

LESSON 8: POETRY AND PLACE PARTNERSHIPS DAY

MATERIALS

- Student notebooks
- Student anthology books
- Teacher’s copy of “Fishing” by A.E. Stallings (available at: <http://www.poetryfoundation.org/poetrymagazine/poem/29483>)
- Copies (1 per student) of Cinquain Examples (see handout)
- Copies (1 per student plus extras for group poem activity) of Cinquain Graphic Organizer
- Poetry and Place Partnerships Conversation Sheet from Lesson 5 (copies available in a designated location in the classroom)
- Copies of graphic organizers/poem models introduced in previous lessons
- Copies of Focus on the Rubric (one per student)
- Copies of Sample Words handout (as used in Lesson 2) for students who have difficulty generating words for their Cinquain poems
- Collection of poems/ poetry books from school library or teacher’s collection



BIG IDEA

Poets use concrete language and sensory detail to communicate abstract ideas, emotions, and truths.

Poetry helps readers see the extraordinary in the ordinary.

OBJECTIVES

- develop an idea within a brief text
- learn and use the writing process (prewriting, drafting, revising, proofreading, and editing)
- identify and use various parts of speech (concrete and abstract nouns, verbs, adjectives)
- develop the skills to participate as knowledgeable, reflective, creative, and critical members of a literary community
- respond to written and oral presentations as a reader, listener, and articulate speaker



LANGUAGE

Important Vocabulary:

- Sensory language
- Imagery
- Cinquain
- Synonym

SEQUENCE

TEACHER NOTES


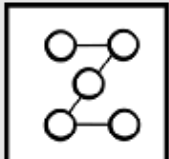




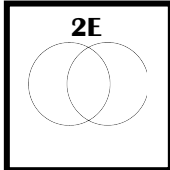


CLASS

Poetry for Appreciation...

Invite students to find a comfortable place for listening. Remind students to listen to and enjoy the way the poem sounds, and they might also listen for some of the imagery and details used by the poet.

Read “Fishing” by A.E. Stallings.

<p>Afterwards, have students turn to the person next to them and share a memory or story about fishing, hunting, camping, or spending time outdoors with family or friends.</p>	
<p>Introducing Cinquain</p> <div data-bbox="214 426 381 619">  <p>CLASS</p> </div> <p>Introduce students to the cinquain form by using the three short poems provided on the Cinquain Examples handout. Read the poems aloud (or have students volunteer to read them), and challenge students to see if they can figure out the pattern by identifying the parts of speech used in each of the five lines. Then model writing a cinquain for the students, using an experience or a place that you know most students will find familiar.</p> <div data-bbox="214 863 381 1056">  <p>PATTERNS</p> </div> <p>Line 1: One concrete noun Line 2: Two adjectives describing the noun Line 3: Three verbs giving action to the noun in the gerundive “-ing” form. Line 4: A descriptive phrase in four words Line 5: A synonym for the noun in line 1</p> <div data-bbox="214 1136 381 1329">  <p>LANGUAGE</p> </div> <ul style="list-style-type: none"> Construct several cinquains as a class by having different students select words for the poem (this is a good chance to use the nouns and adjectives you have displayed on the walls from earlier lessons). Provide students with the Cinquain Graphic Organizer so they can create their own poem in this form if they wish during poet’s workshop. 	<div data-bbox="1182 394 1365 588">  <p>WORD STUDY</p> </div> <p>Cinquain actually means “group of five.” It is related to the Spanish <i>cinco</i> (“five”), so if you have students whose first language is Spanish or who are learning Spanish, give them an opportunity to point this out.</p> <p>This is a good chance to ask students what other prefix they know that means “five” (“pent-”) and to discuss other number prefixes (“uni-”/1; “bi-”/2; “tri-”/3, quad-4; “dec-”/10; “cent-” 100, etc.).</p>
<p>Poetry and Place Partnerships</p> <div data-bbox="214 1560 344 1717">  <p>WRITING</p> </div> <div data-bbox="214 1776 344 1917">  <p>INDEPENDENT</p> </div> <p>Since Poetry and Place Partnerships has been used predominantly as an anchor activity in the unit so far, it is likely at this point that students have spent varying amounts of time working on poems for their anthologies, and some students might not have had much time to work on their own poetry. This lesson should be used as a catch-up day so that students can work in Poet’s Workshop for the lesson and so that the teacher has a chance to work with students who need assistance or extension.</p>	<div data-bbox="1105 1507 1273 1675">  <p>2E</p> </div> <p>You’ll notice on the Rubric that there is a section called “Mechanics.” Many 2E students have difficulty in the areas of spelling and grammar. You may need to target the</p>



INTEREST

After the cinquain form has been introduced, use all but the last 10 minutes of class in Poet’s Workshop. Hand out the Focus on the Rubric sheet for this lesson and ask students to begin the process of using this tool to help them improve their writing. This sheet combines all three components of the rubric that have been introduced to this point. Circulate to see that students understand and are using the tool appropriately.

Students have now been introduced to the following poem models:

- So much depends upon...
- The Magic Box
- The Memory Box
- Postcards (optional)
- Cinquain

Students can also consult the classroom collection of poems and poetry books that emphasize local connections and local place to gather additional ideas and to try modeling a poem after one they like from a book. In order to encourage students to think more deeply about their own place, the teacher could include a “Poet of the Week” display in which a new rural poet is put on display every week with a picture of the author, a short bio and a collection of his/her poetry. Some students may want to model their poems after the poetry of a Poet of the Week.

mechanics of writing and work with 2E students to support their success in these areas.



TIP

While students are working independently in Poetry and Place Partnerships, you have the opportunity to (a) hold individual conferences with students or offer individual help, or (b) collect a group of students for a mini-lesson on a particular concept or model if they need additional explanation, practice, or extension.

Collective Cinquain Challenge



GROUP

For the final 10 minutes of class, engage students in writing an interactive group cinquain poem.

1. Break students into small groups of 3–4 (it would be appropriate for students to select their own groups for this activity).
2. Give each group a copy of the cinquain graphic organizer.
3. Give groups one minute to write down a concrete noun specific to their town, community, neighborhood or home on the first line of the organizer.
4. Have groups pass their sheet to another group.



WRITING



READINESS

You can provide some groups with the Sample Words

handout to prompt them if they are having difficulty generating words for this activity. These sample words were chosen with a rural context in mind and will help students focus on



PLACE

<ol style="list-style-type: none">5. Give groups one minute to come up with two adjectives and write these down on line 2 of the sheet they just received from another group.6. Have groups pass their sheet to the same group they passed to in the last round (so that each sheet eventually rotates through 5 different groups).7. Give groups 90 seconds to come up with line 3 of the poem on the new sheet they have just received.8. Have groups pass their sheet once again.9. Give groups two minutes to come up with line 4 of the poem and to write this on their new sheet.10. Have students pass their sheets once again.11. Give groups one minute to come up with the last line of the poem.12. Give each group the opportunity to read aloud the finished poem they now have in front of them.	<p>specific qualities of their place.</p>
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