

## ***Teacher's Guide for Spider Magazine*** ***March 2006***

The following teacher's guide is designed to support students as they read, discuss, compose written responses, and engage in word study activities related to selections in the March 2006 issue of *Spider* magazine.

Lessons are designed with multiple formats for instruction and learning. These include whole class, small group, partners, and individual work settings.

Particular readings are used as a starting point for a discussion of *Patterns of Poetry*. Articles are used as content for read-alouds, listening activities, supported guided reading, guided reading, interactive writing, or independent writing. Suggested activities integrate the Language Arts skills of reading, writing, speaking, and listening.

Throughout the guide, children's skills in vocabulary (meaning), word recognition (*distinguishing features* of words and context clues), expressive and receptive language, comprehension, and writing will be expanded and refined. With the expository selection, children will explore forms of poetry and poetic patterns.

Activities will offer differentiated levels of responding to accommodate children's diverse needs, interests, and competencies. The readings may not follow the order of presentation in the issue; issue selections are sequenced in a way that matches the flow of the concept presentation.

Benson, V. and C. Cummins. 2000. *The Power of Retelling: Developmental Steps for Building Comprehension*. Chicago, IL: Wright Group/ McGraw Hill

Fountas, I. and G. S. Pinnell. 1998. *Word Matters*. NH: Heinemann.

Kibby, M. March 18, 2004. *Researched-Based Strategies for Teaching Meaning Vocabulary*. Presentation for the Continuing Professional Education Series at the University of Buffalo.

Tompkins, G. 2003. *Literacy for the 21<sup>st</sup> Century* (3<sup>rd</sup> ed). Upper saddle River, NJ: Merrill Prentice Hall.

### **The Overall Plan**

**Title:** Patterns of Poetry

**Time:** approximately 40-45 minutes each session. *Independent Practice* is completed later in the day.

### **Objective:**

Following instruction and teacher modeling, students will demonstrate through oral responses, group work, and written work that they've:

- 1.) analyzed similarities and differences as well as *distinguishing features* in words.
- 2.) increased their speaking, reading, and writing vocabulary.
- 3.) actively participated in listening activities, guided reading, and partner reading.

- 4.) grown in their ability to monitor their own comprehension, make personal connections (*text-to-text; text-to-self; text-to-world* — Tompkins, 2003) with the content, make inferences and support these with “evidence” from the text, make logical predictions, draw conclusions, and effectively discuss the content of their reading.
- 5.) identified haiku elements in particular poems.
- 6.) responded in personal way to poems — making and explaining inferences made.
- 7.) written poems that follow a format while incorporating voice and creativity.

**Bloom’s Taxonomy:** Knowledge, Comprehension, Application, Analysis, and Synthesis

**Materials:**

copies of the March issue of *Spider*  
 post-it notes  
 chart paper  
 sentence strips  
 blank word cards  
 Haiku Worksheet  
 Bio-Poem Worksheet  
 highlighters

**Session 1**

“The Danderfield Twins” by Polly Horvath will be read following a *guided reading* procedure. This means that, after an introduction to the theme and new vocabulary, students will read silently and independently. Periodically, they’ll be invited to discuss the content, share their reactions, and make predictions for the next part of the selection.

**Motivation:**

- 1.) Read *hist whist* by e. e. cummings or read these lines from the first few pages of the picture book. Have the lines written on chart paper.

“hist        whist  
 little ghostthings  
 tip-toe  
 twinkle-toe

little twitchy  
 witches and tingling  
 goblins  
 hob-a-nob hob-a-nob

Discuss how these lines do not follow writing conventions used when writing stories, summaries, reports, or journal entries (e.g. capital letters and consistent word spacing). Explain that poets are allowed to paint a picture

with words. They are given “artistic license”, meaning they have the freedom to put conventions aside for the sake of creating their art. This makes writing poetry fun. You can do it your way! However, success depends on the appeal of your artistic use of words.

- 2.) Say, “In this issue we’ll learn a lot about poetry and the different forms it can take. Before we read particular selections, let’s look over the whole issue.”

### Teacher Input:

- 1.) Have children sit with an assigned partner (use the clock buddy system). Distribute a copy of the March issue of *Spider* magazine to each dyad. Introduce the issue; discuss the title page and table of contents (TOC). Ask for comments, reactions, and predictions. Have students take a guided *picture walk* through the issue, reading captions and noting illustrations. Call on students to share their thinking. This activates background knowledge, stimulates predictions on the content, builds expectation, and sets personal purposes for reading.
- 2.) Have students turn to “The Danderfield Twins — Lions and Monkeys and Coconuts...Oh My!” by Polly Horvath on page 2. Talk about the picture. What’s happening? What appears to be the mood of the characters? Take students on a *picture walk* through pages 2-6. Invite them to share their comments and predictions.
- 3.) Words that need to be discussed before students read include the following. Decide which words will be added to the Word Wall and write these on word cards.

editor                      round-robin                      Tahiti                      souvenir

Examine word structures and meanings for this context. Words are presented in context on sentence strips. Use a different color marker to highlight the new word in the sentence. As each word is discussed, note its *distinguishing features* (Kibby). (Note: Words added to the Word Wall are rewritten onto another card.)

- 4.) Explain that the twins and Marty are writing a story for a school assignment. Marty feels discouraged because the artistic license he takes doesn’t produce writing that appeals to readers. Marty needs your help.

### Guided Practice:

- 1.) Tell students that they’ll be *word wizard* detectives as they read through the issue. Give each dyad a few post-its to flag additional words they think we should investigate. These are new and/or interesting words students want to know more about.
- 2.) Have students read page 2. Say, “The twins and Marty are going to collaborate as co-authors? How do you think this will work out? What problems might they have? Talk about what type of QARs these questions represent (i.e. QARs as taught with the previous issue). Discuss their ideas. Say, “Let’s read to find out how the twins and Marty share the work of co-authoring.”

- 3.) Have students read and discuss pages 3-4. Ask, “Why can Deidre use real people she knows in the story? How will these authors take turns creating the story? Have students identify the QARs for these questions and answers.
- 4.) Have students read and discuss pages 5-6. Have them critique the creative quality of the story to this point. Is it well organized? Does it flow smoothly? Is it interesting? Why? Why not?
- 5.) Later in the day, in groups of three, students will bring the story to completion following a round-robin procedure. Each member of the trio will add one part. The three parts should close the story with a logical and interesting ending. Co-authors will follow the steps of the writing process to complete this work. Following the directions in the issue, these story endings will be submitted to *Spider’s Corner*.

## Session 2

### Motivation:

- 1.) Say, “Sometimes people think that writing poetry is hard. They think it always has to rhyme. But, that isn’t true. Remember, poets have artistic license to structure the poem as they wish. The goal is to paint a picture with words — a picture that appeals to others.”
- 2.) Say, “George, a character in the story we’ll read today doesn’t think he can write a poem. Surprisingly, some animals help him realize how easy it is.”

### Teacher Input:

- 1.) Have students open to “Poetry Pigs” by Joan Zeier on page 19. Guide students in a *picture walk* through the story, inviting children to share their comments and predictions. Have students infer George’s mood from the illustrations.
- 2.) Introduce the following words using the method previously introduced. Point out *distinguishing features*, structures, and phonetic elements. Words are introduced in context and, then, written on word cards and added to the Word Wall.

haunches	sheesh	The Tempest	Shakespeare
roly-poly porker		squeal	revery (also reverie)

- 3.) Tell students that George’s helpers explain how writing poetry is easier than he thinks. The secret of poets is that they “use new words for old ideas” in creative ways. This creates interesting word art and catches readers’ attention.

### Guided Practice:

- 1.) Follow a guided reading procedure with this story. Have students read page 19 to find out why George has a scowl on his face. Ask, “What emotions do you think George is feeling? What clues make you think that? How can tires hum: “POEMS, POEMS, POEMS”? What do you think George will do about getting this assignment done? Allow students to discuss these questions.
- 2.) Have students read pages 20-21. Ask, “What do you think the line from Shakespeare’s play means — “We are such stuff as dreams are made of.” Why do you think Bill Shakespeare Hogham is surprised that George can’t write a

- poem? Bill (the hog) asks George what he thinks Shakespeare meant by “Finds tongues in trees, books in the running brooks.” What do you think the lines mean?” Discuss students’ responses.
- 3.) Have students read pages 22-23 to find out what George thinks the lines mean. Ask, “Would you agree with George’s interpretation of the lines? What do think Emily Dickenson meant by “Nobody”? How would such a Nobody be different from a Somebody?” Discuss their ideas. Ask, “What’s the most important rule for poets?” (Ans.: Words may not always mean what they seem to at first.) Have students share their interpretation of Emily Dickinson’s quotes on page 23.
  - 4.) Ask, “How does the poet see things strange and new, like seashells in a drop of dew?” Discuss students’ ideas.
  - 5.) Explain that when reading poetry it’s very important to infer. That’s like answering an *Author and Me* QAR. You read the words and image the picture that they paint. In our poetry reading and reverie, each of us paints a picture that has shades of differences. Our inferences are highlighted with personal connections.
  - 6.) Say, “Queen Emily gives George an *exemplar* that will help. An exemplar is a good model for what he must create. Have students read pages 24-25 to find out if Queen Emily’s exemplary poem helped George. Ask. “What was Emily’s technique? What artistic license was she using? Have you ever read a poem that used this technique? What do you think of George’s poem? Why do you think so?”

### **Independent Practice:**

Later in the day, students will search through poetry books (or on Internet sites) to find a poem they like. They’ll copy it down on paper and read it to the class at a “Poetry Reading”. Poem readers will explain the structure or pattern used by the poet and why they chose the poem. Students will illustrate their favorite poem and these will be bound into a class poetry book.

### **Sessions 3**

#### **Motivation:**

- 1.) Ask children if they’ve ever entered a contest. Have students share experiences. Talk about contest rules, judging, and award presentations.
- 2.) Explain that Mary, a character in today’s story has been invited to her Aunt Ursula’s castle to attend the Awards Ceremony for the Royal Rhyming Poem Contest. However, at Aunt Ursula’s Spellzany Castle, a spell is cast again in the midst of the event. This spell has a rhyming ring to it.

#### **Teacher Input:**

- 1.) Have partners turn to the story, “A Poetry Contest at Spellzany Castle” by Maggie Murphy on pages 27-31. Guide a *picture walk* through these pages, inviting students’ comments, reactions, and predictions.
- 2.) Introduce the following words using the method previously introduced. Point out *distinguishing features*, structures, and phonetic elements. Words are

introduced in context and, then, written on word cards and added to the Word Wall.

strolled	prankster	sorceress	bungled
gourmet	enchantments	theory	architecture
oddball	dryad	glossiest	clutching
acrobatic	recitation	fetch	scum
herald	urgent	podium	distracting
gaze	whirring	revenge	victorious
horde			

- 3.) Review “good listener behaviors” that students need to use. Explain that they’ll listen as the story is read aloud, Students should listen to find out why the rhyming spell is cast and how it affects everyone.

### **Guided Practice:**

The reading will be done as a teacher read aloud.

- 1.) Assign partners (using clock buddies procedure) to share a copy of the issue. Partners will follow along as the teacher reads aloud.
- 2.) Students also flag words they wish to have explained and any parts that are confusing. Stop the reading at appropriate points to discuss the story, clarify confusions, and discuss words that children bring up. Point out each rhyming response and discuss what it means.
- 3.) The class can collaboratively add more rhyming lines that other attendees at the event might have said. These are listed on a chart.
- 3.) Have students highlight the speaking parts in the story with different color highlighters. Have them identify lines a narrator would read to set background for the events. These could be underlined with a colored pen. Assign parts for a readers’ theater performance, adding the lines the class created (listed on the chart) to ensure everyone has a part. There could also be multiple narrators — one following the other in speaking the lines.

### **Independent Practice:**

Later in the day, children will practice their part. When all have practiced reading their lines, the cast can get together for a full rehearsal. The next day, perform the story for the class.

## **Session 4**

### **Motivation:**

- 1.) Have the following poem, by Pamela Love, written on chart paper.

Winter’s End

Late February  
Icicles drip days away

## Splashing into spring

Ask students to share their reactions, comments, and interpretations of the poem's meaning. You might suggest a comparison of dripping icicles to sand dripping in a timer.

### Teacher Input:

- 1.) Have students open to the article, "Do You Want to Write a Poem" by Myra Cohn Livingston on pages 7-10. Guide students through a *picture walk* of the pages, inviting their predictions, comments, and reactions. Explain that this article will tell us how to write a particular kind of poem. It's called a haiku poem. This format for poetry writing has been used in Japan for hundreds of years. We'll learn the format or rules for writing a haiku poem. Find Japan on the globe.
- 2.) Explain that there are some commonly known rules that a haiku poem follows. Record these "Rules for Writing a Haiku Poem" on chart paper.
  - It's made up of 17 syllables. (Say, "Let's look back at the poem, winter's End and count the syllables line-by-line. (5-7-5).")
  - It's written in three lines.
  - It doesn't use rhyme.

### Guided Practice:

This reading is done as *partner reading*. Have partners read the story, stopping at appropriate places to discuss content and words or phrases they wish to have clarified.

- 1.) Tell students that the author gives us five other important rules for writing a haiku poem. Students should be ready to explain these in a way that can be added to the list of rules we've started.
- 2.) Students read. Circulate to assist as needed.
- 3.) Have students discuss the article, summarizing, reacting, and commenting. Call on students to paraphrase the five additional rules for writing a haiku poem.
  - It must refer to nature or use a season word. (8)
  - It must be about one thing or one subject. (9)
  - It must be expressed as if you're seeing or experiencing what you're talking about right now. (9)
  - It paints a clear picture of the subject. (9)
  - It doesn't repeat words. (9)
- 4.) Have students share their interpretations of the poems on page 9 and 10 before examining the haiku characteristics (rules) in each.

### Independent Practice:

Later in the day children will work with a partner to write a haiku poem. Students will use the haiku worksheet.

## Session 5

**Motivation:**

- 1.) Say, “We’ve talked about how important it is to use your own words when summarizing something you’ve read. You can’t copy the words of the author as if you wrote them yourself.” Discuss “rules” about plagiarism and how it hurts the author or artist.
- 2.) Explain that in today’s story the main character has plagiarized.

**Teacher Input:**

- 1.) Have students discuss emotions that might lead to plagiarism (e.g. not feeling like a good enough writer). Discuss emotions that one might feel after plagiarizing (e.g. worry, ashamed, sad). Discuss feelings someone might have after telling what has happened and fixing the problem (e.g. relieved, sorry, happy). Say, “Let’s see if the character in the story experiences these emotions. Let’s see what happens when she works hard on her own writing, using her own ideas and experiences.”
- 2.) Have students turn to “Mayuko’s Butterfly Haiku” by Charisse Drain on pages 12-18. Guide students in a *picture walk* through the pages, inviting their comments, reactions, and predictions.
- 3.) Teach the following new vocabulary using procedures previously introduced.  
tarantulas      shuddered      gorgeous      unique  
bonsai      miniature      origami
- 4.) As they read, students should think about the feelings Mayuko experienced at different points of the story, why she felt those emotions, and what evidence in the story supports their ideas.

**Guided Reading:**

The story will be read following a *partner reading* procedure.

- 1.) Have partners read the first two pages (12-13). The teacher circulates to assist.
- 2.) Allow students to lead a discussion of the story’s content, question vocabulary or sections that need clarification, and summarize story elements presented thus far.
- 3.) Have students infer Mayuko’s emotions, giving support for these from the text and their experiences.
- 4.) Repeat the process throughout the story (e.g. with pages 14-15, 16-17, 18)
- 5.) Collaboratively, check Mayuko’s poem on page 17 to see how it follows the rules for a haiku poem. Discuss how writing was easier for Mayuko when she wrote about what she knew about and cared about. The words come more easily that way.

**Session 6**

- 1.) Introduce students to a bio-poem format, using the Bio-Poem worksheet. The teacher models by creating a personal Bio-Poem. Talk about how these words come from what you know about and care about, making this poetry writing easy. In addition, the poem you create is definitely in your own “voice”.
- 2.) Students work on their own bio-poem while the teacher circulates to assist as needed.

- 3.) After editing their draft on the worksheet, students copy (or word process it) and illustrate their poem. These are posted outside of the room and then compiled into a class book.

**Overall Assessment:**

The teacher will assess children's

- oral responses, noting the clarity of expression, depth of comprehension, and critical thinking revealed in them. Observations will be recorded as anecdotal notes.
- ability to work together with a partner or in groups. Observations will be recorded as anecdotal notes.
- written work for evidence of message quality and creativity (clarity, sentence variety, organization, vocabulary, "voice"), and technical accuracy (spelling, grammar, punctuation).
- transfer of new words to their speaking vocabulary. Observations will be recorded as anecdotal notes.
- ability to make inferences and support these with "evidence from the text and personal experience. This is demonstrated in students' contributions to discussions.
- analysis of poems' elements of format (e.g. haiku).
- ability to make and explain personal interpretations with poems.
- ability to think creatively and apply this to writing poetry.
- expression of text-to-self, text-to-text, and text-to-world connections for appropriateness.