

Finally, each child should circle the day that represents its own personality type.

12. In sharing time of the writer's workshop, student volunteers should tell which personality type they circled and explain why they feel they represent that type of person. The teacher may also tally on the board the personality types and how many students represent each one in the class.

E. *Assessment/Evaluation*

1. The teacher should complete the Assessment checkoff for the Weather Poem listed in Appendix B. If all items are not checked off, the teacher should do individual conferences during the student writing portion of the writing workshop the following day. The teacher may wish to conference with every student and review the qualities of each poem especially since this is the first poetry lesson of the year.

Lesson Two: October: Revolutionary War Poems (three writing lessons, one class period for each of the three poems)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students read and understand a variety of materials.
 - b. Students understand how to write and speak for a variety of purposes and audiences.
 - c. Students recognize literature as record of human experience.
2. Lesson Content
 - a. "Concord Hymn" by Ralph Waldo Emerson
 - b. "George Washington" by Rosemary Benet and Stephen Vincent Benet
 - c. "Paul Revere's Ride" by Henry Wadsworth Longfellow
 - d. Language Arts/Poetry/Terms/Stanza and line
3. Skill Objective(s)
 - a. Students will produce a variety of types of writing—including stories, reports, summaries, descriptions, poems, letters-with a coherent structure or story line.
 - b. Students will demonstrate competence in the general skills and strategies of the writing process including prewriting, drafting and revising, editing and publishing.
 - c. Students will chose vocabulary that communicates their messages clearly and precisely.
 - d. Students will create readable documents with legible handwriting or word processing at the appropriate time.
 - e. Students will read, respond to, and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading.

B. *Materials*

1. Copies of the poems "Concord Hymn," "George Washington" and "Paul Revere's Ride"
2. Overhead transparencies of each of the poems so that students may read along
3. Lined paper for each student
4. Chart paper and markers
5. Pencils
6. Background information on the Battles of Lexington and Concord, Paul Revere's famous ride to warn the Minutemen that the British were coming and

biographical information on George Washington. (pp. 164-175 in *What Every 4th Grader Needs to Know* by E .D. Hirsch, Jr.)

7. A map of New England made into a transparency, which shows the towns of Boston, Charlestown, Medford and Concord

C. *Key Vocabulary*

1. “Concord Hymn”-votive stone-a memorial stone
2. “Concord Hymn”-shaft-a tall, straight object, here, a monument
3. “Concord Hymn”-shot heard round the world-when the American Revolution began, people all over the world paid attention to the new ideas of democracy and independence for which the Americans were fighting
4. “Paul Revere’s Ride”-Man of War-a British war ship
5. “Paul Revere’s Ride”-muster-roll call
6. “Paul Revere’s Ride”-grenadiers-soldiers armed with grenades
7. “Paul Revere’s Ride”-spectral-spooky and ghostlike
8. “Paul Revere’s Ride”-the Mystic-a river that flows through Boston into the Atlantic Ocean

D. *Procedures/Activities*

1. The teacher should begin the first day’s mini lesson with the oral reading of “The Concord Hymn” by Ralph Waldo Emerson. The teacher should explain that this poem was written long after the Revolutionary War as a tribute to the soldiers who died at the Battles of Lexington and Concord. The teacher should review the background of these battles and talk about the concept of “the shot heard round the world” mentioned in the poem. The teacher should make sure the class understands the importance of these two opening battles of the Revolutionary War and why the monument was being erected as a tribute to those that fought and died there.
2. To complete this writing mini lesson, the teacher should write a simple expository paragraph about what really happened at Concord to inspire this poem. The paragraph should include a topic sentence, details of the battles, and a conclusion about the importance of these battles to what was won in the Revolutionary War.
3. The second mini lesson should begin with the reading of “Paul Revere’s Ride” by Henry Wadsworth Longfellow. A good way to read this for the first time is to have the teacher read the verses and the students repeat the chorus. This is also a teachable moment to explain the use of repetition in poetry. The teacher should also point out the rhythm in this poem and ask the students to listen for the rhythm of hoofbeats as the teacher rereads one or two stanzas.
4. After the poem is read, the teacher should discuss with the class what happened during Paul Revere’s ride. Point out the five W’s of what happened...who, what, when, where, why. Explain the importance of these questions in the retelling of any news story.
5. If the teacher wishes, some students may wish to write a news story recounting the events of that famous ride. This is not poetry writing, but is a good way to more completely explain the events in the poem. Students who wish may do this during their writing time. The teacher can also do this with modeling in another mini lesson the next day in class.
6. The students should now write a Five Ws Poem where they write a phrase, which tells the who, what, where, when and why of the news event, and create a poem from it. An example for teacher modeling is as follows: (who) Janie (what) likes to read poems (where) in the old apple tree (when) in the springtime (why) because they make a movie in her head. The poem can then be written on chart

paper as a five-line poem. The students should then compose a Five Ws Poem about Paul Revere's Ride.

7. The third day the teacher should read aloud the poem "George Washington" by Rosemary and Stephen Vincent Benet. Point out the use of italics in the poem to point out the fact and fiction parts of the poem. The italics are, of course, untrue and the regular print shows the person George Washington really was. On chart paper, the teacher should draw two columns, recording the fiction about George Washington in one column and the fact in the second.
8. The second day's mini lesson should include teacher modeling of a BioPoem about George Washington (see Appendix C).
9. During the writing time in that day's writing workshop students should write their own BioPoem, using the same format as in Appendix C. They may choose to write a BioPoem about themselves or do one about another famous Revolutionary War personality that they have studied in their Core Knowledge history lessons.

E. *Assessment/Evaluation*

1. Student Five W Poems and BioPoems should be assessed with the checklists in Appendix B to make sure all elements are present.
2. Individual writing conferences should take place during the writing portion of the writing workshop time, especially with students who are missing one or more elements on these checklists. At this time, students should be reminded to keep all poems for a final poetry collection at the end of the poetry unit in February.

Lesson Three: November: Theme Poems (one mini lesson, one class writing period)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students recognize literature as a record of human experience.
 - b. Students apply thinking skills to their reading, writing, speaking, listening, and viewing.
2. Lesson Content
 - a. "Dreams" by Langston Hughes
 - b. "Humanity" by Elma Stuckey
3. Skill Objective(s)
 - a. Students will read, respond to, and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading.
 - b. Students will use a full range of strategies to comprehend a variety of texts, such as non-fiction, rhymes, poems, and stories.
 - c. Students will recognize the concept of classic or enduring literature, and reading and listening to classic works.
 - d. Students will respond to written and oral presentations as a reader, listener, and articulate speaker.
 - e. Students will demonstrate competence in the stylistic and rhetorical aspects of writing.

B. *Materials*

1. Copies of the poems, "Dreams" by Langston Hughes and "Humanity" by Elma Stuckey also made as an overhead transparency for children to read along
2. Poster board, either one per student or one per small group of students
3. Markers of a variety of colors
4. Pencils

- C. *Key Vocabulary*
1. “Dreams”-barren-desolate; without growth
 2. “Humanity”-grasp-try to hang on to something
 3. “Humanity”-grope-desperately try to hang on to something
- D. *Procedures/Activities*
1. The teacher should read both poems aloud while the student follows along from the overhead. These poems both deal with “big concepts” of life including following your dreams and the idea that when you need help it doesn’t matter what race, religion or type of person rescues you. The poem states that when you need help one doesn’t question these things about their rescuer, so why should we care about these things when we just get to know people? This deals with the subject of prejudice, which the teacher may have to discuss in depth for students to understand the concept. This shows that writing often deals with important emotions and beliefs that people possess and poetry is often used to show these big concepts or themes.
 2. Students should then be put into small groups by the teacher and allowed to discuss these two concepts among themselves. Do they feel it is important to follow your dreams or should you be more practical and just deal with reality? Do students feel that they have prejudices that they believe in? (They may say “no” right away, and the teacher might have to interject things such as the way new students are treated at school or possibly students with handicaps or students who are racially different. Ask if students treat boys differently from girls or male teachers differently from female teachers. These are just thinking starters, not actual examples of prejudice.)
 3. During the student writing portion of the writing workshop, students should be given poster paper and asked to design a poster for one of the two poems discussed in today’s lesson. The poster must represent the concepts identified in the poems. Students should also copy, in their best handwriting, the verse from the poem their poster identifies or with “Dreams,” probably the entire poem should be copied on the poster, as it is quite short.
- E. *Assessment/Evaluation*
1. The teacher should assess the poems with the checklist for this activity found in Appendix B.
 2. During the sharing time the next day, the teacher can share the posters with the entire class, pointing out the images portrayed in the posters. Whenever possibly, students should be asked to share their thinking as they designed the posters. The poems should be read aloud once more before the posters are presented in the sharing portion of the writing workshop.

Lesson Four: December: Humorous Poems (two class writing periods including two mini lessons; this may extend to three periods if students experience difficulty in developing rhyming patterns.)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students understand how to write and speak for a variety of purposes and audiences.
 - b. Students apply thinking skills to their reading, writing, speaking, listening, and viewing.
 - c. Students read and understand a variety of materials.
 2. Lesson Content
 - a. “Clarence” by Shel Silverstein

- b. “A Tragic Story” by William Makepeace Thackeray
 - 3. Skill Objective(s)
 - a. Students will be able to produce a variety of types of writing-including stories, reports, summaries, descriptions, poems, letters-with a coherent structure or story line.
 - b. Students will demonstrate competence in the general skills and strategies of the writing process including prewriting, drafting and revising, editing and publishing.
 - c. Students will generate topics and develop ideas for a variety of writing and speaking purposes.
 - d. Student will chose vocabulary that communicates their messages clearly and precisely.
- B. *Materials*
 - 1. Copies of the poems, “Clarence” and “A Tragic Story” including each on an overhead transparency for students to read along
 - 2. Student samples of limericks-see Appendix D-1
 - 3. Storytelling with Limericks worksheet-one per student-see Appendix D-2
 - 4. Pencils
 - 5. Author and peer assessment sheets for limericks, one each per student (Appendix D-3)
- C. *Key Vocabulary*
 - 1. Limerick-a five-line poem that is funny or doesn’t make sense; it has a distinctive rhyming pattern with lines 1, 2, and 5 rhyming together, and lines 3 and 4 rhyming together
 - 2. “A Tragic Story”-days of yore-long ago days
 - 3. “A Tragic Story”-mused-thought about
 - 4. “A Tragic Story”-sage-wise man
- D. *Procedures/Activities*
 - 1. The teacher will begin by reading the two poems, “Clarence” and “A Tragic Story” aloud to the class. The class should discuss the humorous nature of the poems and talk about the author’s purpose in writing them. This can be compared to poems already discussed such as last month’s poems which were to communicate broad ideas that people live by or the poems of October which told historical stories. The poems this month are strictly for entertainment and most fourth graders enjoy them very much. The teacher should stress this month the class will be writing humorous poems themselves in the form of limericks. The teacher should define the limerick and examples of student written limericks can be shared. The teacher should also model limericks that he/she has written (good examples can be found by using the actual names of students in your class) during this first mini lesson.
 - 2. The following day in the mini lesson, the students should read aloud some of the limericks that were shared yesterday. During the prewriting section of the writer’s workshop, the teacher should ask the students to close their eyes and think of a time that something funny happened to them or that they saw something funny happen to another person. They should then turn to a student partner and tell the funny event. They should then fill out part one of their Storytelling with Limericks sheet (Appendix D-2). This tells the who, where, what and how of the limerick.
 - 3. Next, during the drafting phase of the workshop, lead students through the remainder of the worksheet, writing the limerick line-by-line based on the models

provided. (Appendix D-1). After the students have written all five lines have them recopy the limerick at the end of the worksheet.

4. After the student is done writing his/her limerick, have each one pair with another student and read the limerick aloud. Have the peer editors do the assessment of their partner's limerick by using the form provided in Appendix D-3.
 5. Finally, the author of the limerick should complete the author-editing sheet also on Appendix D-3 to make any necessary revisions to improve the limerick.
 6. Students should reread their limerick aloud one more time to their partner before recopying it neatly on a separate sheet of paper for publication.
 7. During sharing time, have individual students read their limericks to the class. Final copies should be put on a special bulletin board so that others may see them. The students should be invited to write additional limericks for their writer's notebook if they enjoy this type of poetry.
- E. *Assessment/Evaluation*
1. The checklist appearing in Appendix B should assess the limericks.
 2. Individual conferencing should take place if students have not mastered the rhyme scheme in the limericks. Additional rhyming exercises may have to be done with students who have trouble getting words to rhyme in the fourth grade.
 3. Students who seem to possess a talent for writing limericks should be encouraged to write more which may appear in their final poetry collection at the end of this poetry unit.

Lesson Five: January: Poems With Nonsense Words (two writing lessons with two mini lessons)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students read and understand a variety of materials.
 - b. Students write and speak for a variety of purposes and audiences.
2. Lesson Content
 - a. "The Pobble Who Has No Toes" by Edward Lear
 - b. "The Rhinoceros" by Ogden Nash
3. Skill Objective(s)
 - a. Students will be able to produce a variety of types of writing—including stories, reports, summaries, descriptions, poems, letters—with a coherent structure or story line.
 - b. Students will demonstrate competence in the general skills and strategies of the writing process including prewriting, drafting and revising, and editing and publishing.
 - c. Students will generate topics and develop ideas for a variety of writing and speaking purposes.
 - d. Students will chose vocabulary that communicates their messages clearly and precisely.

B. *Materials*

1. Copies and overhead transparencies of the poems, "The Rhinoceros" and "The Pobble Who Had No Toes"
2. Student written samples of Cinquain poems-one per student (see Appendix E-1)
3. Cinquain Worksheet-one per student (see Appendix E-2)
4. Cinquain Peer and Author editing sheets-one per student (see Appendix E-3)
5. Lined paper to write the final Cinquain
6. (Optional) white construction paper to illustrate the Cinquain-one per student

C. *Key Vocabulary*

1. Cinquain poem-a poem written with a specific formula: the first line of a cinquain is a noun that is the topic of the poem (made be made up); the second line contains two adjectives that describe the noun; the third line contains three verbs that show actions that the noun performs; the fourth line contains a four-word phrase about the noun, and the last line repeats the noun again or uses a synonym of the noun
2. “The Rhinoceros”-prepceros-a made up word similar to preposterous, which means unbelievable
3. “The Pobble Who Has No Toes”-pobble-made up animal
4. “The Pobble Who Has No Toes”-Bristol Channel-the body of water between England and Wales
5. “The Pobble Who Has No Toes”-Runcible Cat-nonsense word the author made up
6. “The Pobble Who Has No Toes”-scarlet-bright red
7. “The Pobble Who Has No Toes”-bark- a small boat
8. “The Pobble Who Has No Toes”-earnest-sincere

D. *Procedures/Activities*

1. The teacher should begin by reading the two poems, “The Rhinoceros” by Edward Lear and “The Pobble Who Has No Toes” by Ogden Nash. He/she should stress that both these poets often use nonsense words in their poems so that the reader can make up any image he/she wants to give meaning to the poem. The teacher should ask students to give meaning to the nonsense words described in the key vocabulary above such as “preposterous,” “runcible cat”, etc.
2. The next day during the mini lesson, the teacher should review the form of the cinquain poem by modeling the student written cinquains and by writing some of his/her own. The teacher should use a nonsense word for the noun and also show some cinquains written with actual nouns that the students will recognize.
3. During the student writing time that day, students should experiment with writing their own cinquains, first with a nonsense noun and second with a real noun. Begin by brainstorming a list of actual nouns on the chalkboard or chart paper. Have the students select a noun from the list. Review the directions for the worksheet on cinquains (Appendix E-2). The teacher may have to review basic parts of speech before completing the worksheet including noun, adjective and verb. Review the formula for writing a cinquain. Students should generate this formula from looking at already written cinquains that have been given (Appendix E-1).
4. The students should then try to write their own cinquain, using the formula on the board and the noun they selected from the brainstorming activity. When finished, they should read their cinquain aloud to another student. That student then becomes a peer editor and should complete the peer-editing page from Appendix E-3. The original student then makes changes suggested by their peer and also fills out Appendix E-3 as the author of the poem.
5. After rereading their cinquain, the student should recopy it neatly on notebook paper. Another option would be to illustrate the cinquain on construction paper and copy it neatly under the illustration or cut it out from the notebook paper and glue it to the picture.
6. During sharing time of the writer’s workshop, students can share their cinquains by reading them orally.
7. The third day’s mini lesson should include a review of the cinquain formula for writing. During the writing time students should write a second cinquain, this

time using a nonsense noun they make up themselves. Refer to yesterday's cinquain worksheet (Appendix E-2) if needed.

- E. *Assessment/Evaluation*
1. The teacher should assess the students' cinquain poem by using the checklist from Appendix B.
 2. During conference time, individual students should review the cinquain formula if their poems do not follow the pattern.
 3. Particularly gifted cinquain poets should be encouraged to write more for their poetry collections at the end of this poetry unit.
 4. During sharing time the teacher can read or have students share some of their nonsense cinquains. The class can then guess what the nonsense noun is.

Lesson Six: February: A Garden of Poems (three writing periods with mini lessons in each)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students understand how to write and speak for a variety of purposes and audiences.
 - b. Students apply thinking skills to their reading, writing, speaking, listening, and viewing.
 2. Lesson Content
 - a. "Afternoon on a Hill" by Edna St. Vincent Millay
 - b. "the drum" by Nikki Giovanni
 - c. "Life Doesn't Frighten Me" by Maya Angelou
 - d. "Things" by Eloise Greenfield
 3. Skill Objective(s)
 - a. Students will generate topics and develop ideas for a variety of writing and speaking purposes.
 - b. Students will chose vocabulary that communicates their messages clearly and precisely.
 - c. Students will read, respond to, and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading.
- B. *Materials*
1. Copies and an overhead transparency of the following poems: "Afternoon on a Hill," "the drum," "Life Doesn't Frighten Me" and "Things"
 2. An overhead transparency showing two examples of a Phone Number poem (see Appendix F)
 3. Chart paper with markers (may use the chalkboard)
 4. (Optional) Copy of the outline of a telephone, used to copying the final poem
- C. *Key Vocabulary*
1. Phone Number Poem-a novelty poem in which the number of words in each line matches the numbers in a given phone number; each poem will be unique as it represents a different phone number
- D. *Procedures/Activities*
1. In one or two mini lessons (teacher's choice) the teacher should read aloud the poems for this lesson. The students should listen for the first reading and then try to read along, stressing the unique rhythms of each poem, especially "the drum" and "Things." Hand clapping is recommended for "Things." The teacher can show how rhythm and the way the reader reads a poem can affect meaning by changing the rhythm of his/her voice as he/she reads.

2. The teacher should then introduce a unique type of poem called the Phone Number Poem, which is unique, because every student's will be different. The teacher should model by putting his/her phone number on the board or on chart paper and then demonstrating that the poem is written by using the number of words represented by each number in the phone number. Brainstorm with the class about possible titles for their poem and talk about what they want to say in the poem. Distribute copies of student written Phone Number Poems (Appendix F) so they will see the structure. Tell the students that just as the four poems for this month have a variety of structures and rhythms so will those created by the class.
 3. During the student writing portion of the writer's workshop, students should write their own Phone Number Poem, using their phone numbers. (They may make up a local number or use the school number if their own number has to remain confidential for some reason.) Have them write the numbers vertically down the page, title the poem, and then try to write the poem using the correct number of words per line.
 4. After completing the poem, group students in pairs and have them read their poems aloud to their partner. The partner should count the words to make sure the correct number exist and also edit spelling and punctuation. The poem should also make sense. After revisions are made, the student should copy the poem on paper. An option is to have the completed poem printed on a drawing of the outline of a telephone or a telephone receiver for publication.
 5. Students may share their completed poems during sharing time.
- E. *Assessment/Evaluation*
1. The teacher should use Appendix B to assess the Phone Number Poem
 2. During sharing time the teacher may want encourage specific students to share who have revised and improved their poems during conference time.

Lesson Seven: March and April: The Poetry Collection (one mini lesson to explain the collection and a variety of student writing time to put the collection together for publication; the amount will vary for individual students)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students recognize literature as a record of human experience.
 - b. Students understand how to write and speak for a variety of purposes and audiences.
 - c. Students apply thinking skills to their reading, writing, speaking, listening, and viewing.
 2. Lesson Content
 - a. Language Arts/Writing, Grammar and Usage/Poetry (pg. 93)
 3. Skill Objective(s)
 - a. Students will read, respond to, and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading.
 - b. Students will demonstrate competence in the general skills and strategies of the writing process including prewriting, drafting and revising, editing and publishing.
 - c. Student will demonstrate competence in the stylistic and rhetorical aspects of writing.
 - d. Student will respond to written and oral presentations as a reader, listener and articulate speaker.

- e. Students will create readable documents with legible handwriting or word processing at the appropriate time.
- B. *Materials*
- 1. A copy of the Teacher Evaluation of the poetry collection-one per student (Appendix G-1)
 - 2. A copy of the Self Evaluation of the poetry collection-one per student (Appendix G-2)
 - 3. A copy of the Peer Evaluation of the poetry collection-one per student (Appendix G-3)
 - 4. Notebook paper and pencils to recopy poems if necessary
 - 5. Large piece of colored construction paper, ribbon, paper fastener or yarn to make poetry booklet.
 - 6. Dark, fine point marker to title poetry collection
- C. *Key Vocabulary*
- 1. Poetry collection-student selected examples of the poetry they have written and wish to publish during this school year; the student should select ten or more of his/her best poems for evaluation
- D. *Procedures/Activities*
- 1. Now that all the poetry for the year has been taught the student should begin collecting his/her favorite ten poems for publication. They may choose their favorite poems created during the school year (ten is a minimum number) and organize them by copying their titles on the Table of Contents page of the Teacher Evaluation Form (Appendix G-1). A separate Table of Contents may be made if more than ten poems will appear. These may be organized however the student wishes to order them.
 - 2. The student should then design a cover for his/her poetry collection. It can be entitled _____'s Poems or they may use one of the poem titles as the title of their collection. The poems should then be fastened together in the booklet with the Table of Contents appearing at the beginning of the collection. Each page should be numbered and the numbers should be given in the Table of Contents. Illustrations can also be included. They should also be numbered. Students may recopy poems or put illustrations with them if they wish.
 - 3. The very last page of the collection should be a self-evaluation form filled out by the poetry author (Appendix G-2). This does not have to be numbered or appear in the Table of Contents.
 - 4. After the collection is complete, each student should read his or her collection to one peer in the classroom. A peer evaluation (Appendix G-3) should be filled out and put inside the front cover of the booklet before being given to the teacher for grading.
 - 5. After the teacher grades the collection (Appendix G-1), the collection should be returned to the student for the culminating activity.
- E. *Assessment/Evaluation*
- 1. Teacher Evaluation forms (Appendix G-1), Self-Evaluation forms (Appendix G-2) and Peer Evaluation forms (Appendix G-3) should be completed for each poetry collection.

VI. CULMINATING ACTIVITY – May - The Poetry Reading

- A. After all poetry collections are complete a poetry reading night in May near the end of the school year should be planned. Each student should select one of the Core Knowledge poems for the fourth grade plus one or two or his/her own personally written poems to present to the class and parents. Although this can be a poetry reading, encourage

students to memorize poetry instead. Each Core Knowledge poem should be presented. Two or more students may do long poems such as “Paul Revere’s Ride.” Students should have ample time to practice memorizing and presenting these poems in class. The teacher should listen to each student present and suggest pacing, voice loudness or quality, etc. to students.

- B. Students should construct original invitations to their relatives to attend the reading during the writing portion of the writing workshop. Assign students to bring cookies, popcorn or the ingredients for hot chocolate for the evening. Before the event, put tablecloths on small tables and collect candles for each table. The person sharing their poetry should sit on a high stool or chair at the front of the room. Lights should be dimmed and a spotlight put on the presenter if possible. Make every effort to have the room look like a coffeehouse where poetry might be read.
- C. Each student should present the night of the reading and applause and words of praise from the teacher should celebrate their work. Listeners may fill out notecards making comments to the presenters. The poet’s poetry collections should also be on display the night of the reading.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Sensory Images worksheet
- B. Appendix B: Checklist of elements for each type of poem written: includes Weather Poem, Five Ws Poem, BioPoem, Theme Poster, Limerick, Cinquain, and Phone Number Poem
- C. Appendix C: BioPoem for George Washington
- D. Appendix D-1: Samples of Limericks
- E. Appendix D-2: Storytelling with Limericks Worksheet
- F. Appendix D-3: Author, peer editing for Limericks
- G. Appendix E-1: Sample Cinquain poems
- H. Appendix E-2: Cinquain Worksheet
- I. Appendix E-3: Author, peer editing for Cinquain
- J. Appendix F: Sample Phone Number Poems
- K. Appendix G-1: Table of Contents, Teacher Evaluation for Poetry Collection
- L. Appendix G-2: Self Evaluation for Poetry Collection
- M. Appendix G-3: Peer Evaluation for Poetry Collection
- N. Appendix H: Model of the Writer’s Workshop

VIII. BIBLIOGRAPHY

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Appendix A

SENSORY IMAGES FOR WEATHER POEMS

**SIGHT-WHAT
DO YOU
SEE?**

**HEARING-
WHAT DO
YOU HEAR?**

**TOUCH-
WHAT CAN
YOU FEEL?**

**TASTE-
WHAT CAN
YOU
TASTE?**

Appendix A-page two

**SMELL-
WHAT CAN
YOU SMELL?**

Appendix B

TEACHER CHECKOFFS FOR INDIVIDUAL POEMS

WEATHER POEM

- _____ The overall poem makes sense.
- _____ Only words relating to the weather type are used.
- _____ The best possible word choice is used.
- _____ The majority of the words are spelled correctly.
- _____ Proper capitalization is used.
- _____ Proper punctuation is used.
- _____ The poem is copied neatly.

FIVE W'S POEM

- _____ The overall poem makes sense.
- _____ The best possible word choice is used.
- _____ The majority of words are spelled correctly.
- _____ Proper capitalization is used.
- _____ Proper punctuation is used.
- _____ The poem is copied neatly.
- _____ All the W's are used: who (Paul Revere or William Dawes), what (riding to warn the colonists of the British arrival), where (Old North Church, Boston), when (April 18th, 1775), why (to call the Minutemen into battle)

BIOPOEM

- _____ The overall poem makes sense.
- _____ The format is correct and complete. (Possible fifteen items—may not have all parts if an historical person was used. Should have all fifteen if done as autobiographical.)
- _____ The best possible word choice is used.
- _____ The majority of words are spelled correctly.
- _____ Proper capitalization is used.
- _____ Proper punctuation is used.
- _____ The poem is copied neatly.
- _____ All parts of the biography are factual.

LIMERICK

- _____ Lines 1,2, and 5 rhyme.
- _____ Lines 3 and 4 rhyme.
- _____ The limerick tells a funny story.

Appendix B-page two

- _____ The best possible word choice is used.
- _____ The majority of words are spelled correctly.
- _____ Proper capitalization is used.
- _____ Proper punctuation is used.
- _____ The poem is copied neatly.
- _____ The poem can be read fluently.
- _____ The overall poem makes sense.

CINQUAIN POEM

- _____ The poem uses the correct number of words on each line.
- _____ The poem uses the correct part of speech on each line.
- _____ The poem makes overall sense.
- _____ The majority of the words are spelled correctly.
- _____ Proper capitalization is used.
- _____ Proper punctuation is used.
- _____ The poem is copied neatly.
- _____ The best possible word choice is used.
- _____ Only words related to the noun at the beginning of the poem are used.

PHONE NUMBER POEM

- _____ The topic of the poem is included in the title.
- _____ The number for each line corresponds to the number of words on that line.
- _____ The overall poem makes sense.
- _____ The majority of the words are spelled correctly.
- _____ Proper capitalization is used.
- _____ Proper punctuation is used.
- _____ The poem is copied neatly.
- _____ The best possible word choice is used.
- _____ All lines relate to the title of the poem.

THEMES POSTER POEM

- _____ The poster contains images from the poem it represents.
- _____ Correct spelling is used.
- _____ Correct punctuation is used.
- _____ Correct capitalization is used.
- _____ The poster has color and is neatly handwritten.
- _____ The title of the poem is on the poster.

Appendix C

BioPoem for George Washington

(First Name)	George
(3 Adjectives)	Courageous, smart, spunky
	Son of Augustine and Mary
	Loved by his country
	Sibling of Lawrence
	Wishes to be just a farmer
	Wants to be a seaman
	Fears being famous
	Afraid of failure
	Feels patriotic
	Gives his service to his country
	Would like to have children
	Lover of Martha
	Resident of Mt. Vernon
(Last name)	Washington

Appendix D-1

Samples of Limericks

**There once was a man on the moon
Who flew in a hot air balloon
To Mercury and Mars
Where he sold brand new cars
Through the months of April through June.**

**There was a young girl from Iran
Who wanted a new Chinese fan.
She traveled abroad
With her head gave a nod
As she bought the best fan in the land.**

**There once was a student who screamed
He had teeth, which were brushed till they gleamed.
All we saw was his lips
And his tongue, not his hips.
It was the loudest noise we ever dreamed.**

**There once was a nice girl from France
Who knew how to sing and to dance.
Each day she danced more,
Her feet got so sore,
She danced herself into a trance.**

Appendix D-2

STORYTELLING WITH LIMERICKS

Prewriting: Think of the funny event you shared with your partner. Answer the following questions about that event:

1) Who was involved?

2) Where did it take place?

3) What happened?

4) How did it end?

WRITING LINE ONE

Drafting: Now you will write a limerick about this event. A limerick is nothing more than a story told as poetry. Begin by writing the first line.

Choose and complete one of the classic openings for a limerick:

There once was a

(n) _____

Or

There was a

(n) _____

Revision: Now read aloud the following two lines from limericks shared in class:

“There once was a nice girl from France” and “There once was a student who screamed.” You will notice that these lines have the same rhythm. You need to revise the line you just wrote above so your first line has that very same rhythm. Write your new revised line here:

Now, circle the last word in that line. It must rhyme with the last word in your next line.

WRITING LINE TWO

Appendix D-2-page two

The second line has the exact same rhythm as line one and the two lines must rhyme! The second line gives a little more information about what was said in the first line. Write your second line here:

WRITING LINES THREE AND FOUR

The third and fourth lines have a different rhythm and a different rhyme scheme than the other lines. They tell what happened in your funny story. Here is an example and you may also look back at the sample limericks your teacher gave you for more examples of good line three and fours.

There once was a girl from Tibet
Who couldn't pay off her debt.
She bet on a horse—
Real money, of course—

Now, write your third and fourth lines here:

WRITING LINE FIVE

The 1st line of a limerick has the same rhyme scheme and rhythm as the first two lines. Here is the final line to that limerick above:

There once was a girl from Tibet
Who couldn't pay off her debt.
She bet on a horse—
Real money of course—
It's lucky she won her big bet!

Write your fifth line here. Remember it must rhyme with lines one and two above:

You have just written a limerick!! Now copy all five lines here, using your best handwriting. Check for spelling and punctuation corrections before you write!

Appendix D-2-page 3

Appendix D-3

Author and Peer Assessment-Limericks

Author Assessment:

- Do I have the correct rhythm for each line? (Reread to check)
- Do lines one, two and five rhyme?
- Do lines three and four rhyme?
- Have I told a funny story?
- Does my story make sense?
- Have I used the best overall word choice?
- Have I checked for correct spelling?
- Have I checked for correct punctuation?
- Have I checked to make sure all capital letters are correct?

My favorite part of my limerick is _____

The hardest part about writing a limerick was _____

I would like to write another limerick. _____

Peer Assessment:

- Is the rhythm pattern correct in this limerick?
- Do lines one, two and five rhyme?
- Do lines three and four rhyme?
- Are all words spelled correctly?
- Are all words correctly capitalized?
- Is correct punctuation used throughout the limerick?
- Does this limerick tell a funny story?
- Does the limerick make complete sense?

Revision suggestions you might make:

Appendix E-1

Sample Cinquain Poems

School
Fun, challenging
Adding, writing, reading
It makes me smarter
P.E.S.

Pigs
Smelly, pink
Running, sliding, oinking
They make good bacon
Hogs

Mountains
Majestic, towering
Skiing, camping, hunting
They are my friends
Rockies

Friends
Silly, fun-loving
Laughing, running, scheming
My best friend, Kelly
Companion

Appendix E-2

Cinquain Worksheet

Line One

Write the topic of your poem here. It must be a noun (person, place, or thing).

Examples: Joe, India, dirt

Line Two

Write two adjectives to describe your topic here:

Examples: funny, cuddly, white, fluffy

Line Three

Write three verbs or actions that your noun performs here:

Examples: floats, runs, yells, crashes into the wall

Line Four

Write a four-word phrase about your topic here:

Examples: rodeos make me shiver

Line Five

Write a synonym or another name for your topic here:

Example: house + home

Now you may recopy your cinquain after you have completed the author assessment

Appendix E-3

Author and Peer Assessment-Cinquains

Author Assessment:

- Have I checked for correct spelling?
- Have I checked for correct punctuation?
- Have I checked for correct capitalization?
- Does my cinquain make complete sense?
- Have I used the best word choice? (strong verbs, adjectives that show, not tell?)
- Are all my words related to the topic in the first line?
- Do I have the correct number of words on each line?
- Have I used the correct part of speech on each line?

I had a hard time when I wrote my cinquain on _____

My favorite part of my cinquain is _____

I want to write another cinquain soon. _____

Peer Assessment:

- All words are spelled correctly.
- All punctuation is correctly used.
- All capitalization is correctly used.
- The cinquain makes sense.
- The first line contains one word, which is a noun.
- The second line contains two adjectives, which tell about the topic.
- The third line has three verbs, which tell about the topic's actions.
- The fourth line has a four-word phrase, which tells about the topic.
- The fifth line is a synonym for the topic and is a noun also.
- The best possible word choice is used in this poem.

Revision suggestions you might make: _____

Appendix F

Sample Phone Number Poems

Camping

- (5) I love to go camping**
- (2) In summer**
- (7) Especially when it rains on my tent**
- (3) Drip, drip, drip**
- (5) I love the firefly noises**
- (2) Chirp, chirp**
- (3) Nighttime is best!**

Chicken Pox

- (5) I have the chicken pox**
- (2) Real bad.**
- (7) It itches on my face and arms.**
- (3) I scratch everywhere.**
- (6) I can't go to school now**
- (3) Until I heal**
- (9) I wish Jimmy had the chicken pox, not me!**

Math Test

- (2) Math test today!**
- (1) Yuck!**
- (2) Long division**
- (3) Fractions, multiples, simplifying**
- (5) I used to love math**
- (6) Before I had tests on Fridays**
- (2) It stinks!**

Appendix G-1-page two

Grading Criteria

At least 10 poems are included in the collection.

Accuracy:

3—The poem is written exactly according to directions.

2—The poem is written mostly according to directions.

1—The poem is written with little attention to directions.

0—The poem is not written following directions.

Quality points:

3—The poem is of high quality, using precise word choice, showing creativity, and including few or no mechanical errors.

2—The poem is of good quality, using appropriate word choice, showing creativity, and including few mechanical errors.

1—The poem is of average quality, showing little creativity, and may include many mechanical errors.

0—The poem is of poor quality, showing no creativity, and including many mechanical errors.

Appendix G-2

Self Evaluation for Poetry Collection

Poet's Name: _____

Title of Collection: _____

1. Which poem in your collection do you like the best? _____

_____ Why? _____

2. Which poem was the hardest for you to write? _____

_____ Why? _____

3. Which poem was the easiest for you to write? _____

Why? _____

Appendix G-3

Peer-Evaluation Sheet

Poet's Name:

Title of Collection:

1. Which poem in the collection do you like the best? _____

_____ **Why?** _____

2. Write a positive comment about the entire collection of poetry.

3. Overall, with 5 being the highest rating and 1 being the lowest rating, how would you rate this entire collection of poetry? _____

Appendix H

The Writing Workshop

