



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 2: Lesson 10

Poetry Workshop: Writing an Inspired Poem for the Performance Task



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can use the writing process to produce clear and coherent writing (with support). (W.4.4)
I can write a poem in response to a particular author or theme studied in class. (W.4.11)
I can explain the meaning of simple similes and metaphors in context. (L.4.5a)

Supporting Learning Targets

- I can plan a poem that includes characteristics of poetry used by the poet I am studying.
- I can write a poem inspired by the poet I am studying.

Ongoing Assessment

- Writing a Poem: Planning graphic organizers
- Students' poem drafts



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets and Engaging the Reader (10 minutes)2. Work Time<ol style="list-style-type: none">A. Modeling: Writing an Inspired Poem (10 minutes)B. Independent Practice: Writing an Inspired Poem (30 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Sharing and Reflecting on Learning Targets (10 minutes)4. Homework<ol style="list-style-type: none">A. Read the draft of your inspired poem aloud to a friend or family member, or continue to work on drafting your poem.B. Continue reading your independent reading book.	<ul style="list-style-type: none">• In this lesson, students have an opportunity to experiment with writing their own poems in a poetry workshop. They use their analysis of their poet's work and knowledge of the characteristics of poetry to write an inspired poem as one part of their performance task.• This lesson begins with a mini lesson with a think-aloud by the teacher, who plans and shares a draft poem. You can use the model poem in the supporting materials of this lesson to share with students during Work Time A. Or consider developing your own model poem for this lesson, so that the think-aloud in Work Time A feels more authentic. Students are likely to enjoy the experience of watching their teacher share original writing with them.• During Work Time B, students plan and draft their poems. Then, in Lesson 11, students receive critique and feedback on word choice for vivid imagery. If you feel that your students need more time to draft their poems, consider giving them additional time after this lesson and before the critique in Lesson 11.• In advance:<ul style="list-style-type: none">– Review Work Time A, Writing a Poem: Planning graphic organizer (completed, for teacher reference), and model poem (for teacher reference) in the supporting materials– Also review Glass, Bugs, Mud in Checking for Understanding Techniques and Concentric Circles protocol (see Appendix).– Post: Learning targets, Performance Task anchor chart, and What Makes a Poem a Poem? anchor chart.



Lesson Vocabulary	Materials
includes, characteristics, inspired	<ul style="list-style-type: none">• Performance Task anchor chart (begun in Lesson 8)• Performance Task anchor chart (for teacher reference; from Lesson 8)• Poetry journals (students' own; from Unit 1)• “safety pin” by Valerie Worth (from Lesson 8)• “Lawrence Hamm, 19 Student Athlete” by Walter Dean Myers (from Lesson 8)• “A Patch of Old Snow” by Robert Frost (from Lesson 8)• Writing a Poem: Planning graphic organizer (one per student and one to display)• Writing a Poem: Planning graphic organizer (completed, for teacher reference)• Document camera• What Makes a Poem a Poem? anchor chart (from Unit 1, Lesson 2)• Model poem (one to display)



Opening (continued)	Meeting Students' Needs
<p>A. Reviewing Learning Targets and Engaging the Reader (10 minutes)</p> <ul style="list-style-type: none"> Post the Performance Task anchor chart and read the prompt aloud to students. Tell them they will be focusing on writing a poem inspired by the poems they have read by their selected poet. Add a subheading and bullet outlining this. See the Performance Task anchor chart (for teacher reference) in the supporting materials of Lesson 8 for this current lesson's additions. Direct students' attention to the learning targets and ask them to read the targets silently to themselves: <ul style="list-style-type: none"> "I can plan a poem that includes characteristics of poetry used by the poet I am studying." "I can write a poem inspired by the poet I am studying." Read both learning targets aloud to students and underline the words <i>includes</i>, <i>characteristics</i>, and <i>inspired</i>. Ask: <ul style="list-style-type: none"> "What is another word for <i>includes</i>?" Listen for students to suggest "has." <ul style="list-style-type: none"> "What does <i>characteristics</i> mean?" Listen for students to explain that this word means the qualities used to describe something. If necessary, give an example: "The characteristics of this classroom are ..." <ul style="list-style-type: none"> "What does the word <i>inspired</i> mean?" Listen for students to recall the Frayer Models for this word in Lesson 3. Reread the targets to students and ask them to demonstrate the Glass, Bugs, Mud Checking for Understanding technique (glass = eyes looking through hands making a frame, bugs = eyes looking through spread fingers, mud = hands covering eyes) to show their understanding of the learning targets. Clarify as needed. Remind students that part of their performance task is to read one of the poems they write aloud to a small audience. Have them recall how Jack felt about sharing his poems initially, and explain that it is natural to feel a bit nervous about sharing your work with an audience. Tell them that they will work up to formally presenting their poems by sharing their work with partners throughout the rest of the module. Mention that they will also have an opportunity to receive some feedback about their poems in the next lesson. Explain that the practice of kindly giving and receiving feedback helps writers to improve their work. This is something that professional writers do, and the class will do this throughout the rest of the year. Tell students that today they will learn a new protocol called Concentric Circles, and they will use this protocol to share their work today. Explain that they will begin by sharing their homework. Ask students to get out their poetry journals. 	<ul style="list-style-type: none"> Consider modeling the Concentric Circles protocol with a few students from your class. This will help students visualize how the protocol works. It also gives additional support to ELLs as well as students who struggle with oral directions.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Arrange students for a round of Concentric Circles. Students should bring their poetry journals with them. Have students form two circles (an inside circle of students facing out, and the outside circle with students facing in) inside the other. Be sure each student is facing a partner (consider having students “high five” their partner to check that everyone has someone; if you have an odd number of students, form one triad). Explain that for this protocol, students will be sharing with the partner directly across from them and then either the inside or the outside circle will be asked to move.• Have students practice moving. (Example: “Inside circle, step two partners to your left. Outside circle, step two partners to your right,” etc.)• Give students their first prompt to discuss with the partner across from them:<ul style="list-style-type: none">* “Share the topics you brainstormed for homework last night. What topics might you write a poem about today and why?”• After students have shared, signal for students’ attention. Give them the signal to move and share with a new partner. Continue until students have heard ideas from at least three of their classmates and have gotten the hang of the new protocol.	<ul style="list-style-type: none">• Consider modeling the Concentric Circles protocol with a few students from your class. This will help students visualize how the protocol works. It also gives additional support to ELLs as well as students who struggle with oral directions.



Work Time	Meeting Students' Needs
<p>A. Modeling: Writing an Inspired Poem (10 minutes)</p> <ul style="list-style-type: none">• Ask students to take their seats. Explain that today they will plan and write a poem inspired by their selected poet and that you would like to show them how they might go about planning a poem. Display a blank copy of the Writing a Poem: Planning graphic organizer using the document camera, and tell students that you would like to show them how you used this graphic organizer to help plan your poem.• Begin modeling how to use the graphic organizer, using a think-aloud. See the Writing a Poem: Planning graphic organizer (completed for teacher reference) in the supporting materials of this lesson. Be sure to include the following in your modeling:<ul style="list-style-type: none">– Deciding on a topic based on inspiration from William Carlos Williams– Brainstorming and listing ideas for word choice while referencing William Carlos Williams poems– Deciding to use free verse so that your poem sounds like a Williams poem– Deciding to use a simile—emphasize that although the writing of the poets they are studying should inspire their poems, they do not have to have all of the exact same characteristics– Referencing the What Makes a Poem a Poem? anchor chart as you plan other characteristics of your poem• Display a copy of your model poem and read it aloud to students. Ask students if they notice where your plans matched your poem and where they changed slightly. Reassure students that this is acceptable, as writers often revise their work throughout the writing process as they are inspired to do so.	<ul style="list-style-type: none">• Because students' writing is likely to differ slightly from their plans, be sure to capture this in your modeling. This will support students in taking risks as writers and making choices during the drafting process based on inspiration.



Work Time (continued)	Meeting Students' Needs
<p>B. Independent Practice: Writing an Inspired Poem (30 minutes)</p> <ul style="list-style-type: none">• Ask students to get out their poetry journals and the poem from their selected poet analyzed in Lesson 9:<ul style="list-style-type: none">– “safety pin” by Valerie Worth,– “A Patch of Old Snow” by Robert Frost or– “Lawrence Hamm, 19 Student Athlete” by Walter Dean Myers• Place students with in their poet groups from Lesson 9 and distribute a copy of the Writing a Poem: Planning graphic organizer to each student.• Explain that they may use their peers as support, but that they should be working on their own poem. Be sure to set expectations for what quiet collaboration looks like and sounds like. If necessary, have a few students volunteer to model quiet conversation for the class.• Prepare students for sharing at the end of the lesson: Tell them that they will use another round of the Concentric Circles protocol to share their plans and draft poems. Explain that this will help them become comfortable with sharing their writing with an audience, something they will be required to do during the Poet’s Performance, the performance task for the module.• Invite students to begin planning, and to raise their hand for a quick conference with you when they are ready to move to drafting.• As students plan their poems, circulate to support them by asking probing questions. As students finish their plans, confer with them. For example, you might ask, “Tell me how this was inspired by your selected poet?” or prompt, “Can explain how this was inspired by your poet with specific examples from one of their poems or naming a specific characteristic of poetry from our What Makes a Poem a Poem anchor chart?”• Once students are ready to draft, have them write as many drafts as they like in the “My Poems” section of their poetry journals.	<ul style="list-style-type: none">• Consider allowing students additional time to draft their poems. This additional time can be used as an extension for students who write quickly to write additional poems, and for students who write more slowly to take their time completing several drafts.



Closing and Assessment	Meeting Students' Needs
<p>A. Sharing and Reflecting on Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> • Capture students' attention and ask them to prepare for sharing in another round of Concentric Circles. Tell them that they will now share their first draft of their poems with a few partners. Emphasize the importance of supporting one another in feeling safe in sharing their first drafts. Briefly discuss the importance of being respectful listeners. • Ask them to take a look at their poems and plans and silently think about the following prompt: <ul style="list-style-type: none"> * "What was writing this poem like for you? Did your draft differ from your plan? Why?" • After 2 or 3 minutes of silent reflection time, ask students to gather their plans and drafts and arrange themselves for the protocol. • Once students are arranged and facing a partner, ask them to read their poem aloud than answer the following question: <ul style="list-style-type: none"> * "How does your plan and poem match or differ and why?" • After students have shared, signal for students' attention. Give them the signal to move and share with a new partner and ask them to read their poem aloud and answer the following question : <ul style="list-style-type: none"> * "How was writing this poem fun or challenging?" • After concluding the protocol, consider asking a few volunteers to share their reflections with the whole group. Congratulate students and comment that just like Jack, they may have been nervous to share their poems for the first time. Ask: <ul style="list-style-type: none"> * What was it like to share your poem for the first time? * Did you feel more like Jack at the start of the <i>Love That Dog</i> or more like he felt later in the novel, when he was more comfortable? • Then review the homework. 	<ul style="list-style-type: none"> • Asking students to reflect on their strengths and challenges in meeting the learning targets helps them to take responsibility for their own learning. Practicing this type of metacognitive reflection with students allows them to become more accurate in their self-assessments and better able to set learning goals in the future.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read your inspired poem aloud to a friend or family member, or continue to work on drafting your poem. • Continue reading your independent reading book. 	



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Supporting Materials



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Writing a Poem:
Planning Graphic Organizer (Front)

.....
Name:
.....

Date:
.....

Topic Ideas:	How is this inspired by the poet you are studying?

My topic:

Vivid words and phrases I can use to create imagery about my topic:	How is this inspired by the poet you are studying?

How will your poem sound (rhythm, rhyme, repetition, free verse)?



Writing a Poem:
Planning Graphic Organizer (Back)

Similes or metaphors I would like to use:	How is this inspired by the poet you are studying?

Other characteristics of poetry I may use:
What do you want your reader to experience while reading this poem?



Writing a Poem:

Planning Graphic Organizer (Front)
(Completed, for Teacher Reference)

Teacher Note: The text containing a strikethrough indicates parts of the plan that were not included in the draft poem. Be sure to reassure students that writers' plans often change throughout the writing process; this is something students are likely to experience as they draft their own poems.

Topic Ideas:	How is this inspired by the poet you are studying?
<ul style="list-style-type: none">• School bus• Apple pie• Leaves• Football• Deer	William Carlos Williams writes poems describing everyday objects, and these are all ordinary, everyday objects.

My topic: Leaves

Vivid words and phrases I can use to create imagery about my topic:	How is this inspired by the poet you are studying?
<ul style="list-style-type: none">• Firm leaves• Neon bright• Crunching• Crumbling	Williams creates vivid images in his poems with words such as “glazed,” “tense,” “clanging,” and “rumbling.”
How will your poem sound (rhythm, rhyme, repetition, free verse)?	
Free verse	



Writing a Poem:

Planning Graphic Organizer (Back)
(Completed, for Teacher Reference)

Similes or metaphors I would like to use:	How is this inspired by the poet you are studying?
<ul style="list-style-type: none">• I want to compare a maple tree to an old man.	Neither of the poems I read by Williams has a simile, but I would like to use one anyway.

Other characteristics of poetry I will use:
<ul style="list-style-type: none">• Short lines• One long sentence• Onomatopoeia for the sound of leaves crunching
What do you want your reader to experience while reading this poem?
My reader will picture leaves falling from an old maple tree with bright leaves on its branches and crumbling leaves underneath.



Model Poem

Inspired by William Carlos Williams

The Aging of a Season

The maple in the yard
is like an old man

whose
firm leaves are

neon bright
on the branch

but down
at his feet

they grow dull
and crumble.