



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 2

Establishing Reading Routines: *Love That Dog* **Pages 1–5 and “The Red Wheelbarrow” by William** **Carlos Williams**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. (RL.4.1)
I can summarize the text, based on details from the story. (RL.4.2)
I can describe in depth a character in a story, drawing on specific details in the text. (RL.4.3)
I can explain the major differences between poems, drama, and prose, and refer to the structural elements of poems and drama when writing or speaking about a text. (RL.4.5)

Supporting Learning Targets

- I can summarize pages 1–5 of *Love That Dog*, based on details from the novel.
- I can explain what Jack understands about poetry, based on details from *Love That Dog*.
- I can identify characteristics of poetry when analyzing the poem “The Red Wheelbarrow.”

Ongoing Assessment

- Summary notes
- Jack’s Reflection notes: “The Red Wheelbarrow”
- What Makes a Poem a Poem? anchor chart



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader (5 minutes) B. Reviewing Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading Aloud and Summarizing: <i>Love That Dog</i> Pages 1–5 (20 minutes) B. Poetry Analysis: “The Red Wheelbarrow” (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief and Revisiting Learning Targets (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread pages 1–5 of <i>Love That Dog</i> and “The Red Wheelbarrow”; add one vivid word or phrase from “The Red Wheelbarrow” poem to your poetry journal. B. Complete Poetry Task 1. 	<ul style="list-style-type: none"> • This unit establishes routines for students to practice summarizing and annotating text, and learn strategies for close reading and analysis that will support their ability to read complex text throughout the year. • In this lesson, students begin reading the novel <i>Love That Dog</i> by Sharon Creech, a novel written in verse. They follow the main character, Jack, on his journey as he learns about poetry and eventually finds inspiration as writer. This is done through close reading cycles during which students summarize sections of the novel, analyze Jack’s character and what he learns about poetry, and analyze the same poems that Jack read (by famous poets) in order to determine characteristics of poetry. • This lesson begins the first cycle, starting with a character analysis of Jack and what he learns about poetry. Students begin by analyzing what Jack says about the poems he reads (this aligns to Common Core standards RL.4.1 and RL.4.3). Next, students closely read, annotate, and analyze the famous poem that Jack has read, in order to build their own background knowledge about the characteristics of poetry (This aligns to Common Core standard RL.4.5). Then students revisit the novel and analyze Jack’s writing to infer what he has learned about poetry (circling back to RL.4.1 and RL.4.3). This cycle of character and poem analysis is repeated through out the unit. • Beginning in this lesson and throughout the module, students are asked to follow along silently as you read the text aloud, or to read chorally as a class or with partners. This builds students’ fluent reading skills. (To learn more about the importance of fluency in aiding comprehension of complex text, see “Foundational Reading and Language Standards Resource Package for Grades 3–5.” This resource also provides guidance on how to support students to build reading fluency.) • After listening to the first reading of the text, students discuss the “gist,” their first impressions of what the text is mostly about. Next, they reread to write summary statements, an explanation of main events supported by details from the text. It is important in this lesson to make a clear distinction between stating the gist of a text and summarizing a text. Emphasize that the gist is just a reader’s initial sense of what a text is mostly about. A summary, by contrast, is a reader’s more thoughtful explanation of the main events or ideas in a text, supported by details. Summaries can be developed only after reading a text more closely.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• After listening to the first reading of the text, students discuss the “gist,” their first impressions of what the text is mostly about. Next, they reread to write summary statements, an explanation of main events supported by details from the text. It is important in this lesson to make a clear distinction between stating the gist of a text and summarizing a text. Emphasize that the gist is just a reader’s initial sense of what a text is mostly about. A summary, by contrast, is a reader’s more thoughtful explanation of the main events or ideas in a text, supported by details. Summaries can be developed only after reading a text more closely.• Beginning in this lesson and throughout the unit, students are asked to summarize sections of <i>Love that Dog</i>. Summarizing this text will likely be relatively easy for students; however, this routine is important for building summarization skills that will allow students to summarize the entire novel in Unit 2 and later to summarize the increasingly complex texts that they will encounter throughout the year. Therefore RL.4.2 is introduced and practiced in this unit and more explicitly taught and assessed in Unit 2.• Starting in this lesson, students help co-construct the What Makes a Poem a Poem? anchor chart to build their understanding of the characteristics of poetry. They begin this anchor chart after closely reading the poem “The Red Wheelbarrow” by William Carlos Williams. Students draw on features of this poem to begin to address the guiding question “What makes a poem a poem?” and record their learning on this anchor chart. Students will add to this chart throughout the unit. Note that the supporting materials in this lesson include a completed version of the What Make a Poem a Poem? anchor chart (for teacher reference). This completed anchor chart includes possible additions that students, <u>with your guidance, will make throughout the unit. Look ahead to Lessons 3, 4, 6, and 7 to see how this anchor chart grows across time, as students read more poems and learn more about the characteristics of poetry.</u>• Also, beginning in this lesson, students will listen and silently read along as the teacher reads poems aloud. This helps students to build fluency. For tips on reading poems aloud see the following link (this link may also be helpful in coaching students on how to read poems aloud as they prepare for the performance task for this module): http://www.loc.gov/poetry/180/p180-howtoread.html



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• A note about using models with students during writing instruction: This module emphasizes the use of models in learning how to write in various genres and styles. Students analyze models of poetry, biography, and essays to learn about these types of writing. This begins in Unit 1, Lesson 1 in the poetry task assigned for homework and becomes more formalized in Units 2 and 3 with explicit instruction for how to write a poem and biographical essay based on models. (For more information about this, see EL’s stand-alone document “Writing in the Modules” on EngageNY.org).• The poetry tasks assigned for homework throughout this unit were inspired by the main character in <i>Love that Dog</i>, and his exploration of poetry after reading poems with his class. These tasks allow students to playfully explore poetry writing before more formal instruction on writing a poem, which takes place during Unit 2. Keep this initial poetry experimentation fun and low-stakes so that students feel comfortable taking risks as a writer.• Students are introduced to quite a few vocabulary terms related to poetry during Work Time A. This vocabulary is reinforced throughout the module, so don’t worry if students don’t understand or master it all.• In advance:<ul style="list-style-type: none">– Review the reader’s notebook distributed in Lesson 1.– Listen to the audio recording of William Carlos Williams reading “The Red Wheelbarrow” again (from Lesson 1) for an idea of how to read this poem aloud to students: https://media.sas.upenn.edu/pennsound/authors/Williams-WC/02_Library-of-Congress_05-05-45/Williams-WC_29_The-Red-Wheelbarrow_Library-of-Congress_05-05-45.mp3.– Review the Annotating Text document in Additional Resources and Fist to Five in Checking for Understanding Techniques (see Appendix).– Create two new anchor charts: Close Readers Do These Things and What Makes a Poem a Poem?• Post: Guiding questions, learning targets, I Notice/I Wonder anchor chart, Close Readers Do These Things anchor chart, and What Makes a Poem a Poem? anchor chart.



Lesson Vocabulary	Materials
summarize, details, explain, understands, identify, characteristics, analyzing, gist, text, evidence, prose, poetry, verse, lines, stanzas, paraphrase, quotes, annotations, structure, imagery, vivid, synthesize; depends, upon, glazed	<ul style="list-style-type: none">• Reader’s notebook (from Lesson 1; students’ own)<ul style="list-style-type: none">– <i>Love That Dog</i> summary notes (from pages 2-5 of the reader’s notebook; one to display)– Jack’s Reflection notes: “The Red Wheelbarrow” (from page 6 of the reader’s notebook; one to display)• <i>Love That Dog</i> (book; one per student)• I Notice/I Wonder anchor chart (from Lesson 1)• Close Readers Do These Things anchor chart (new; teacher-created)• Any novel written in prose (to display and compare to <i>Love That Dog</i>)• Document camera• <i>Love That Dog</i> summary notes (answers, for teacher reference)• Jack’s Reflection notes: “The Red Wheelbarrow” (answers, for teacher reference)• Sticky notes (small- 1 ½” x 2”; several for teacher modeling; 3-4 per student)• What Makes a Poem a Poem? anchor chart (new; teacher-created; see sample in supporting materials)• Poetry Task 1 (one per student; for homework)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader (5 minutes)</p> <ul style="list-style-type: none"> Ask students to take out their reader’s notebook from Lesson 1 and join their members of their assigned reading group (from Lesson 1). Remind students that during Lesson 1 they discovered that this module is about poetry and poets. Then focus students on and ask them to chorally read aloud the guiding questions: <ul style="list-style-type: none"> * “What makes a poem a poem?” * “What inspires writers to write poetry?” Explain to students that in this unit, they will work toward answering the first guiding question. Then tell students that today they will begin to read a new novel, <i>Love That Dog</i>, which is a story about a boy named Jack who is also learning about what poetry is. Distribute a copy of <i>Love That Dog</i> to each student. Quickly remind students of the discussion norms they developed during Lesson 1 and clarify as needed. Post the I Notice/I Wonder anchor chart from Lesson 1. Then, direct students to conduct a book walk with group members to discuss what they notice and wonder about <i>Love That Dog</i>. After 2 or 3 minutes, invite students from each group to share out what they notice and wonder about the book. Record students’ ideas on the I Notice/I Wonder anchor chart. Listen for suggestions such as: <ul style="list-style-type: none"> – I notice that there are no chapter titles; instead there are dates at the tops of some pages. – I notice that most of the text is written using short lines, and that pages don’t have normal paragraphs and sentences. – I notice some words are typed using a different font, size, or shape. – I wonder why some of the words look different. – I wonder if we read the text differently because of how it’s written. – I wonder why there are poems in the back of the book. 	<ul style="list-style-type: none"> To further support ELL students, revisit the meaning of the words “notice” and “wonder” and the non-linguistic symbols introduced in Lesson 1. To further support students in their discussion of the text, briefly model with a think-aloud similar to the following: “I notice a picture of a dog on the cover of this book. I wonder if the book will be about a dog?” Alternatively, provide sentence frames such as: “I notice_____, and this makes me wonder_____.”



Opening (continued)	Meeting Students’ Needs
<p>B. Introducing Cold Calls and Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Tell students that throughout the year, you will ask them questions to help them grow as learners. Tell them that their answers to your questions also help you figure out what they need as readers and writers, so you can give them support where they need it. . Tell students that you will ask them to respond to your questions in a variety of ways: talking with a partner or group, responding in writing, or sharing their answer with the class. • Tell them that one specific strategy that will help them grow as learners is called the “Cold Call” strategy. This is simply when you randomly call on them as individuals, partners, or small groups to answer a question you have posed. You will always give them the time that they need to think about or discuss their response, but that they will be expected to share their answer with the whole class. Reassure them that the goal of a cold call is never to catch them with a “wrong answer” and it is okay if they are unsure of their response. Go on to explain that sharing their thinking when they are unsure is hard and it may sometimes make them feel uncomfortable, but that your expectation that the class support one another with taking this risk because learning cannot happen without mistakes. Tell students that early on in this unit., until they are comfortable with the strategy, they may pass on a cold call or ask a volunteer for help. But eventually the expectation will be sharing a response when called in class. Tell students that you will begin practicing this strategy with them during the lesson. • Focus students’ attention on the supporting learning targets: <ul style="list-style-type: none"> * “I can summarize pages 1–5 of <i>Love That Dog</i>, based on details from the novel.” * “I can explain what Jack understands about poetry, based on details from <i>Love That Dog</i>.” * “I can identify characteristics of poetry when analyzing the poem “The Red Wheelbarrow.”” • Review with students the importance of learning targets—to help them know what they are expected to learn and do during a lesson. They are also a great way to learn vocabulary, particularly the “language of how to do school.” Tell students that at the end of the lesson they will share how they did with moving toward the learning targets. • Read aloud the first learning target and underline the words <i>summarize</i> and <i>details</i>. Ask students to briefly discuss in groups what they know about the meaning of these terms. • After 1 minute, invite a few students to share their thinking whole group. Listen for suggestions such as: <ul style="list-style-type: none"> – “<i>Summarize</i> means to retell the main idea(s) of a text.” – “<i>Details</i> are specific parts of the text that help the reader understand the main idea(s).” 	<ul style="list-style-type: none"> • Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions. Be sure students are comfortable with this strategy before employing a no-opt-out. • Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Revisit learning targets during the lesson so that students can connect their learning with the activity they are working on.



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• If students cannot define these words accurately, define for them.• Next, ask students to chorally read aloud the second learning target with you and underline the words <i>explain</i> and <i>understands</i>. Once again, ask students to quickly discuss in groups what they think these words mean.• After 1 minute, cold call a few students to share their ideas with the class. Listen for:<ul style="list-style-type: none">– “<i>Explain</i> means to give details about something, or to clarify something.”– “<i>Understands</i> means to know about something, or to grasp the meaning of something.”• If students are not able to define these terms, define for them.• Ask students to chorally read aloud the last learning target then underline <i>identify</i>, <i>characteristics</i>, and <i>analyzing</i>. Tell students to discuss their understanding of these terms with group members.• After 1 or 2 minutes, invite several students to share out whole group and listen for suggestions such as:<ul style="list-style-type: none">– “<i>Identify</i> means to recognize or name something.”– “<i>Characteristics</i> are features, traits, qualities, or attributes of something.”– “<i>Analyzing</i> means to study something closely, or to examine something/its parts.”• Again, if students are not able to define these terms, define for them.• Ask students to take a quick moment within groups to discuss how they could restate each target in their own words, based on their understanding of key terms.• After 1 minute, cold call a few students to share their thinking aloud.	<ul style="list-style-type: none">• Locate and display images of key words from the targets (e.g., a person with a speech bubble for <i>explain</i>, a light bulb for <i>understand</i> and a person thinking for <i>analyze</i>).



Work Time	Meeting Students’ Needs
<p>A. Reading Aloud and Summarizing: <i>Love That Dog</i>, Pages 1–5 (20 minutes)</p> <ul style="list-style-type: none"> Focus students’ attention on the new Close Readers Do These Things anchor chart. Ask them to discuss in their reading groups: <ul style="list-style-type: none"> * “Based on your work in previous grades, what do you recall about reading closely?” After 1 or 2 minutes, cold call students from each group to share their thinking whole class and record their ideas onto the anchor chart—see Close Readers Do These Things anchor chart (for teacher reference) in the supporting materials. If students do not mention each of the ideas on the teacher reference, add them to the anchor chart and elaborate. Listen for: <ul style="list-style-type: none"> – Read small chunks of text slowly to get an idea of what it is mostly about (gist) – Write the gist of a section in the margin or on a sticky note. – Reread each passage one sentence at a time. – Underline or mark with sticky notes things that you do understand or know. – Circle or mark with sticky notes words that you do not know. – Talk with your partners about all of your good ideas. – Answer questions about the text using evidence from the text. If students do not mention or know what the word <i>gist</i>, <i>text</i>, or <i>evidence</i> mean, define these terms for them (gist: a reader’s initial and sometimes tentative sense of what the text is mostly about; text: printed words in an article or book; evidence: materials, facts, or details that support the truth of an idea.) Tell students that they will have an opportunity to try some of the strategies they outlined on the anchor chart and that over the course of the module they will learn additional strategies and add them to the Close Readers Do These Things anchor chart. Ask students to open to page 3 in the text <i>Love That Dog</i>. Remind them that in the opening of the lesson they noticed that this book was written in an unusual way. Using a document camera, display a page from a novel written in prose next to page 3 of <i>Love That Dog</i>. Ask students to turn to a neighbor and discuss the following question: <ul style="list-style-type: none"> * “How is the text in <i>Love That Dog</i> different from the text in this book?” 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Call on a few pairs to share what they notice with the class. Listen for them to notice that <i>Love That Dog</i> is written like a poem, with short lines breaking apart the sentences. • Introduce the distinction between <i>prose</i> and <i>poetry</i> by explaining that most texts students have read are written in prose, meaning that they are written using paragraphs and complete sentences. • Explain that <i>Love That Dog</i> is written <i>verse</i>, or like a poem with sentences and phrases broken apart to form short <i>lines</i> and <i>stanzas</i>. • Explain that both prose and poetry have lines (point to a line in <i>Love that Dog</i> and a line in the other novel written in prose). • Go on to explain that unlike prose which is written in paragraphs (point out an indented paragraph in the novel written in prose), lines of poetry are grouped into something called <i>stanzas</i> separated by a space (point out the stanza break on page 3 of <i>Love that Dog</i>). • Explain that stanzas often end with punctuation and just like in prose the punctuation helps the reader know when to pause. Reread page 3 aloud to students and have them notice how you pause where there is punctuation rather than pausing at the end of every line. • Ask students to turn to a neighbor in their group and take turns rereading page 3 aloud, pausing at the appropriate places. Listen for students to pause at the ends of the stanzas when they read. • Tell students that they will learn more about lines and stanzas and reading poetry over the course of the module. It is totally fine if they still feel unsure about how to read poems or some of the vocabulary used to describe poetry. • Ask students to turn to page 1. Invite them to follow along silently as you read aloud pages 1–5. Read slowly, fluently, and without interruption. • After reading the first five pages aloud, ask students to discuss what they gist, their first idea of what this section of the text is mostly about with a partner in their group. • After 1 minute, cold call a few students to share out their thinking with the class. Listen for ideas such as: <ul style="list-style-type: none"> – “The gist of these first five pages is that Jack doesn’t want to write poetry; he thinks it’s for girls.” – “Jack doesn’t understand poetry.” 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Next, point out to students that they said close readers should reread a text, line by line, to help them think more deeply about the ideas being expressed. Remind students of the first learning target. Then explain that for their second read, students are going to summarize sections of the text.• Display and ask students to turn to the <i>Love That Dog</i> summary notes on pages 2–5 in their reader’s notebooks.• Focus students on the first column, first row of the note-catcher, “Sept. 13–Sept. 21 (pp. 1–2),” and tell students they will start by rereading to summarize the first two pages of the novel.• Give students 2 minutes to reread and discuss in groups how they could summarize the first two pages.• Invite a few groups to share out what they think is the main idea of the first two pages. Listen for suggestions such as:<ul style="list-style-type: none">– “Jack doesn’t want to write poetry.”– “Jack doesn’t like writing poetry.”• Synthesize students’ thinking and model how to fill in the note-catcher by writing a summary statement for pages 1 and 2 in the first row, center column of the displayed notes page. Then, ask students to record the same summary statement in their own notes—see <i>Love That Dog</i> summary notes (answers for teacher reference).• Then draw students’ attention to the third column in the first row of the note-catcher, “Details from the text (2–3),” and explain that close readers support their thinking with specific details from the text. Ask students to look back at pages 1 and 2 with group members to identify two or three details that support the summary statement they recorded in the second column of their note-catchers.• After 1 or 2 minutes, invite a few students to share out details from the first two pages that support the summary statement. As students share out, explain that details from the text can either be <i>paraphrased</i> or written as exact <i>quotes</i>. Ask students to consider and briefly discuss in groups what it means to paraphrase versus quote a text.	<ul style="list-style-type: none">• Hearing a complex text read fluently and without interruption or explanation promotes students’ understanding of fluency: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. For more guidance regarding how to support students’ fluent reading skills, see “Foundational Reading and Language Standards Resource Package for Grades 3–5.”



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • After 1 minute, cold call a few students to share their thinking with the class. Listen for ideas such as these: <ul style="list-style-type: none"> – “<i>Paraphrase</i> means to restate several related details from the text, in your own words; – <i>Quote</i> means to write exactly what the text says and indicate it’s a quote by placing quotation marks around the text.” • If students cannot explain what paraphrasing or quoting is, define for them. Tell students that when summarizing, it is usually best to paraphrase in order to synthesize several related details from a longer selection of text, and that quotes should be recorded sparingly and only when the quote is a short and specific detail in direct support of the summary statement. • Then, model how to record a paraphrased detail from the text that supports the summary statement. Say something like, “On the first page Jack says that boys don’t write poetry, and poetry is for girls. I am going to paraphrase those details by writing, ‘Jack says poetry is for girls,’ in the first row, third column.” Ask students to record the first paraphrased detail on their own note-catchers. Clarify as needed. • Next, direct students to look at page 2 of the book and point out that the page contains three details that support the first summary statement. Explain that because the details are short and simple they would be difficult to paraphrase and can therefore be written as direct quotes. Model for students how to record at least two quotes from page 2 in support of the summary statement—see <i>Love That Dog</i> summary notes (answers for teacher reference)—then ask students to record the quotes onto their own note-catchers. Provide clarification as needed. • Tell students that they will work with group members to summarize and record supporting details for pages 3–5 of <i>Love That Dog</i>. Give directions. <ol style="list-style-type: none"> 1. With a partner in your group, read aloud pages 3–5, then write a summary statement in the second row, second column of your note-catcher. 2. With your partner, go back to pages 3–5 to identify and record two or three paraphrased details and/or quotes from the text that support your summary statement. • Clarify directions as needed, then invite students to begin. Circulate to offer support as needed. 	<ul style="list-style-type: none"> • Consider posting directions for summarizing pages 3–5, to support visual learners.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• After 5 minutes, cold call members from several groups to share out with class—see <i>Love That Dog</i> summary notes (answers for teacher reference). As students share out, record their ideas on the displayed notes and invite students to revise or add to their own notes based on ideas expressed by other students.• Then ask students to discuss the following question with their groups. Remind them that close readers use details from the text as evidence to support their answers:<ul style="list-style-type: none">* “What is Jack’s attitude towards poetry?”• Invite a few students to share out, and assist them in supporting their answers with evidence from the text if necessary. Listen for students to explain that Jack doesn’t want to write poetry (p. 2) and doesn’t like the poem he has written (p.4).• Revisit the first learning target, which is related to summarizing. Ask students to discuss the following question with their group:<ul style="list-style-type: none">* “How did summarizing this text help you understand it?”• After 2 minutes of discussion, cold call a few groups to share their responses. Emphasize the importance of this skill for keeping track of important ideas in a text and explain that they will use this skill to check their understanding of the novel. Then, on the Close Readers Do These Things anchor chart, add: “Summarize sections of text supported by details.”	



Work Time (continued)	Meeting Students’ Needs
<p>B. Poetry Analysis: <i>The Red Wheelbarrow</i> (20 minutes)</p> <ul style="list-style-type: none"> Remind students of the Guiding Question: “What makes a poem a poem?” as well as the second and third learning targets. Tell students that to help them answer this guiding question and meet the last two learning targets they are going to revisit the text once again. First they will reread to capture notes about Jack’s impressions of the poem, <i>The Red Wheelbarrow</i>. Then they will read and annotate the poem themselves in order to draw their own conclusions about what makes a poem a poem. Reiterate that close reading involves reading and rereading a text to continuously build a deeper understanding of the ideas that an author is trying to convey to readers. Display and ask students to turn to the page titled Jack’s Reflection notes: <i>The Red Wheelbarrow</i> on page 6 in their reader’s notebooks. Orient students to the notes page by pointing out that there are three boxes to complete: “What Jack says about poetry.../Page,” “What Jack writes.../What we can infer...” and “Synthesize.” Tell students that first they will reread to identify details related to “What Jack says about poetry...” then ask students to turn to page 3 of <i>Love that Dog</i> and to read it chorally aloud with you. After reading aloud ask students to talk with a partner in their groups about what Jack says about poetry on page 3. After 1 or 2 minutes, invite a few students to share their ideas whole group. Once again model how to paraphrase and record exact quotes from the text into the first box, “Jack says about poetry .../Page. See Jack’s Reflection notes: “<i>The Red Wheelbarrow</i>” (answers for teacher reference). Ask students to record the same details in the top box of their own notes page. Then explain to students that before they reread Jack’s first poem, “Blue Car, Blue Car,” and complete the second box, “What Jack writes .../What we can infer ...,” they will need to learn about certain characteristics of poetry that are found in the poem “The Red Wheelbarrow.” Explain that learning the characteristics of this poem will help them infer what Jack learned when he read the poem then wrote his own. Ask students to turn to the page in the back of the novel, <i>Love that Dog</i>, with “The Red Wheelbarrow” by William Carlos Williams. Point out where this poem can be found at the back of the novel. Read the poem aloud as students follow along silently. 	<ul style="list-style-type: none"> Refer to the Annotating Text document in Additional Resources of the Appendix for more guidance regarding options for annotating text.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Tell students they are going to work with a partner in their group to make <i>annotations</i> (brief notes/comments) regarding what they notice and wonder about the poem about this poem, but that first you will model how to make annotations using a “think-aloud” so that students are clear on what the expectations are. • Think aloud something like: “When I read this poem I find myself wondering why did the author write about a wheelbarrow, and why is it so important. So, I’m going to put a sticky note next to the second stanza and then write, ‘Why is the wheelbarrow important?’ on my sticky note.” • Continue by saying something similar to this: “Now I’m going to reread the poem to see what I notice.” Read the first two stanzas aloud, “so much depends upon a red wheel barrow,” then stop and model once again using a think-aloud: “I notice the word <i>depends</i> here in the first stanza. I think it helps me answer my question.” Place a sticky note next to this word, and then continue: “When you depend on something, that means you need it to do something for you. I depend on my pencil to write a note. You might depend on the bus to get you to school. I think Williams is saying the wheelbarrow is important because people depend on it to do work.” • Check to see if students are familiar with a wheelbarrow and the work that this item can help people with. Show a picture of a wheelbarrow if students are unfamiliar with this item. • Draw an arrow on the sticky note next to the first stanza pointing to the word <i>depends</i>. Write a note similar to the following on the sticky note: “I notice this word and think it means the wheelbarrow is important because it is needed.” • Clarify and/or continue to model as needed, and then distribute sticky notes to students and ask them to work with a peer in their group to annotate the third and fourth stanzas of the poem. • Circulate to provide support as necessary. Suggest the following sentence starters for students to use: “I notice_____. I wonder_____. I think_____.” 	<ul style="list-style-type: none"> • Consider providing a picture of a wheelbarrow for students who may not be familiar with this item. • To provide additional support, consider modifying this portion of the lesson to be a guided annotation of the text by asking students to discuss what they notice about the poem with their groups first and then annotate the poem as a class calling on groups to share their thinking.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> After 3 or 4 minutes, cold call members from different groups to share out what they noticed about the poem. Ask the class to add to their annotations as needed as they listen. Listen for students to share ideas such as: <ul style="list-style-type: none"> “I noticed this poem has four different chunks.” “I noticed three words on one line then one word on the next line, in each chunk of the poem.” “I wonder why this poem doesn’t rhyme.” “I notice there is only one piece of punctuation, a period at the end of the poem.” “I notice there are words that describe what the wheelbarrow looks like: ‘red,’ ‘glazed with rain.’” Bring students’ attention to the What Makes a Poem a Poem? anchor chart and explain that this is where the class will record what they learn about the characteristics of poems, or what makes poems different from typical writing, or prose. Explain that they will start this chart based on what they noticed about the poem “The Red Wheelbarrow.” Say something like: “I heard several of you mention that the poem is written in four chunks or sections, with three words in the first line and one word in the second line of each chunk. What you are describing is the structure of the poem: how the poem is organized.” Then on the What Makes a Poem a Poem? anchor chart, write the word <i>structure</i> and its definition in the first row, second column. (See What Makes a Poem a Poem? anchor chart (completed; for teacher reference)). Go on to explain that each chunk of the poem is called a <i>stanza</i> and the words in each stanza are organized into <i>lines</i>. Point out to students that they may have noticed that this poem is written (and therefore read) as a single sentence. Indicate the punctuation at the end of the last stanza. Go on to explain that the sentence has been divided into four stanzas, with two lines in each stanza. Then add to the first row of the anchor chart—see What Makes a Poem a Poem? anchor chart (for teacher reference). Continue bringing attention to what students noticed about “The Red Wheelbarrow” by naming and defining characteristics as well as examples/explanations for each characteristic on the What Makes a Poem a Poem? anchor chart—see What Makes a Poem a Poem? anchor chart (for teacher reference). For example, explain that the poem is written in something called <i>free verse</i>, so there is no rhyme, and comment that this may be why Jack did not think it was a poem. Remind students of the meaning of the word <i>rhyme</i> and give a few examples of rhyming words. Tell students that they will explore a poem that uses rhyme in the next lesson. 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Emphasize the poem’s use of <i>imagery</i>. Explain that imagery is when a poet uses <i>vivid</i> words to create powerful images (or pictures) in the reader’s mind. Ask students to point out a vivid word or phrase that helps paint a picture of the wheelbarrow in their minds. • After adding characteristics and examples/explanations to the anchor chart, ask students to turn to page 4 of <i>Love That Dog</i>. • Tell students that now that they have learned about some of the characteristics of poetry, the class can revisit Jack’s first poem on page 4 of <i>Love That Dog</i> and make inferences about what Jack has learned about poetry so far. • Ask students to follow along silently as you reread Jack’s poem aloud then ask students to discuss in groups: <ul style="list-style-type: none"> * “What do you notice about how Jack uses characteristics similar to ‘The Red Wheelbarrow’ in his own writing?” • After 2 or 3 minutes, display and refocus students’ attention on the Jack’s Reflections notes on page 6 of their reader’s notebooks. Invite students to share out what they notice about Jack’s poem. Model how to complete both columns of the second box on the reflection notes—see Jack’s Reflection Notes: “The Red Wheelbarrow” (answers for teacher reference). Ask students to add the same ideas to their copy of Jack’s Reflections notes. • Once the second box is filled in, focus students on the last box on the reflection notes: “Synthesize.” Tell them that <i>synthesize</i> means to bring different ideas or information together to form something new. Tell them that they are going to bring together their ideas about what Jack has learned about poetry in this section of their notes. Ask them to discuss: What has Jack learned about poetry at this point in the novel? Remind students to refer to their notes and the What Makes a Poem a Poem? anchor chart to support their discussion. Point out that responding to the synthesis question will require students to pull evidence straight from the text (what Jack says about poetry) and other evidence will be based on inferring from the text (what Jack writes). • After 2 minutes, invite several students to share their ideas whole group, then model how to write a response to the synthesis question by using key words from the prompt and supporting your thinking with details from the reflection notes and poetry anchor chart—see Jack’s Reflection Notes: “The Red Wheelbarrow” (answers for teacher reference). Ask students to record an answer to the synthesis question on their own notes page. • Give students specific positive feedback on their close reading and analysis of the first pages of <i>Love That Dog</i> and the poem “The Red Wheelbarrow.” 	



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief and Reviewing Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> Bring students together whole group and refocus their attention on the I Notice/I Wonder anchor chart. Ask students to consider then turn to a nearby partner who is <i>not</i> a member of their small group to discuss: <ul style="list-style-type: none"> * “Thinking about ‘The Red Wheelbarrow’ and Jack’s poem ‘Blue Car, Blue Car,’ what do you notice about poetry now?” * “What do you still wonder about poetry?” After 3 or 4 minutes, invite a few student partners to share their thinking with the class and add their ideas to the I Notice/I Wonder anchor chart. Next, ask students to consider and discuss with a different <i>nearby</i> partner: <ul style="list-style-type: none"> * “What are your thoughts and feelings about poetry now?” * “How your thoughts and feelings about poetry similar to or different from Jack’s?” After 3 or 4 minutes, invite several student pairs to share out whole group. Redirect students’ attention to the learning targets and review the Fist to Five Checking for Understanding technique. Clarify as needed, then read each learning target aloud and ask students to use their hands to show their level of mastery toward each target. Review the homework assignment and clarify tasks as necessary. 	<ul style="list-style-type: none"> Consider posting discussion questions to support visual learners. To further support students with discussion, provide sentence starters and frames as needed (e.g., “After reading ‘The Red Wheelbarrow’ and ‘Blue Car, Blue Car,’ I notice that poetry ...” or “Now I wonder if poetry ...” or “My feelings about poetry now are that ... and that is similar to/different from the way Jack feels because ...”).
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> Reread pages 1–5 of <i>Love That Dog</i>. Then read “The Red Wheelbarrow” poem aloud twice to practice fluent reading skills. Pick out one vivid word or phrase from “The Red Wheelbarrow” poem to add to the “Vivid Words and Phrases” section of your poetry journal. Experiment with writing your own poem by completing Poetry Task 1 on the first page of the “My Poetry” section of your journal. 	<ul style="list-style-type: none"> To support struggling readers, consider providing a recorded version of the text and poem. Consider providing a partially completed poetry task, or help students brainstorm before the end of the school day, to support students who have difficulty completing work independently.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 2

Supporting Materials



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Close Readers Do These Things Anchor Chart
(For Teacher Reference)

Teacher Directions: The following anchor chart is co-constructed with students during Work Time A and added to throughout the module. Below are possible student responses.

Close Readers Do These Things

Read small chunks of text slowly and think about the gist: a reader's initial sense of what the text is mostly about..

Write the gist of a section in the margin or on a sticky note.

Reread each passage one sentence at a time.

Underline or mark with sticky notes things that you do understand or know.

Circle or mark with sticky notes words that you do not know.

Talk with your partners about all of your good ideas.

Answer questions about the text using evidence from the text.

—Going back to the details in the text to find answers.

—Talk with your partners about the answers you find.



Love That Dog:
Summary Notes
(Answers, for Teacher Reference)

Dates/Pages	Summary Statement	Details from the Text (2–3)
Sept. 13–Sept. 21 (pp. 1–2)	Jack doesn’t want to write poetry.	Jack says only girls write poetry. “Tried, can’t do it.” “Brain’s empty.”
Sept. 27–Oct. 10 (pp. 3–5)	Jack thinks poetry is any words written as short lines.	Doesn’t understand why “The Red Wheelbarrow” is a poem “Any words can be a poem. You’ve just got to make short lines.”



Jack's Reflections Notes:
"The Red Wheelbarrow"
(Answers, for Teacher Reference)

Focus Question: What has Jack learned about poetry?

What Jack says about poetry ...	Page
He doesn't understand the poem about the wheelbarrow and chickens.	Page 3
"... any words can be a poem. You've just got to make short lines."	Page 3

What Jack writes ...	What we can infer ...
"So much depends upon a blue car"	Jack learned to express a key idea at the beginning of the poem.
Splattered; speeding	Jack learned to use imagery to help his audience see the blue car.
A poem that doesn't rhyme	Jack learns poems don't have to rhyme; they can be free verse.
One stanza with five lines	Jack learned poems have a different structure from prose; he learned to use lines and stanzas.

Synthesize: Explain what Jack has learned about poetry at this point in the novel, based on what he says and writes.

Jack has learned to express a key idea in the beginning of his poem, to use imagery to help the reader see what he is talking about, and that poems are organized into stanzas and lines.



What Makes a Poem a Poem? Anchor Chart
(For Teacher Reference)

Teacher Instructions: The following anchor chart is co-constructed with students during Work Time B and added to throughout the module. The chart below shows all poems that students analyze in the module, and the sorts of observations they might be making that could be added to this chart in specific lessons. Be sure to add the definitions for the characteristics of poetry, in **bold**, to the chart. Possible examples and explanations are also listed.

What makes a poem a poem?

Name of poem	Characteristics of Poetry	Examples
Lesson 2		
“The Red Wheelbarrow” by William Carlos Williams	Structure —how a poem is organized; what the poem looks like <ul style="list-style-type: none">• Line—a row with a group of words• Stanza—a group of lines divided by a space	One sentence broken into four stanzas/two lines per stanza
	Free Verse —a poem written with no rhyme and no regular rhythm	None of the words rhyme
	Imagery —words and phrases an author uses to help the reader imagine with the senses (sight, sound, touch, taste, smell)	Words that help me SEE the wheelbarrow: red; glazed; white



What Makes a Poem a Poem? Anchor Chart
(For Teacher Reference)

Lesson 3		
"Stopping by Woods on a Snowy Evening"	<p>Structure</p> <p>Rhythm—emphasis on certain syllables throughout a piece</p> <p>Narrative poem—a poem that tells a story (character, setting, conflict)</p> <p>Rhyme—words that have the same end sounds</p> <p>Repetition—words and/or lines of the poem that repeat</p> <p>Imagery</p>	<p>Four stanzas/four lines per stanza</p> <p>Every other/every second syllable in "Stopping by Woods on a Snowy Evening" is emphasized</p> <p>Tells the story of a man stopping in the woods on his way somewhere. He wants to stay, but knows he shouldn't.</p> <p>know/though/snow; queer/near/year; shake/mistake/flake; deep/keep/sleep "And miles to go before I sleep."</p> <p>"... harness bells ... shake"; "... the sweep of easy wind and downy flake"</p>



What Makes a Poem a Poem? Anchor Chart
(For Teacher Reference)

Lesson 4		
"Dog" by Valerie Worth	<p>Structure</p> <ul style="list-style-type: none">• Punctuation—marks in writing to separate sentences and parts of sentences to make the meaning clear. <p>Free verse</p> <p>Imagery</p>	<p>Not broken into stanzas; has many lines. Uses punctuation to help the reader know which places to pause in the poem.</p> <p>Doesn't rhyme or have a regular pattern of rhythm.</p> <p>SIGHT: lies down; lolls limp tongue; long chin; carefully; alert; heavy jaws; slow fly; blinks; rolls; closes; loose SOUND: yawns; chops; sighs</p>



What Makes a Poem a Poem? Anchor Chart
(For Teacher Reference)

Lesson 6		
<p>“The Pasture” by Robert Frost</p>	Structure	Two stanzas; four lines each
	Repetition	<p>“I shan’t be gone long. – You come too.” (fourth and eighth lines)</p> <p>“I’m going out to ...” (first and fifth lines)</p>
	Rhyme	“away/may” “young/tongue”
Lesson 7		
<p>“Street Music” by Arnold Adoff</p>	Structure —irregular (<i>ir-</i> not; <i>regular</i> normal; not normal)	Words, lines and stanzas do not have a pattern (spaced apart in different ways); no recognizable stanzas or lines
	Onomatopoeia —words that imitate sounds	Grinding; clash; screeching; roar; blasts
	Metaphor —a comparison that suggests one thing is the same as another	<p>“hot metal language”—compares language (what he hears) to hot metal (burns)</p> <p>“planes overhead roar an orchestra of rolling drums”—compares the sound of airplanes to the drums of an orchestra</p>



What Makes a Poem a Poem? Anchor Chart
(For Teacher Reference)

Lesson 7		
“The Apple” by S.C. Rigg	Structure—concrete: words written in the shape of what the poem is about	Jack describes “The Apple” poem as “the words / make the shape / of the thing / that the poem / is about.”
	Imagery	Words that help me SEE: Stem; red; yellow; green Words that help me HEAR: Crunchy
	Repetition	Words that help me TASTE: Juicy; delicious; yum; yuk Apple; yum; juicy; crunchy; red; yellow; green; delicious; yum; yuk



Poetry Task 1

Just like Jack, now YOU get to write a poem similar to William Carlos Williams' "The Red Wheelbarrow"!

Directions: Complete the following on the first page of the "My Poems" section of your poetry journal.

1. Brainstorm and record a list of some things that you "depend upon."
2. Choose one of your ideas to write about. Then write a sentence describing your idea with vivid words that add imagery.
*Example: So much depends upon a **brown dog** sitting in the **green** grass outside the **tiny** grocery store.*
3. Now rewrite the sentence using a poetic structure. Be sure your poem has **lines** and at least one **stanza**.

Example:

So much depends upon

A brown dog

Sitting in the green

Grass

Outside the tiny grocery

Store.