

“CAN YOU HELP ME SEE WHAT YOU SAW?”

“Ramon, that is so cool how you chose a poem to work on today and started rereading it right away. You sure know how to get yourself ready to work!

“What do you think your writing work for today will be?”

“Oh, I just like this poem I did yesterday. It’s all done. I like it! I’m gonna do another poem today, about. . . .”

“Ramon, I’m going to stop you for a second—keep that new thought for later; I bet it’s a great one—but right now I want to look some more with you at the poem you started yesterday.

“You know, poets stay with their poems for a long time to make sure they are exactly how they want them to be. Especially if the poems grow out of ideas that you really, really care about. I know you care about this one! Ramon, can you read me your poem from yesterday?”

“Ramon, wow! I love this Small Moment you have captured in your poem! You are thinking like a poet! I can really see the boy sprinkling bits of bread to the birds—you did a great job right there showing, not telling, like poets do.”

“Yep.”

“One thing I’m thinking, though, is that you could do even more of the great work you’ve already done on this poem so that we readers can see even more of what you saw out the window at Daniel’s house. Because you were thinking about showing and not telling right here. I can imagine the boy sprinkling the bread, but not much else. You know, poets often go back to poems they have already started to make sure that they are doing their best to show, not tell, *all* about their idea.

“I want you to try that right now—imagine that moment again—what exactly did you see out the window? What did the birds do when they got the bread? How many birds were there? See *everything* that you saw out the window!”

“Okay, Ramon, what did you see? What else can you put into your poem so that you are showing, not telling, what happened out the window?”

“Well, it was so funny. When the boy sprinkled the bread, the birds were sort of like they were laughing!”

“What do you mean they were laughing? Say more. . . .”

“Well, it was like their heads were just jumping up and down, and then one guy put his head down on his chest, like this. . . .”

“Wow, Ramon, that is amazing. I can see so much more of what you saw out the window. You have *got* to put that into your poem! How will you add your new thinking?”

“I think I can just put it down at the bottom here, about how the birds were laughing.”

“Great, Ramon. Get started. Remember that you can do this always; you can go back to a poem that you already started to make sure you did everything you

could do to show, not tell, about your idea. I'm going to come check on you in a few minutes, okay?"

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