

This complimentary **sentence fluency** lesson comes from the Northern Nevada Writing Project's "Going Deep with 6 Traits Language" Guide. Information on ordering a copy of this 194-page resource can be found by visiting <http://nnwp.org> and checking out the "NNWP Publications for Purchase" page.

Here's a three-part **sentence fluency** lesson that focuses on the rhythm phrases can make:

Prepositional Phrase Poetry, Step #1

From the NNWP Traits Training Archives, appropriate for writers of most ages

Step #1: Talk deeply about prepositional phrases with your students.

- What interesting nouns might follow the prepositions below?
- Which prepositional phrases serve as adverbs? Which prepositional phrases serve as adjectives?
- How does a preposition become a prepositional phrase?
- Where in sentences can prepositional phrases "jump" and still allow the sentence to make sense?
- When does moving a prepositional phrase change the possible meaning or make the sentence no sound good anymore?

aboard	because of	in	over
about	before	in addition to	past
above	behind	in front of	since
according to	below	inside	through
across	beneath	in spite of	throughout
after	besides	instead of	toward
against	between	into	under
along	beyond	like	underneath
along with	but (<i>meaning except</i>)	near	until
amid	by	next to	unto
among	down	of	up
around	during	off	upon
aside from	except	on	with
as of	for	on account of	within
at	from	out	without

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Prepositional Phrase Poetry, Step #2

Step #2: Play "I spy" for prepositional phrases in great writing.

- Move the phrases around for effect.
- Take the phrases out for effect.
- Add extra prepositional phrases for effect.
- Talk about choices writers make with prepositional phrases.

Play "I spy" for prepositional phrases in this writing:

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a handbarrow; a tall, strong, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat; his

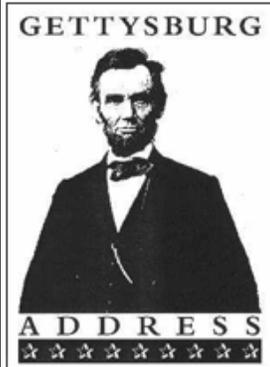


hands ragged and scarred, with black, broken nails; and the saber cut across one cheek, a dirty, livid white. I remember him looking round the cove and whistling to himself as he did so, and then breaking out in that old

sea-song that he sang so often afterwards:--"Fifteen men on the dead man's chest--Yo-ho-ho, and a bottle of rum!"--in the high, old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering on the taste, and still looking about him at the cliffs and up at our signboard.

Stevenson's Treasure Island

Four score and seven years ago our fathers set forth on this continent, a new nation, conceived in Liberty and dedicated to the proposition that all men are created equal.



Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who have gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far beyond our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us the living rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these honored dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

Lincoln's *Gettysburg Address*

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Prepositional Phrase Poetry, Step #3

Step #3: Model writing a Prepositional Phrase Poem, then challenge students to create their own.

- Use some prepositions from the list (page 170 of the "Going Deep with 6 Trait Language Guide") that are ones you always use and like.
- Use some prepositions from the list that are new to you.
- Consider adding adjectives to enhance your prepositional phrases.
- End the poem with a person, place, or thing.

Out my front door
Down the street
In the summer heat
To the corner store...

Ice cream freezer!

Because of the bell
Out of my desk
Through the classroom door
Onto the bus
Off of the bus
Across several lawns
Into my house...

My Playstation!

On the warm hill
Near the field
Beside the creaking gate...

A kiss from my date!

Write your prepositional phrase poem(s) below:

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Five Essays to Inspire Dialogue Among Teachers:

These five essays come with embedded Trait Post-Its so that teachers can not only discuss each essay’s message but also think about specific writing traits in new and unique ways.

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Ten Reasons to Become Trained as a Traits Scorer	5
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Gather Student Data Before You Begin.....	9

The Trait Modules:

These six modules contain lesson plans and resources from a variety of first- through twelfth-grade classrooms. These modules are not about giving away the lessons and resources to just the teachers who teach the exact same grade. The lessons and resources should not be quickly dismissed if it’s discovered that the providing teacher teaches a different age or socio-economic level of student.

These lessons and resources come from teachers who have gone out of their way to help students own trait language in their classrooms. Helping a student own an academic language is a universal concept, not a grade specific one.

The goal of these six modules is to promote “adaptive talk.” If, while exploring these modules, a teacher says, “I like the idea here, but I’d make it look different for my students, and here’s how,” then that teacher has succeeded in using this guide in the way it was intended.

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