



Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
2023 Volume I: Poetry as Sound and Object

The Power of Poetry in Kindergarten

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by Carol Boynton

Introduction

I teach in a self-contained classroom at Edgewood Magnet School in New Haven. I find the neighborhood/magnet setting a rewarding environment, with students coming to school each day from a variety of home circumstances and with differences in academic levels. As a result of these variables, the children have differing levels of background knowledge and life experiences. The classroom is a mixture of varied ethnicities, economic strata, and social and emotional strengths and weaknesses. The use of collaboration allows all students at all levels to learn in an inherently differentiated environment, learning new concepts and experiences through hands-on practices. Throughout the school year, the kindergarten curriculum centers heavily on social development, which is certainly appropriate for five- and six-year-old children. Our school mission and vision statements focus on equity and inclusion, acknowledging and including everyone in our learning environment.

Throughout the kindergarten school year, we use poetry quite a bit in various ways. It is woven throughout the literacy curriculum as we introduce conceptual and content learning and work to develop reading and writing skills. Starting, of course, with reading poems out loud, we use sing-a-longs and chants to get the students involved. Poems help students identify rhyming words, reinforce phonics and phonemic awareness, promote language development, and improve memory and focus. Along with these benefits, poetry also provides a medium for students to express their feelings and develop social skills by working on and learning poems together. Children improve their ability to focus while memorizing a poem and build an appreciation for the beauty of language and how it can create rhythm and rhyme. As stepping stones, poems can help students develop creative speech and expression for young children as they develop and grow into adulthood.

Rationale

The unit will address several Common Core State Standards for Literacy, including craft and structure, knowledge and ideas, phonics and phonological awareness, comprehension and collaboration, and production of writing.

April is Poetry Month and a fun time for students as we listen to and learn a new poem almost daily. Although we hear poems throughout the year, this is a time of more intensive focus and gives us an opportunity to highlight and compare many different styles, authors, subjects, and purposes. The month-long celebration of poetry will include Poem in Your Pocket Day, an initiative led by the Academy of American Poets to encourage participation in poetry. Students carry the poem, "Keep a Poem in Your Pocket," by Beatrice Schenk De Regniers, for the entire final day. This strategy of carrying a poem for the day is a central approach for the month. Students will make and wear their "pocket" each day for the month with a new poem each day, a collection of many different styles from a variety of poets.

This unit will start with some introductory questions for the students: What is a poem? Does the title matter? What do poems sound like? Can we remember and recite poems that we learned? Where can we find poems? What feelings do poems make us feel? Can we be poets?

Young students have shared what they already know about poems and poetry. This list changes a bit from year to year, but these are the essential comments from kindergarteners and certainly provide a framework for starting out.

Poems have words.

Poems rhyme.

Poems have more than one word.

It is not a book, and it doesn't have a cover.

We can write poems

We can sing poems

Poems can have pictures or not have pictures.

Poems have to make sense.

Poems can be funny.

Fairy tales and nursery rhymes are poems.

Poems can be long or short.

There are lots of poems in the world.

Poems can be fiction or nonfiction.

The unit is designed to help students recognize that poems have stories, moods, actions, and descriptions and can be partnered with art. We will develop a visual poetry toolbox that students could refer to when working on their own poems - repetition, alliteration, music, imagination, and onomatopoeia. Some ideas for introducing poetry as sound and object are a couple of poems for the starting days:

Jump or Jiggle by Evelyn Beyer

I'm Glad I'm Me by Jack Perlutsky

Crayons: A Rainbow Poem by Jane Yolen

Firefly by Elizabeth Madox Roberts

Now We Are Six by A.A. Milne

Caterpillar by Christina Rossetti

Aim High to the Sky by James McDonald

Mary's Lamb by Sarah Josepha Hale

Poor Old Lady by Anonymous

The Power of Poetry

Poetry helps with spelling. Students with a good awareness of rhyme and rhyming skills tend to become better readers and spellers. Focusing on rhyme helps them look at patterns within words and how they are formed, supporting word recognition and spelling.

Speech development improves. Playing with sounds and rhyming patterns in words supports the development of the mouth, pharynx, and nose, helping speech and language development. Poetry also paves the way for the articulation of phonemes as children start to understand phonics.

Reading becomes more fluent. The tunes and patterns of poems support children in developing reading fluency, meaning poetry is a powerful genre for engaging more reluctant readers, and for encouraging more confident readers to pay closer attention to the words, improving reading comprehension skills.

It allows children to develop their own opinions. A poem is not a puzzle to be solved: there is no right or wrong answer when children are talking about poems or sharing opinions about what they are listening to or reading, which can give them confidence in expressing their views to others in the class. The physical space between lines and stanzas also provides a pause for children to reflect and make their own interpretations.

It inspires creativity. Poems can help inspire children to become writers themselves. They often gain a sense of voice and think carefully about their subject matter, language, grammar, and style through writing poetry

of their own. Writing poems encourages them to reflect on their experiences and describe them using their own voice. They can also experiment with different writing devices like alliteration and onomatopoeia, making their writing more dynamic and exciting.

It helps develop interpretation skills. Poetry extends children's interpretive skills and ability to infer and deduce beyond the literal words. One of the strengths of poetry is its brevity: in a short piece of writing, children can think about the author's intent, understanding why choices might have been made and the effects these have. This is certainly a high-level skill for a reader and a writer.

It encourages a wide vocabulary and varied grammar. Poetry plays with language, and poets make deliberate choices in the way they use words and punctuation for the ultimate effect on the reader. Reading poetry allows children to look at ways to compose ideas in a variety of ways and choose the language that would best convey meaning.

It helps children understand their emotions. Poetry supports the development of children's emotional literacy. They can learn to manage and reflect on their emotions, feelings, and behavior by drawing on experiences they hear about in poems shared. When they write their own poetry, they can give form and significance to a particular event or feeling that was important to them and communicate it to the reader or to the listener.

It introduces different writers, subjects, and styles. By providing a selection of different poems by various writers for young students to explore, including videos of poets performing their work, children learn to respond to language and themes, poetic forms, and devices along with encouraging children to become writers of poetry themselves.

It transports them to new worlds. With the world connecting, changing, and developing at a very fast rate, and where local, national, and global events can have an impact on children's lives, poetry can help students navigate and make sense of experiences, as well as provide some entertainment and escapism, through witty rhymes that make them giggle or mythical poems that transport them to a different space and time.

Throughout the month, the students will hear poets reading their own poetry (particularly young authors and poets), providing the awareness and connection that they can also write and read their own poems. A celebrating component will end the month when we invite families to our poetry party.

Teaching Strategies

The core idea of project-based learning is that real-world concerns capture students' interest and provoke serious thinking as the students acquire and apply new knowledge in a problem-solving context. The teacher plays the role of facilitator, working with students to frame worthwhile questions, structuring meaningful tasks, coaching both knowledge development and social skills, and carefully assessing what students have learned from the experience. Project-based learning helps prepare students for thinking and collaboration skills.

Organized around open-ended questioning, project-based learning helps focus the students' work and deepen their learning by centering on significant issues or problems. Projects begin by presenting students with knowledge and concepts and then, once learned, allowing them to apply them. It requires inquiry to learn

and/or create something new - an idea, an interpretation, or a new way of displaying what they have learned.

Most importantly, it requires critical thinking, problem-solving, collaboration, and various forms of communication. Students across grade levels and content area learning need to do much more than remember information—they need to use higher-order thinking skills. They also must learn to work as a team and contribute to a group effort. They must listen to others and make their ideas clear when speaking, be able to read a variety of material, write or otherwise express themselves in various modes, and make effective presentations. The format of this approach allows for student voice and choice. Students learn to work independently and take responsibility when they are asked to make choices. The opportunity to make choices, and to express their learning in their own voice, also helps to increase students' educational engagement.

Within the activities in this unit, literacy strategies partnered with social-emotional learning skills will help students understand what they see and feel. They will identify how language, structure, and facial expressions contribute to meaning; draw inferences about feelings, thoughts, and motives from their actions and image; and justify inferences with evidence. Reading strategies will include craft and structure, knowledge and ideas, phonics and phonological awareness, comprehension and collaboration, and production of writing.

Classroom Activities

The broad objective of this unit is for students to learn about poetry and develop some skills to use as we learn to listen to and enjoy a variety of poems together. Students learn to think about and communicate their importance in their understanding of the power of poetry. They will hear poems from many authors from diverse backgrounds and across time. Each time the students hear a poem, they can tuck a copy in their pockets and carry it around for the day.

Session One: Poem in a Pocket

Materials: a variety of pockets; lanyard material such as yarn, ribbon, and boondoggle of various colors; small rhinestones; stickers; buttons; fabric markers; permanent markers, such as Sharpies; glue; copies of the poem, printed and cut to fit in the pockets, approximately 3"x 5".

To prepare for the unit, gather several clothing items with pockets, particularly a pants back pocket or a shirt front pocket. Cut the pockets apart from the clothing, leaving an inch or so around the perimeter of the stitching that holds the pocket to the background. Also, cut rectangles of card stock to match the size and shape of the pockets, to be used as support backing for the pockets. Once they are separated from the garment, they will lose some structural integrity and the card stock, attached to the back, will keep the pocket flat and supported. Attach the card stock and then punch two holes at the top of the pocket, one on the left, the other on the right, making the pocket into a necklace. The holes should go through all the layers. Students will select a lanyard to string through the holes, tie to secure, and place over their heads to adjust the sizing. They now have a pocket for their poetry collection.

With a variety of materials, students can customize their pockets, adding their names, decorating, and personalizing. While these are drying and setting up, it is time to introduce how their pockets will be used during the month.

The first poem to hear, learn, and then slip into their pocket – *Keep a Poem in Your Pocket* by Beatrice Schenk de Regniers.

Students should wear their lanyards during class time only and pockets should remain at school until the end of the unit.

Session Two: Poetry Toolbox

Materials: printed images (laminated), pocket chart, bulletin board area as alternate



Figure 1: Elements of a Poetry Toolbox

A visual aid to use with the students is a Poetry Toolbox. Each image is printed individually and tucked behind the picture of the toolbox. The toolbox can be positioned at the top of a pocket chart or tacked up on a bulletin board. Once the students discover a new tool, take it out of the toolbox and display it in the classroom. This not only helps them know what to look for in a poem, but they can later use these tools when they are writing their own poems. The toolbox has laminated visual reminders of each tool we discover. A new tool will not be introduced each day, so often repeats and reminders of familiar tools can be helpful for each new poem. Images include love and friendship, colors, music, imagination, repeated words and repetition, onomatopoeia, alliteration, simile, and the senses.

Session Three and Beyond: Daily Poems for the Month

Materials: selected poems, typed and prepared for pockets; folders or booklets for storing daily poems.

Below is a list of poems to use daily. The list contains many more poems than days in the month, by design. This offers options for what would best work at the time, allows for student choice, and provides an opportunity to extend the experience beyond the unit. Poems should be prepared in a size that fits into the poem pockets, roughly 3" x 5".

As students begin to collect their many poems, a folder or small notebook would provide a place to store the poems at the end of each day. Poems can be used in additional ways beyond listening and sharing together. Highlighting rhyming words, locating beginning sounds, finding color words, acting out the story, and making pictures to demonstrate understanding are all examples of how to extend the learning in small groups.

The daily poem should be posted in the classroom, either written out on chart paper or displayed on a smart board so that students can enjoy it throughout the day. The power of poetry strategies and skills can be incorporated into discussions and likely prompt additional questions. At the end of the day, post a printed copy of the poem on a bulletin board that is dedicated to the collection. By the end of the month, the entire collection will be on display.

1. *Dreams* by Langston Hughes

A poet, novelist, fiction writer, and playwright, Langston Hughes is known for his insightful, colorful portrayals of Black life in America from the twenties through the sixties and was influential in shaping the artistic contributions of the Harlem Renaissance.¹

2. *April Rain Song* by Langston Hughes

3. *Snail* by Langston Hughes

4. *Alligator Pie* by Dennis Lee

Dennis Beynon Lee OC is a Canadian poet, teacher, editor, and critic born in Toronto, Ontario. He is a children's writer, well known for his book of children's rhymes.²

5. *Dear Basketball* by Kobe Bryant

Born August 23, 1978, Kobe Bryant was an American professional basketball player. A shooting guard, he spent his entire 20-year career with the Los Angeles Lakers. Bryant wrote this poem after he announced his retirement from the game in 2015.³

6. *The King's Breakfast* by A.A. Milne

Born January 18, 1882, Alan Alexander Milne was an English writer best known for his books about the teddy bear Winnie-the-Pooh, as well as for children's poetry.⁴

7. *Now We Are Six* by A.A. Milne

8. *Brown Girl, Brown Girl* by Leslé Honoré

Leslé is a Black lesbian poet, activist, and author. Her poetry helps youth find their voices through the arts. This poem was written in 2016 and updated in 2020 to honor Kamala Harris as Vice President.⁵

9. *Mrs. Moon* by Robert McGough

Roger McGough was an English poet, journalist, and playwright. He was one of the leading members of the Liverpool Poets, a group of young poets influenced by Beat poetry and the popular music and culture of 1960s Liverpool.⁶

10. *About the Teeth of Sharks* by John Ciardi

Born June 24, 1916, Ciardi was an American poet, translator, and etymologist. While primarily known as a poet and translator of Dante's *Divine Comedy*, he also wrote several volumes of children's poetry, pursued etymology, and contributed to the *Saturday Review* as a columnist and long-time poetry editor.⁷

11. *Rabbit* by Mary Ann Hoberman

Mary Ann Hoberman (born August 12, 1930) is an American poet and author of over 30 children's books. In 2003, Hoberman was named the second US Children's Poet Laureate by the Poetry Foundation, where she served from 2008 to 2011.⁸

12. *The Rose That Grew from Concrete* by Tupac Shakur

Born Lesane Parish Crooks in 1971, Tupac is considered one of the most influential and successful rappers of all time. His music addresses contemporary social issues. He is considered a symbol of activism against inequality.⁹

13. *Falling Asleep* by Kenn Nesbit

Born February 20, 1962, Nesbit is an American children's poet. In 2013, he was named Children's Poet Laureate by the Poetry Foundation. He is a writer of humorous poetry for children.¹⁰

14. *Brown Girl Dreaming* by Jacqueline Woodson

Jacqueline Woodson is an American writer of books for adults, children, and adolescents. She is best known for this National Book Award-Winning memoir, and her Newbery Honor-winning titles *After Tupac and D Foster*, *Feathers*, and *Show Way*. She served as the Young People's Poet Laureate from 2015 to 2017 and was named the National Ambassador for Young People's Literature by the Library of Congress for 2018-19.¹¹

15. *Jump or Jiggle* by Evelyn Beyer

Born in 1907 in Auburn, New York, Evelyn Beyer attended the University of Rochester and New York University. She wrote and published stories and poems for young children, as well as a book for teachers, *Teaching Young Children*.¹²

16. *Honey, I Love* by Eloise Greenfield

Eloise Greenfield was an American children's book and biography author and poet famous for her descriptive, rhythmic style and positive portrayal of the African American experience. She was born May 17, 1929, in Parmelee, North Carolina. Greenfield decided against becoming a teacher, instead joining the D.C. Black Writers' Workshop in 1971. She received many honors throughout her life for her poems and books.¹³

17. *To Catch a Fish* by Eloise Greenfield

18. *Since Hanna Moved Away* by Judith Viorst

Born in Newark, New Jersey, on February 2, 1931, Judith Viorst is the author of many works of fiction and nonfiction, for children as well as adults, including the well-known picture book, *Alexander and the Terrible, Horrible, No Good, Very Bad Day*.¹⁴

19. *Mother Doesn't Want a Dog* by Judith Viorst

20. *My Chinatown: One Year in Poems* by Kam Mak

Kam Mak grew up in New York City's Chinatown. He has illustrated book jackets for numerous publishers and taught painting at the Fashion Institute of Technology. *My Chinatown* explores a boy's first year in the United States—after emigrating from China—as he grows to love his new home in Chinatown through food, games, and the people surrounding him.¹⁵

21. *Friends* by Abbie Farwell Brown

Born in Boston, Massachusetts on August 21, 1871, Abbie Farwell Brown published her first children's book, *The Book of Saints and Friendly Beasts*, in 1900. Along with producing poetry for children, she wrote song lyrics, including the official song of the Girl Scouts of the USA, "On the Trail."¹⁶

22. *maggie and milly and molly and may* by e e cummings

Edward Estlin Cummings, who was also known as e. e. cummings, was born on October 14, 1894. He was an American poet, painter, essayist, author, and playwright. During his lifetime, he wrote approximately 2,900 poems.¹⁷

23. *The Purple Cow* by Gelett Burgess

Frank Gelett Burgess was an artist, art critic, poet, author, and humorist. Burgess was born in Boston and, after graduating from the Massachusetts Institute of Technology in 1887, he moved to the west coast. An important figure in the San Francisco Bay Area literary renaissance of the 1890s, particularly through his iconoclastic little magazine, *The Lark*, he is best known as a writer of nonsense verse.¹⁸

24. *Bronzeville Boys and Girls* by Gwendolyn Brooks

Gwendolyn Brooks was born in Topeka, Kansas on June 7, 1917, and raised in Chicago. She began writing poetry in her teenage years and published her first poem in *American Childhood* magazine. She sent her early poems to both Langston Hughes and James Weldon Johnson, who both encouraged her to continue writing. Brooks was the author of more than twenty books of poetry.¹⁹

25. *Poor Old Lady* by Anonymous

26. *After the Winter* by Claude McKay

Festus Claudius McKay in Sunny Ville, Jamaica, on September 15, 1889. McKay was educated by his older brother, a teacher who had an extensive library of English novels, poetry, and scientific texts. McKay was

encouraged to write and in 1912, he published his first book of verse, *Songs of Jamaica*, which recorded his impressions of Black life in Jamaica in dialect. His publication of the work earned him a grant from the Jamaican Institute of Arts and Sciences.²⁰

27. *Rathers* by Mary Hunter Austin

Mary Hunter Austin was born on September 9, 1868, in Carlinville, Illinois. She graduated from Blackburn College in 1888 and moved to California in the same year. She was a prolific novelist, poet, critic, and playwright, as well as an early feminist and defender of Native American and Spanish-American rights. Austin is best known for her tribute to the deserts of California, *The Land of Little Rain*.²¹

28. *Sick* by Shel Silverstein

Shel Silverstein was born on September 25, 1930, in Chicago, Illinois, and began writing and drawing at a young age. Silverstein is best known as the author of iconic books of prose and poetry for young readers, including *A Light in the Attic*, *Where the Sidewalk Ends*, and *The Giving Tree*. *Runny Babbit*, a posthumous poetry collection of spoonerisms, was conceived and completed before his death. A cartoonist, playwright, poet, performer, and recording artist, Silverstein was also a Grammy-winning and Oscar-nominated songwriter.²²

29. *Rock 'n Roll Band* by Shel Silverstein

30. *Caterpillar* by Christina Rossetti

Christina Georgina Rossetti was born on December 5, 1830, in London, one of four children of Italian parents. Both her father and her brother were poets. Rossetti's first poems were written in 1842. Rossetti is best known for her ballads and her mystic, religious lyrics. Her poetry is marked by symbolism and intense feeling.²³

31. *The Rainbow* by Christina Rossetti

32. *Tan and Tamarind* by Malathi Michelle Iyengar

Fifteen poems celebrate many shades of brown. Words that conjure up smells, sights, sounds, tastes, and textures create imagery that helps to bring the hues to life. Iyengar celebrates the beauty of brown skin with tender, joyful odes.²⁴

33. *The Delight Song of Tsoai-talee* by N. Scott Momaday

Navarro Scott Momaday, a Kiowa Indian, was born in Lawton, Oklahoma, on February 27, 1934, and grew up in close contact with the Navajo and San Carlos Apache communities. He is a novelist, short story writer, essayist, and poet. ²⁵

34. *The Swing* by Robert Louis Stevenson

Robert Louis Stevenson was a Scottish novelist, essayist, poet, and travel writer. He is best known for works such as *Treasure Island*, *Strange Case of Dr. Jekyll and Mr. Hyde*, *Kidnapped*, and *A Child's Garden of Verses*.²⁶

35. *Drum Dream Girl* by Margarite Engle

Born in 1951, Margarita Engle is a Cuban American poet and author of many award-winning books for children, young adults, and adults. Most of Engle's stories are written in verse and are a reflection of her Cuban heritage and her deep appreciation and knowledge of nature.

This poem was inspired by the childhood of a Chinese-African-Cuban girl who broke Cuba's traditional taboo against female drummers. In 1932, at the age of ten, Millo Castro Zaldarriaga began performing with her older sisters as Anacaona, Cuba's first all-girl dance band and went on to become a world-famous musician, playing alongside all the American jazz greats of the era. At age fifteen, she played her bongó drums at a New York birthday celebration for U.S. President Franklin Delano Roosevelt.²⁷

36. *Trees* by Joyce Kilmer

Joyce Kilmer was born on December 6, 1886, in New Brunswick, New Jersey. The author of *Main Street and Other Poems*, he was killed while fighting in World War I.²⁸

37. *Autumn* by Alexander Posey

Alexander Posey, born August 3, 1873, was a Muskogee Creek poet, journalist, and humorist known for his poems and Fus Fixico letters, a series of satirical letters written from his fictional persona, Fus Fixico, that commented on local and national politics of the time.²⁹

38. *This is Just to Say* by William Carlos Williams

William Carlos Williams was born on September 17, 1883, in Rutherford, New Jersey. He was both a writer and a doctor, following both interests throughout his life. Williams sustained a medical practice and enjoyed a prolific career as a poet, novelist, essayist, and playwright.³⁰

39. *Life Doesn't Frighten Me* by Maya Angelou

Maya Angelou was born Marguerite Johnson in St. Louis, Missouri, on April 4, 1928. She was an author, poet, historian, songwriter, playwright, dancer, stage and screen producer, director, performer, singer, and civil rights activist. She was best known for her seven autobiographical books, including *I Know Why the Caged Bird Sings*.³¹

40. *Cat* by Marilyn Singer

Marilyn Singer, born October 3, 1948, is an author of children's books across genres, including fiction and non-fiction picture books, juvenile novels and mysteries, young adult fantasies, and poetry. She was born in the Bronx and lived most of her early life on Long Island, attending both Queens College and New York University. She has published over one hundred books for children and young adults.³²

41. *Recess! Oh, Recess!* by Darren Sardelli

Darren Sardelli is a humorous poet who focuses on getting kids excited about poetry. He speaks at schools and libraries nationwide to help reluctant readers and writers become poetry fans. His poems have been featured on Radio Disney, in bestselling books on the Scholastic Book List, and appear in children's books in the U.S. and UK.³³

42. *Wallet Size* by Nikki Grimes

Nikki Grimes was born in Harlem in 1950. At the age of 13, she gave her first poetry reading. As a teenager, she began publishing her poetry and was mentored by writer James Baldwin. She attended Rutgers University, where she earned her BA in English and African languages. Grimes is the author of numerous award-winning books for children and young adults, winning many awards for her work.³⁴

43. *Remember* by Joy Harjo

Joy Harjo was appointed the new United States poet laureate in 2019. Born in Tulsa, Oklahoma, in 1951, Harjo is a member of the Muscogee (Creek) Nation.³⁵

44. *The Quarrel* by Maxine Kumin

Maxine Kumin was the author of eighteen poetry collections as well as numerous novels, essays, memoirs, and children's books. She was born on June 6, 1925, in Philadelphia. She received her BA and MA from Radcliffe College. She received several awards for her work throughout her career. Kumin served as Consultant in Poetry to the Library of Congress and Poet Laureate of New Hampshire and is a former Chancellor of the Academy of American Poets.³⁶

45. *I'm Glad I'm Me* by Jack Prelutsky

Jack Prelutsky was born in Brooklyn in 1940. He attended Hunter College in New York City, and although he claims to have hated poetry through most of his childhood, he rediscovered poetry later in life, and has devoted many years since to writing fresh, humorous poetry aimed specifically at kids. In 2006, Prelutsky was named the first Children's Poet Laureate by the Poetry Foundation.³⁷

46. *Crayons: A Rainbow Poem* by Jane Yolen

Science fiction and fantasy writer, editor, children's author, and poet Jane Yolen was born in New York City. She grew up in Hollywood, New York City, and Newport News, Virginia, and attended Smith College and the University of Massachusetts-Amherst. Yolen's stories use rhythm and rhyme in conjunction with elements of folklore and fantasy. Yolen is the author of more than 300 books, and her work has been translated into almost two dozen languages.³⁸

47. *Firefly* by Elizabeth Madox Roberts

Born on October 30, 1881, Elizabeth Madox Roberts was a Kentucky novelist and poet, primarily known for her novels and stories set in central Kentucky's Washington County. Her distinct, rhythmic prose characterizes her writings. During her career, Roberts received several major prizes during her lifetime, including the John Reed Memorial Prize, an O. Henry Award, and the Poetry Society of South Carolina's prize in 1931. *The Time of Man* was nominated for the Pulitzer Prize in 1926.³⁹

48. *Winter Poem* by Nikki Giovanni

Yolande Cornelia "Nikki" Giovanni Jr., born on June 7, 1943, is an American poet, writer, commentator, activist, and educator. One of the world's most well-known African American poets, her work includes poetry anthologies, poetry recordings, and nonfiction essays, and covers topics ranging from race and social issues to

children's literature. ⁴⁰

49. *The Parakeets* by Alberto Blanco

Alberto Blanco is a poet, translator, essayist, and visual artist. Born in Mexico City, Blanco studied chemistry, philosophy, and Oriental Studies. He is the author of over 30 books of poetry and has published translations, essay collections on visual art, and children's books.⁴¹

50. *Mary's Lamb* by Sarah Josepha Hale

Sarah Josepha Hale, born in 1788, was America's first woman editor and the author of many novels and poems, publishing nearly fifty volumes of work in her lifetime. President Abraham Lincoln declared Thanksgiving a national holiday in 1864 after Hale had spent 40 years campaigning for a National Day of Thanks. An early activist for women's education and property rights and editor of the 19th century's most successful woman's magazine, *Godey's*.⁴²

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Appendix on Implementing District Standards

CCSS.ELA - LITERACY RI.K.1

With prompting and support, ask and answer questions about key details in a text.

Students will be asking and answering questions about types of poetry and using vocabulary the describes what they are hearing. These questions will occur throughout the month as new poems are introduced daily.

CCSS.ELA - LITERACY RI.K.2

With prompting and support, identify the main topic and retell key details of a text.

Students will understand the subject or topic of the poems and be able to discuss them with their classmates.

CCSS.ELA - LITERACY RI.K.9

With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

Students will be using the concepts and strategies from the Power of Poetry to identify how the poems they are learning may be similar, such as they might both be rhyming poems or how they might differ - one may be about something real and another about something imagined or a fantasy.

CCSS.ELA - LITERACY RI.K.10

Actively engage in group reading activities with purpose and understanding.

Students will listen to poems together in a whole group setting and discuss and use purposefully in small groups.

CCSS.ELA - LITERACY RF.K.2.A

Recognize and produce rhyming words.

CCSS.ELA - LITERACY RF.K.2.B

Count, pronounce, blend, and segment syllables in spoken words.

Endnotes

¹ <https://poets.org/poet/langston-hughes>

² <https://poets.org/poet/dennis-lee>

- 3 <https://www.theplayertribune.com/articles/dear-basketball>
- 4 <https://www.biography.com/authors-writers/aa-milne>
- 5 <https://urbangateways.org/people/lesle-honore/>
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