



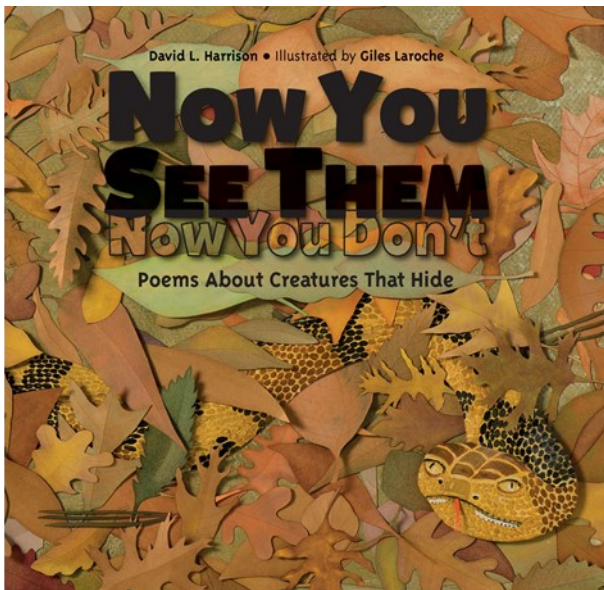
Poems and activities by David L. Harrison, Laura Purdie Salas, Irene Latham, Michelle Schaub, Eileen Meyer, Patricia Hruby Powell, Lindsay Metcalf, Traci Sorell, and Lesléa Newman.

## David L. Harrison



### Activities

- Try adding new stanzas using the 's' alliteration
- Write a poem using alliteration appropriate to the animal of your choice, i.e.
  - Puppies, park, play, bow-wow, bark, bounce



9781580896108 HC

### Copperhead

Dear Mr. Vole,

Find me  
if you can,  
my sssskin  
deceivessss,  
helpssss me  
disssappear  
among thesssse  
leavessss.

Find me  
if you can,  
on dappled  
sssstones,  
lounging by  
thissss pile of  
tiny  
bonessss.

Find me  
if you can,  
atop thissss  
ledge,  
a broken sssstick,  
a branch,  
along thissss  
edge.

Find me  
if you can,  
for if you  
don't,  
I'll be here  
tomorrow. . .  
you  
won't.

Ssssincerely,  
Mr. Copperhead

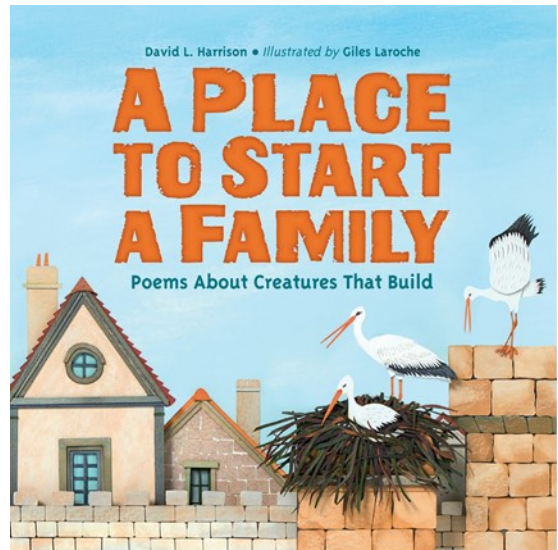
## **Yellow Garden Spider**

You throw a line of silken thread  
and let it flutter where it will,  
to catch on limb or windowsill  
then use your ancient weaver's skill  
to make it hold you when you tread.

Back and forth you bridge the gap,  
spinning out the thread to sew  
crafting in the dark you go  
putting on your magic show  
creating your artistic trap.

Now to build your strength you wait  
till fragile moth of careless fly  
has bad luck to blunder by  
so you can greet it eye to eye  
and at your leisure seal its fate.

And when the tiny eggs you guard  
hatch, as baby spiders must,  
spiderlings the size of dust  
sail away on gentle gust  
to decorate another yard.



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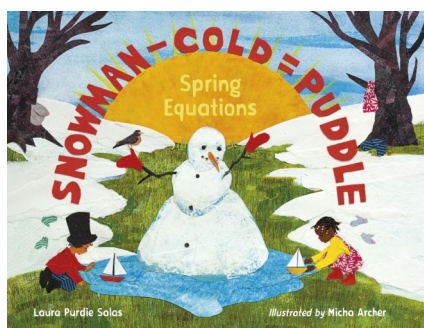
David L. Harrison  
Illustrated by Giles Laroche

## **Activities**

- Read the poem aloud, making a list of words, phrases, or lines that help them “feel” the quiet life of the mother spider at work
- Look at the way the poem is made with tightly tied stanzas and talk about how the structure of the poem is like the carefully organized way the spider spins her web.



## Laura Purdie Salas



**Snowman - Cold = Puddle: Spring Equations**  
Laura Purdie Salas • Illustrated by Micha Archer

9781580897983 HC

# Creating Science/Poetry Equation Spinners

## Step One: Just the facts

Brainstorm a list of facts related to your science unit. For example, if you're studying the life cycle of a monarch butterfly, a few facts might be:

larvae eat the milkweed to grow

over 10 days' time, a larva breaks down and rearranges into a butterfly

monarchs fly and float on the wind

## Step Two: Where is this relationship going?

Read ***Snowman-Cold=Puddle*** with your students. You could also read some student and grown-up equation poems in the Padlet at [www.laurasalas.com/snowman](http://www.laurasalas.com/snowman). By the time you finish reading the book and a few Padlet poems, your students will probably already be coming up with their own!

The key to this activity is thinking about *change*. Equations are about relationships. How two things together become a different thing. How taking away one element totally changes the first thing. Or how multiplying one thing leads to something else. Take the facts you brainstormed above and turn them into equations, like:

larva + milkweed = butterfly

larva - milkweed = hunger

chrysalis x 10 days = butterfly

monarch + wind = float

## Step Three: Add some dazzle!

I also think about metaphor. Without metaphor, these equations can be very literal and nothing more than a recitation of facts. So ask yourself, which part of the equation could you compare to something else? You will often think of more than one possibility!

monarch + wind = ballerina

chrysalis x 10 days = magic!

butterflies – milkweed = empty skies

milkweed + eggs = daycare

You could also play with alliteration—have fun with these equations!

butterfly + breeze = ballerina

## Step Four: Get physical

Turning the equations into physical objects kids can manipulate brings the activity to life. Two fun options are craft sticks and Styrofoam cups.

Here's what the craft sticks look



An example of the Styrofoam cup spinner



Give this to students all mixed up and ask them to find the equations

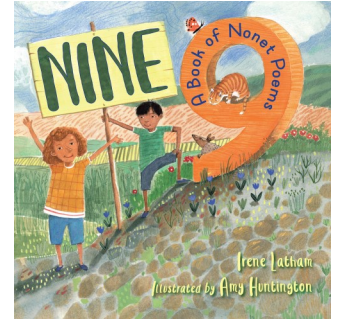


How you use this activity depends on the ages and skills of your students and on what you're working on. You could write them in groups, individually, or as an entire class. It could be a review activity for a test, a science center activity, or a language arts activity tied to a science unit. Students could write them and exchange them and try to solve them. The possibilities are endless!



**Irene Latham**

**Nine: A Book of Nonet Poems**  
Irene Latham • Illustrated by Amy Huntington



9781623541163 HC

## Nonet

Grand  
poem  
with nine lines—  
one-syllable  
first line builds toward  
nine-syllable ninth line  
(or the reverse). A staircase  
for poets and readers alike!  
(Any subject, rhyming optional.)

## Play Ball!

Glove  
ready.  
Pitcher winds,  
ball flies across  
dirt, grass, diamond sky.  
Nine players like dancers  
on a stage lit by starshine.  
Rounding the bases, sliding home.  
Hone run! (And that's how the game is won.)

# 9

## **nonet:**

a nine-line poem that starts with one syllable in the first line and ends with nine syllables in the ninth line (or the reverse)

# HOW TO WRITE A NONET

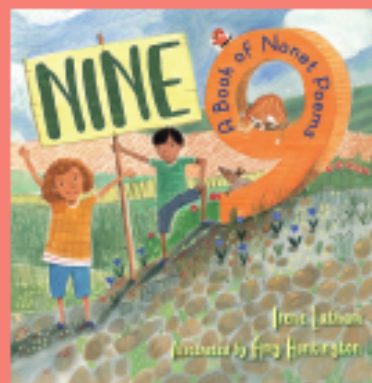
Start with a powerful one-syllable word. Think. Imagine. Count it out. Invite your ideas to dance! Don't stop until you're breathless and laughing, the dizzy world spinning around you.



**BY  
IRENE  
LATHAM**

## **ONE-SYLLABLE WORDS**

love, ring, fish, wolf, go, up, green, sing, time, start, rain, fire, laugh, dream, moon, watch, blue, see, ask, light, sky, home, war, let, grace, fear, bone, grow, dance, fox, show, try, mouse, rush, fate, guard, say, boat, call, storm, sleep, look, brave, rise, heat, lunch, nest, dip, snail, soup, share, reach, flag, hill, yell, shark, wrong, yes, world





## Michelle Schaub

### My Brothers and Their Baseball Cards

(from *Finding Treasure*)

I've got an all-star lineup."

*"My players are top rate."*

"This batter's stat are stellar."

*"This catcher's record's great."*

"I like your brand-new rookie;  
His future's looking bright."

*"Here's a fielder in his prime.  
Wanna trade?"*

"I might."

*"How 'bout for your vintage card,  
the one from Grandpa Pete?"*

"The legendary pitcher?"

*"He really threw some heat."*

"I'll swap, but for your shortstop, too—  
the one that you got signed."

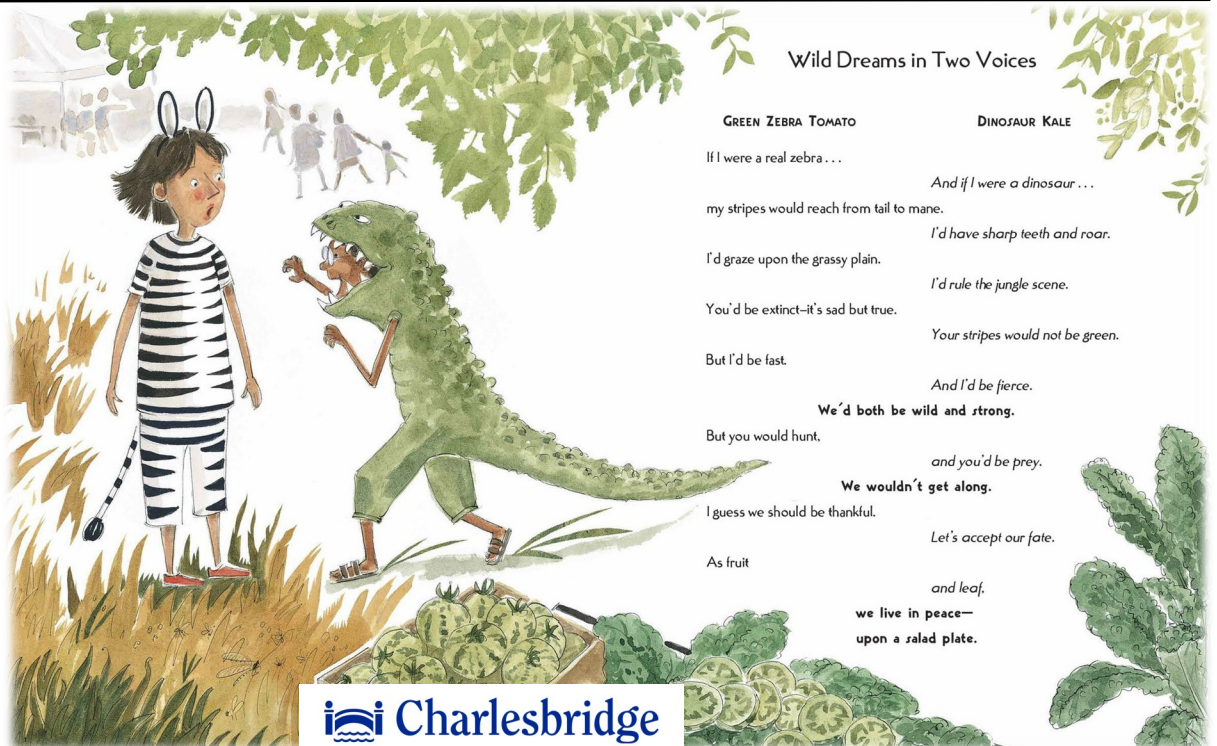
*"Toss in that second baseman,  
and then I wouldn't mind."*

He's a Hall of Famer.  
Now, really, that's a steal. . ."

*"But I'll throw in that rookie card.  
Shake hands?"*

**"It's a deal!"**

from *Fresh-Picked Poetry*



#### Wild Dreams in Two Voices

##### GREEN ZEBRA TOMATO

If I were a real zebra . . .

my stripes would reach from tail to mane.

I'd graze upon the grassy plain.

You'd be extinct—it's sad but true.

But I'd be fast.

We'd both be wild and strong.  
But you would hunt.

We wouldn't get along.  
I guess we should be thankful.

As fruit

##### DINOSAUR KALE

And if I were a dinosaur . . .

I'd have sharp teeth and roar.

I'd rule the jungle scene.

Your stripes would not be green.

And I'd be fierce.

and you'd be prey.  
We wouldn't get along.

Let's accept our fate.

and leaf.

we live in peace—  
upon a salad plate.

## Two Voice Lesson Plan

**Purpose:** To strengthen students' ability to consider different perspectives and compare/contrast by reading and writing two-voice poems.

### Skills:

Identify phrases that suggest feelings or appeal to the senses. (ELA-LITERACY.RL. 1-3.4)

Use precise words and phrases to convey meaning. (ELA-LITERACY.W.3-8.4.3)

Compare and contrast points of view (ELA-LITERACY. RL.2-5.6)

### Steps:

- Explain to students that they will practice comparing and contrasting by reading and writing two-voice poems.
- Review the structure of a two-voice poem using “My Brothers and Their Baseball Cards” from FINDING TREASURE A COLLECTION OF COLLECTIONS and “Wild Dreams in Two Voices” from FRESH-PICKED POETRY: A DAY AT THE FARMERS’ MARKET. Explain that two-voice poems are:
  - written from two perspectives, showing two objects or people in conversation
  - meant to be performed by two people
  - often divided into three columns
    - ♦ The right column, read by the first performer, shows the first perspective.
    - ♦ The left column, read by the second performer, shows the second perspective.
    - ♦ The middle column (usually in bold font) shows ideas the two speakers have in common. This is read by both performers at the same time.
- Have two volunteers read “My Brothers and Their Baseball Cards” and “Wild Dreams in Two Voices.”
- Display the TWO-VOICE TEMPLATE (included at the end of this lesson) on an overhead. Alternatively, re-create the template on chart paper or white board.
- First, practice writing a poem together, using the template.
- With the students, brainstorm two objects that might be in conversation. Offer a few examples: a carrot and celery, a spoon and fork. Have students brainstorm with a partner to generate more pairs. Ask volunteers to share their ideas. Write ideas on board and on slips of paper.
- Pull a slip of paper. Use the two objects written on the paper as the topic for a practice poem.
- Tell students that before poets write, they brainstorm. Brainstorm with the class some of the characteristics of the two objects. Ask these questions to generate ideas:
  - Where would they find these objects?
  - How would they describe the objects’ look?
  - What actions would the objects take?
  - What would they have in common? What would be different?
- Write ideas on the board.
- Using the ideas, model filling out the template. Ask for student suggestions to fill in the blanks.
- When the template is complete, have two students read the poem for the class.
- Practice writing another poem or two with the class to ensure that students understand the procedure.
- Next, give each student a TWO VOICE TEMPLATE. (Included on next page)
- Working individually or in pairs, have students write their own two-voice poems. Students may want to use a pair of objects from the class brainstorm as the topic of their poem or come up with their own two objects to write about.
- With a partner, have students perform their finished poems for the class.

# Dreams in Two Voices

(word to describe type of dream)

If I were a \_\_\_\_\_  
(first object)

and if I were a \_\_\_\_\_  
(second object)

My \_\_\_\_\_ would  
(part of first object)

My \_\_\_\_\_ would  
(part of second object)

\_\_\_\_\_   
(action that part would take)

\_\_\_\_\_   
(action that part would take)

We'd both \_\_\_\_\_

\_\_\_\_\_   
(describe something both objects have in common)

I'd \_\_\_\_\_

and I'd \_\_\_\_\_

\_\_\_\_\_   
(something first object would do)

\_\_\_\_\_   
(something second object would do)

We'd both \_\_\_\_\_

\_\_\_\_\_   
(describe something both objects have in common)

You'd \_\_\_\_\_

and you'd \_\_\_\_\_

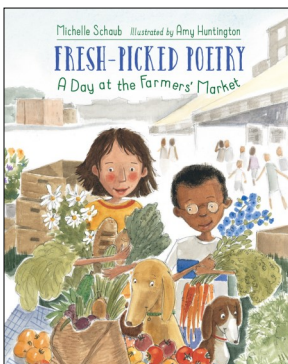
\_\_\_\_\_   
(something first object would notice about second object)

\_\_\_\_\_   
(something first object would notice about second object)

We'd

\_\_\_\_\_   
(final thing both objects have in common)

from POETRY BOOST by Michelle Schaub [www.michelleschaub.com](http://www.michelleschaub.com) Permission to reprint for classroom use.



9781580895477 HC  
9781623541705 PB

**Fresh-Picked Poetry: A Day at the Farmer's Market**  
Michelle Schaub • illustrated by Amy Huntington

**Finding Treasure: A Collection of Collections**  
Michelle Schaub • illustrated by Carmen Seldañá



9781580898751 HC



**Eileen Meyer**

## **Best Use of an Accessory**

### *Lincoln's Stovepipe Hat Speaks Out*

We don't need a leather briefcase.  
We don't want an attaché.  
You can keep that canvas knapsack  
I'm a traveling valet.

Abe writes notes upon my flat top  
He tucks letters in my band  
I'm his silken compact office  
And I'm always close at hand.



# Writing Mask Poems

## A mask poem is:

A first-person observation, description, or opinion as told by an object or creature.  
YOU are pretending to be something or someone else.

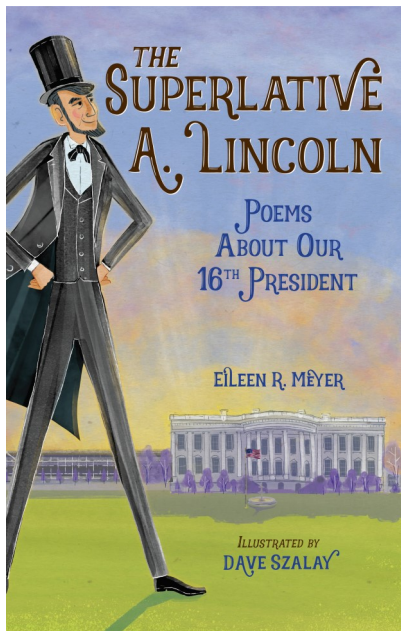
How to write one?

- Choose an object or creature for your mask poem.
- What is distinctive about your object or creature? Make a list.
- Does your object or creature's distinctive qualities or attributes provide clues to the message of your poem? And the tone?
- Create a word bank list. Choose a rhyme scheme for your poem. Try your hand at a first draft.



Eileen's blog post about this process:

<https://bit.ly/313ZDuI>



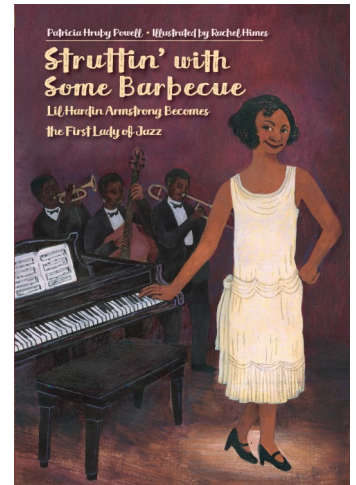
**The Superlative A. Lincoln: Poems About Our 16th President**  
Eileen R. Meyer • illustrated by Dave Szalay

9781580899376 HC



## Patricia Hruby Powell

**Struttin' with Some Barbecue:  
Lil Hardin Armstrong Becomes the First Lady of Jazz**  
Patricia Hruby Powell • illustrated by Rachel Himes



9781580897402 HC

### 1919-1920

Jelly Roll Morton up from New Orleans  
sauntered into the store.  
His long slender fingers hit the ivories hard,  
wailin' on the piano—  
playin' two rhythms at once  
hittin' the offbeat—  
that's syncopated.  
Oh yeah!  
Everybody danced and shouted.  
But nobody danced wilder  
than Lil,  
who near danced outta her skin.  
After that  
Li'l Ole Girl  
put every one  
of her eighty-five pounds to work  
playin' ferocious  
playin' syncopated  
playin' like Jelly Roll.

She started changing notes  
here and there,  
running her fingers up crazy scales,  
playing trills.  
Dressed like a Sunday-school teacher,  
she played hot licks  
on the piano.  
Dang, she was swingin'  
like a gutbucket cat.  
Got herself a pay raise—  
eight dollars a week.  
Everyone, just step aside  
'cause here comes  
L'il Ole Girl.  
STEP da DOO



# Activity

## Rhythm or Meter

### *Writing Exercise #1:*

Write a poem in the rhythm of a rhythmic poem, such as “’Twas the Night Before Christmas”  
(an anapest, triple rhythm):  
2 unstressed syllable followed by a stressed syllable:  
da da DUH, da da DUH, da da DUH, da da DUH

Either rhyme your poem (ABCB – house/mouse) or don’t rhyme

<https://www.litcharts.com/literary-devices-and-terms/anapest>

### *Writing Exercise #2:*

Listen to a particular kind of music until that music is under your skin and in your bones. It could be your favorite popular music, early jazz, bebop jazz, rap, swing music—you name it. Then try to write in that rhythm. Use slang or language of the era of your chosen music.

Write your poem about the musician who makes that music, write a poem about a topic set during the era that your chosen music was popular

Examples:

MoTown of the 50s, 60s, 70s;

Swing music of the 1940s.

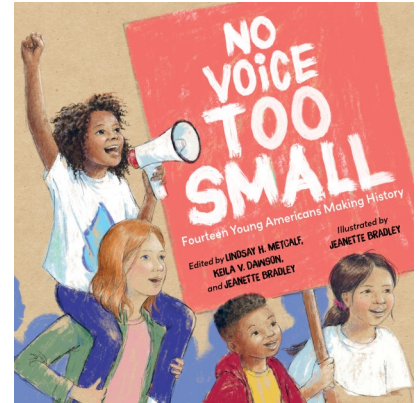
Your favorite popular music of “now.”





Lindsay H. Metcalf

**No Voice Too Small: Fourteen Young Americans Making History**  
Edited by Lindsay H. Metcalf, Keila V. Dawson, and Jeanette Bradley  
Illustrated by Jeanette Bradley



9781623541316 HC

## Amplify

A reverso poem

No voice is too small  
to solve a problem  
that's big.  
A movement  
can spark  
within you,  
your family and friends,  
your community,  
your country—  
within your world.  
You see a struggle?  
Speak the truth  
for others, to  
watch  
changes  
ripple forward.

Ripple forward,  
changes.  
watch  
for others to  
speak the truth—  
you see? A struggle  
within your world. . .  
your country. . .  
your community. . .  
your family and friends—  
within you—  
can spark  
a movement  
that's big.  
To solve a problem,  
no voice is too small.

# Reading, Writing, and Interacting with Poetry

(from the *No Voice Too Small* activity guide)

## Write a Blackout Poem

Blackout poetry starts with a page full of words and allows students to choose only the ones they need to tell the story they want to tell. It forces students to pay attention to word choice.

Discuss how poems are written to express an idea or emotion using examples of the various themes, imagery, word choice, and mood of poems from *No Voice Too Small*. In this activity, students will create a poem using an existing text and selecting words from the text to create their own poem.

Materials:

- Existing text
- Markers
- Pencil with eraser

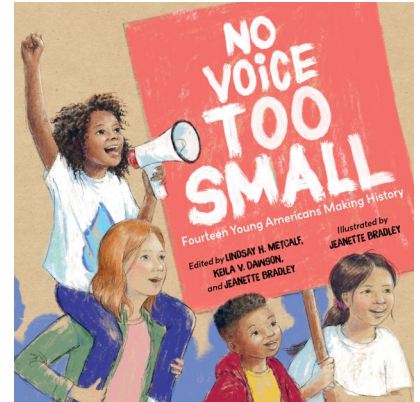
Optional:

- A page protector or clear paper
  - Dry erase markers
1. Give students an existing text from a story, an informational text, a newspaper, a magazine, etc.
  2. Ask students to scan the page and circle interesting words and phrases they find with a pencil.
  3. Have students carefully read through the circled words like reading any text, from top to bottom, left to right, until they see a poem appear. What is their poem about? Is the mood of the poem light-hearted, thought-provoking, soothing? What do they want others to feel after reading their poem?
  4. Students can read their poems to themselves, erase circles drawn around words or search and add words to complete their poems.
  5. When students like the poem they've created, they can black out all the other text except for the words they chose. Or they can draw a picture that fits the theme or topic of the poem or draw a design around the words.



**Traci Sorell**

**No Voice Too Small: Fourteen Young Americans Making History**  
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Illustrated by Jeanette Bradley



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## **Cierra Fields: Who's She?**

Two cinquain poems

**W**ho's she?

Cherokee girl.

A jingle-dress dancer.

Traditional-arts creator

Honored.

**W**ho's she?

Youth advocate.

A cancer survivor.

Strong voice for the voiceless victims.

Mighty.

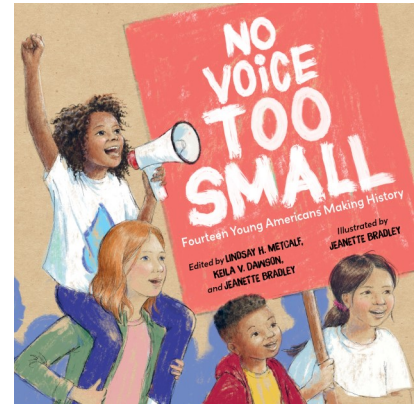
## Writing a Cinquain Poem

1. Any topic works. Person, place, thing, you decide.
2. The poem is five lines long.
3. The syllable pattern is 2, 4, 6, 8, 2.
4. Mind map or jot down ideas about your topic.
5. Count the syllables in each word(s) as you craft the poem.
6. Rhyme or not. Your choice!
7. Then share your poem with others if you'd like.



Lesléa Newman

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## Zach Wahls: With All Due Respect

A triolet poem

I love my mothers more than words can say.  
They love me and they love each other, too.  
We're family in each and every way.  
I love my mothers more than words can say.  
Straight or bi or trans or queer or gay,  
all couples have the right to say "I do."  
I love my mothers more than words can say.  
They love me and they love each other, too.



# Activity

## Triolet

(pronounced TREE-o-LAY)

- French form dating from thirteenth century
- 8 line poem
- Two rhymes
- Two repeating lines
- Line 1 is repeated as Line 4 and Line 7
- Line 2 is repeated as Line 8 (final line)
- Line 3 and Line 5 rhymes with opening line (and lines 4 and 7)
- Line 6 rhymes with Line 2 (and Line 8)

### Pattern:

- A1
- B2
- A
- A1
- A
- B
- A1
- B2

## With All Due Respect

I love my mothers more than words can say.	A1
They love me and they love each other, too.	B2
We're family in each and every way.	A
I love my mothers more than words can say.	A1
Straight or bi or trans or queer or gay,	A
all couples have the right to say "I do."	B
I love my mothers more than words can say.	A1
They love me and they love each other, too.	B2

## With All Due Respect

I love my mothers more than words can say.	A1
They love me and they love each other, too.	B2
_____	A
I love my mothers more than words can say.	A1
_____	A
_____	B
I love my mothers more than words can say.	A1
They love me and they love each other, too.	B2