

Lesson One

CURRICULUM ASPECTS	
Unit Topic/Title	Having Fun with Poetry
Lesson Plan Title	Lesson One –Introduction to Poetry: Poems that Rhyme
Student Academic Standards	<p>2.3.4 Identify the use of rhythm, rhyme, and alliteration (using words with repeating consonant sounds) in poetry or fiction.</p> <p>2.5.4 Write rhymes and simple poems.</p>
Content Covered	Simple rhyming schemes will be introduced using poetry by Shel Silverstein and others. Students will be introduced to four line poetry patterns only.
Lesson Objectives	<ol style="list-style-type: none">1. Students will demonstrate an understanding of writing humorous poetry by writing funny poems that make some sense using the “My stomach is full of...” template provided.2. Students will demonstrate an understanding of simple rhyming patterns in poetry by scoring on average 80% on the unit post-test on questions pertaining to this objective.
Lesson Rationale	Poetry reflects a special way of looking at our world. In this lesson, students will learn about rhyming patterns through the whimsical, humorous and brilliant work of Shel Silverstein.
INSTRUCTIONAL OVERVIEW	
Introduction	<p>To begin this lesson, students will be asked what “funny” means. Several responses will be taken. Students will also be asked:</p> <ol style="list-style-type: none">1. “Tell me about someone you know who is funny.”2. “Have you ever read funny books? Which ones were they?”3. “Have you ever read funny poetry?” <p>Students will then be asked to describe what makes a person or thing funny.</p>

The teacher explains that she will be reading funny poetry today by a very famous poet named Shel Silverstein. Students will be asked if they have heard of this author and discuss briefly.

Procedures/Activities

1. Introduction (5 Minutes)
2. Share several Shel Silverstein poems. Model expressive reading and use appropriate gestures while reading.
3. Look at 3-4 selected poems. Read the poem and show students the rhyming pattern. Start with an AABB poem and talk about why it is called AABB. Look at a second poem that uses ABAB and ask students to volunteer what pattern they think it is.
4. Once students demonstrate an understanding of rhyming pattern, introduce the “My stomach is full of...” writing template. Have students discuss the rhyming pattern on the template. Model how we will be using the template to write our first Poem.
 - Have students choose an animal for line one. Model using “lions”. “My stomach is full of lions”
 - Next model choosing a body part for line four of the poem. Choose “Mane” so the last line will say “You ate your uncle’s mane!”
 - Next Model how to choose a name in line 2 that will rhyme with “mane” in line four. Ask students for a last name that rhymes with “mane”.
 - Finally model how to do line three, which will be the most difficult for students. For the example, write “Quit your cryin’” and discuss that “cryin” rhymes with lion.
 - The final poem will read:
“My stomach is full of lions!”
Lamented (Name)
My mother sighed, “Quit your cryin’.
You ate your uncle’s mane!”
5. Hand out a template to each student. Check students for understanding. Help those who need help. Use second teacher and parent helper in the room to help students with the exercise.
6. This will be the first of 5 poems that will go into a student poetry book produced at the end of the unit.

Checks for understanding (how will embedded assessments throughout this lesson allow you to monitor the pacing needed to maximize individual student learning)

1. Questions throughout the lesson. Class discussion will center on what poems are about and what makes a poem funny.

2. The meat of the lesson will be about AABB and ABAB rhyming patterns. Give several examples and do informal assessments for this part of the lesson.

2. Poetry writing exercise. (Artifacts A-1, A-2)

Conclusion

Students will complete their writing assignment. If time, a few students may share their work.

Follow-Up

The rhyming pattern and use of humor in poetry will be extended into the next lesson where students will write their own simple poems using either the ABAB or AABB pattern.

Materials

- *A Light in the Attic* by Shel Silverstein
Citation: Silverstein, S. (1981). *A light in the attic*. New York, N.Y: Harper & Row.
- **For Laughing Out Loud; Poems to Tickle Your FunnyBone.**
- 19 copies of Collaborations in Poetry Writing and Recitation Template for “My stomach’s full of...” (Artifact I.1-A1)
- Copies of additional templates including “The Goops”, “When I Grow Up”, and “Oh, what a”
- Document Camera
- Each student will need a pencil for this exercise.

SPECIFIC DIFFERENTIATION ASPECTS

Technology Aspects

Only the classroom document camera is used during this lesson.

Classroom Management Aspects

The classroom management plan will be in place. This lesson will be taught when a parent helper is available to help students with the writing exercise. The CT in the room will also rotate to help students during this lesson.

Educational Psychology Aspects

Shel Silverstein naturally captures the hearts and minds of children and adults. Using his poetry to introduce rhyming patterns will engage children and help motivate them to learn more about poetry.

ELL Aspects (what specific actions or options will be offered to increase participation and learning for students who struggle to speak, write, or listen in English?)
n/a

High Ability Aspects

Students are currently working on a non-fiction project about Penguins. If students complete the poetry writing template, they will write a second poem, using one of four templates, based on what they know about Penguins.

Disability or At-Risk Aspects (what specific actions or choices will be offered to increase participation and learning for students who have IEPs or other factors that negatively impact their ability to learn?)

A parent helper and additional teacher will be in the room to help students who may struggle with the writing exercise.

PROFESSIONAL REFLECTION (completed after the lesson has been taught)

Reflection (what went well in this lesson? What went poorly? What was okay but needs more work to reach every student more effectively? What professional dispositions were displayed during this lesson—either in its planning or its implementation? How did your own cultural background influence the planning and implementation of this lesson on students with backgrounds different from yours? ***MOST IMPORTANTLY—how did student assessment data indicate improved student learning by the end of this lesson?***

Overall, this lesson went well. Students enjoyed the poetry shared throughout the lesson. A variety of poems were chosen to share. Poems were read expressively and with passion. I shared with students why I loved Shel Silverstein so much and I laughed with them at some of the silly poems we read. Poems were selected with the student in mind. I screened poems ahead of time to make sure that I did not read anything that may be at all offensive to students. If I had any question, such as the poem “What if” which is a wonderful poem but mentions things like “What if my parents get divorces”, which recently did happen to a student and he struggles with it, I chose not to read the poem.

The poetry template proved to be challenging to some students. It was good that there were three of us in the room to help students through the exercise. Students seemed to enjoy writing their poems once they got started, but it was difficult to get students started. If I were to do this lesson over again, I would probably adjust the template or find one that would be a little easier for second graders.

Students were successful in completing the writing assignment / assessment. To my surprise, most students wrote an outstanding poem and were proud to have it in their end

of unit poetry books.

References

All Together Now: Collaborations in Poetry Writing and Recitation. Retrieved from EdSiteMent: <http://edsitement.neh.gov/lesson-plan/all-together-now-collaborations-poetry-writing>. Retrieved March 8, 2011.

Prelutsky, J. (1991). *For laughing out loud; poems to tickle your funnybone*. New York, N.Y: Random House Children's Books.

Silverstein, S. (1981). *A light in the attic*. New York, N.Y: Harper & Row.

This item: A Light in the Attic by Shel Silverstein Hardcover \$15.99. In Stock. Ships from and sold by Amazon.com. Here in the attic of Shel Silverstein you will find Backward Bill, Sour Face Ann, the Meehoo with an Exactlywatt, and the Polar Bear in the Frigidaire. You will talk with Broiled Face, and find out what happens when Somebody steals your knees, you get caught by the Quick-Digesting Gink, a Mountain snores, and They Put a Brassiere on the Camel. The latest Tweets from Light In The Attic (@lightintheattic). Tunes, man, tunes. Seattle, WA + Los Angeles, CA. Light In The Attic. Verified account. @lightintheattic. Tweets Tweets, current page. 11.7K. Following Following 1,774. Followers Followers 21.9K. There's a light on in the attic. Thought the house is dark and shuttered, I can see a flickerin' flutter, And I know what it's about. There's a light on in the attic. I can see it from the outside. And I know you're on the inside lookin' out. Shel Silverstein. Poems by Shel Silverstein : 6 / 224. « prev. poem. next poem ».

Comments about A Light In The Attic by Shel Silverstein. Randy Clark (12/11/2018 6:02:00 PM). For the life of me I never understood why Shel Silverstein was ever taken seriously as a poet. His verse is simplistic to the point of moronic and I

Almost completely unknown in the west, Masahiro Sugaya has been composing and producing music since the 1980s in an exceptionally wide range of fields and practices Jump In. Jim Sullivan. On March 4, 1975, Jim Sullivan mysteriously disappeared outside Santa Rosa, New Mexico. His VW bug was found abandoned, his motel room untouched. Some think he got lost. Some think the mafia bumped him. Some even think he was abducted by aliens Take A Trip. Lee Hazlewood. Light in the Attic Records is proud to continue it's Lee Hazlewood archival series with 400 Miles From L.A. 1955-56, a collection of There's a light on in the attic Though the house is dark and shuttered, I can see a flickerin' flutter, And I know what it's about. There's a light on in the attic. I can see it from the outside, And I know you're on the inside . . . lookin' out.Â But if the moon's still shinin' there, Look close underneath and you'll get A clear look at me in the sky swingin' free With a star in my moon-catchin' net. [illustration: in addition to the row of houses at the bottom, there is a picture of a child swinging at the bottom of a long-handled net that has caught a star.] [9] HAMMOCK. Grandma sent the hammock Listen to music from A Light in the Attic like Battle Angel, Only in Lies & more. Find the latest tracks, albums, and images from A Light in the Attic.Â A new version of Last.fm is available, to keep everything running smoothly, please reload the site. A Light in the Attic. Play artist. More actions.