

Lesson Plan Title: Image and Five Senses

Concept / Topic To Teach: How to use descriptive imagery and the five senses in student writing.

Standards Addressed: California State Board of Education, English-Language Arts, 1997\*

General Goal(s): To teach student about the use imagery in literature through applied practice in a student composition.

Specific Objectives: Use of image and five senses in student writing. Students learn to include all five sensory images in a short poem composition.

Required Materials: Poem Examples‡

Postcard-size reproductions of paintings by Van Gogh or other Impressionist painter.

Five Senses Worksheet Chart

Sharp Pencil and Composition Paper

Time: One Hour

Anticipatory Set (Lead-In): Show class one large picture of a painting by a single painter (Van Gogh). Ask students for background knowledge of the artist. Discuss painting. Ask class to describe what they see. Ask for literal descriptions of painting. Connect painting and writing with discussion of how both painter and writer uses imagery to communicate to his audience.

Step-By-Step Procedure:

Format: Example poems, discussion. Group participation. Individual writing.  
Reading and brief discussion of the example poems (appropriate to grade level).

Explain that painters and poets communicate visually. Emphasize that both may incorporate all five senses when the viewer becomes a part of the work.

Pass out one picture postcard reproduction of a painting to each student. Each student has one copy of Five Senses Worksheet Chart, a sharp pencil and composition paper at desk to begin.

Hold up your painting in front of class (or project on overhead). Ask class for one description of something they see. Write that visual description on the board in three to five words.

Reward good responses. Encourage oral participation with rewards. Encourage them to be funny, quirky and unusual. Give points to clusters of students with best responses.

Write two student oral responses on the board.

Complete student oral phrases to form complete sentences on board.

Ask students to look at and become a part of the postcard image at their desks. Ask them to go into the painting and become a part of it. Ask them to pretend that were they some thing in the painting and that thing had eyes, what would that thing see?

Ask them to write "I see ..." on their worksheet at their desks. Tell them that they are to omit the words "I see ..." in their final composition.

Rotate around room quickly to see that each student has written a response to something they see in the painting. If someone is stuck, hold the card up to nearest neighbor and ask for response. Ask "stuck" student to write neighbor's oral response on Senses Worksheet Chart.

Once all students have one three- to five-word phrase on worksheet for sight, ask them to use that phrase in a complete sentence on worksheet.

Proceed to the sense of sound. In your painting on the overhead if the thing you have become in the painting could hear, what sound would it hear? Ask for responses describing that thing and the sound it makes. Ask them to describe how it would sound were they to hear it. Record two responses for sound on board below the oral responses for what they have seen. Use complete sentences on board.

Model responses for students. Ask them to listen to something in their painting and write how it sounds on worksheet. Describe the sound it makes in a three- to five-word phrase. Encourage use of complete sentences. Encourage use of "I hear..." to get complete response.

Proceed to smell and touch in the same fashion. Teacher models and writes two sentences on board for the sense of touch and for the sense of smell based on prompts and student oral responses. Were the thing you have become in the painting to smell something else in the painting, what would it smell? Model on board. Encourage students to write "I smell..." on their Senses Worksheet Chart.

For the sense of taste, describe how our own sense of taste works. We touch an ice cream cone to our tongue; the sense of cold and sweet registers in our brain. To apply this to the writing of a poem, consider that the sense of taste can be transmitted from one object to an object that it touches in the painting.

Look at your painting on the overhead. Look for two objects that touch one another. These objects may be said to "taste" one another. Describe one object in the painting that touches another as tasting the other object.

Write on the board a three- to five-word phrase using the word taste to join the two objects in your painting.

Example: The upturned glass touches the tablecloth: the glass tastes the linen. Or the ladder touches the haystack: the ladder tastes the musky hay. Or the sail of the boat touches the wind: the sail tastes the frigid wind. And so on.

Bring the sense of taste to an even more exciting level, consider the emotions: love, joy, anger, sadness, jealousy, etc. Now look again at the painting for two objects that touch one another. When you find them, insert one of the words of emotion next to the verb: the glass tastes the joy of the linen. Or, the ladder tastes the anger of the haystack. Or, the sail tastes the jealousy of the boat.

Ask students to give oral responses to one thing in his painting that touches another thing. Write two oral responses on board, using complete sentences.

You now have one pair of sentences written on the board for each of the five senses. Read the sentences orally to the class, making complete sentences where necessary and connecting all the example sentences on the board. You have made a first draft of a poem.

You may skip around, and begin with the second or third pair of sentences, rather than the first.

Ask students to locate their favorite image phrase on the Senses Worksheet Chart. Ask them to write their favorite image as the first line and use it as the starter image for the composition.

Ask students to transfer their remaining sentences from the Five Senses Chart to their composition paper in any order, rather than just copying in order they have written.

Ask them to add words for the emotions. Write words for emotions on board: love, joy, anger, sadness, happiness, jealousy, fear. Ask students to use ONE of these words when composing.

First line is critical. A student must have a good first line to feel confident with and begin writing. If a student has written several good first lines, ask him to pick one sentence he likes the best and use that line to begin.

Tell them they can complete the poem in any manner they wish (as appropriate).

Give detailed phrases and descriptions. (what, when, where, how, why).

Read sample poems to class (below) and tell them that their poems should “sound something like this.”

Give entire class a SILENT writing time of ten minutes.

As you circle room, read (to yourself) the student writing-in-progress. Encourage and ask for further details. Instruct those with first lines to begin writing.

End silent writing time.

Ask for VOLUNTEERS to come to front and share writing. Do not force anyone to share if he does not feel comfortable.

Volunteer stands at front of classroom.

Give permission to volunteer author standing at front of class to ask the seated class for raise of hands. Tell author to ask class for oral responses on author's poem. (Literary interpretation and analysis.) What do you like about my poem?

Seated students must give a reason for liking the poem other than "it's good," or "because I like it." State reason and cite image that author has just spoken in first draft of his poem. Encourage all responses to author. Give author at front the opportunity to pick students with raised hands. Encourage discussion among students about author's poem, given time. Teacher gives reasons for liking poem to author after classroom students have responded to author.

Plan For Independent Practice: Ask students to revise and complete poems.

Closure (Reflect Anticipatory Set): Ask class how they may use what they have learned about imagery and the five senses in other school writing assignments. Ask class to illustrate poems with drawings.

Assessment Based On Objectives: Did student incorporate ALL five senses in composition? Did student use complete sentences? Did student give details? Did student use words for emotion? Were students enthusiastic about sharing their writing aloud with class at the end of exercise? Did students have fun?

Adaptations and Modifications (For Students With Learning Disabilities). Special Education: Reduce number of responses from five to three (Sight, sound, touch). Allow students to use phrases rather than complete sentences. Consult with IEP to apply learning objectives in Reading/Writing to incorporate this lesson. Ask "early finishers" to collaborate with "late finishers" and act as scribe. Early finisher writes down oral response from "late finisher" on worksheet. Ask students to bring in own images, assigning as homework the night before. Teacher takes oral dictation from student with exceptional needs and writes his response on worksheet.

Rather than painting reproductions, use images from recycled magazines.

ELL/ELD: Rather than image reproductions of paintings, use cultural artifacts, artwork, images from students' native culture. Bilingual students write in native language.

Extensions (For Gifted Students): GATE students write more than ten lines. Ask them to use more than one word for emotion in composition. Illustrate compositions when complete. Place compositions on poster paper and hang throughout the classroom. Student desktop publishing, printing, distribution of Classroom Poetry Anthology. Reader's theatre.

Possible Connections To Other Subjects: Cross-discipline with science, history, math. Ask students to pick subject from other disciplines and describe that subject using the

five senses. For math: if a numeric operation (multiplication) had a aroma, what would it be? If an historical event had a taste, describe that event in terms of taste.

\* California ELA Contents Standards

Grade Three: Writing

2.0 Writing Applications (Genres and Their Characteristics)

2.1 Write narratives:

- a. Provide a context within which an action takes place.
- b. Include well-chosen details to develop the plot.
- c. Provide insight into why the selected incident is memorable.

2.2 Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences.

Grade Five: Literary Response and Analysis

3.0 Literary Response and Analysis

Narrative Analysis of Grade-Level-Appropriate Text

3.5 Describe the function and effect of common literary devices (e.g., imagery, metaphor, symbolism).

Grade Five: Speaking Applications

2.0 Speaking Applications (Genres and Their Characteristics)

2.2 Deliver informative presentations about an important idea, issue, or event by the following means:

- a. Frame questions to direct the investigation.
- b. Establish a controlling idea or topic.
- c. Develop the topic with simple facts, details, examples, and explanations.

2.3 Deliver oral responses to literature:

- a. Summarize significant events and details.
- b. Articulate an understanding of several ideas or images communicated by the literary work.

Grade Six: Literary Response and Analysis

3.0 Literary Response and Analysis

3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

3.7 Explain the effects of common literary devices (e.g., symbolism, imagery, metaphor) in a variety of fictional and nonfictional texts.

Grade Six: Writing

1.0 Writing Strategies

Organization and Focus

1.1 Choose the form of writing (e.g., personal letter, letter to the editor, review, poem, report, narrative) that best suits the intended purpose.

1.2 Create multiple-paragraph expository compositions:

- a. Engage the interest of the reader and state a clear purpose.
- b. Develop the topic with supporting details and precise verbs, nouns, and adjectives to paint a visual image in the mind of the reader.

Grade Six: Writing Applications

2.4 Write responses to literature:

- a. Develop an interpretation exhibiting careful reading, understanding, and insight.
- b. Organize the interpretation around several clear ideas, premises, or images.
- c. Develop and justify the interpretation through sustained use of examples and textual evidence.

Grades Nine and Ten: Reading

3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal.

‡ Sample Poems

\*\*\*\*\*

Smell of the Street

Men on the street  
are listening to the water  
falling below.  
The sound of water  
is falling on the street,  
cars, a dog running, and  
the sound of people walking.  
The smell of the street  
is the smoke of cars.  
The touch of water  
is soft and ticklish.  
A pipe tastes  
the sadness of the street.

\*\*\*\*\*

Field

A field shines  
red and green.  
The smell of dry  
grass rises  
to the sun.  
A sound of wings  
beats like the  
wings of a crow.  
The dirt road  
feels gritty and soft.

Air in the sky  
tastes the cloud.  
Anger makes  
the field sad.

## Five Senses Chart

Sight

Sound

Touch

Taste

Smell