



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Overview



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In this eight-week module, students will learn about poetry and poets through close reading and writing to learn. Throughout the module, they will determine the characteristics of poetry and consider what inspires writers and poets. Students begin in Unit 1 by reading the first half of the novel *Love That Dog* by Sharon Creech. Students follow the main character, Jack, as he learns about poetry and begins to write his own. Students closely read and analyze poems Jack reads, including “The Red Wheelbarrow” by William Carlos Williams and “Stopping by Woods on a Snowing Evening” by Robert Frost. Throughout this unit, students track what Jack is learning about poetry alongside their own learning through these close readings. They also experiment with writing their own poetry inspired by their reading. Students practice summarizing the events in the novel and discuss how the main character’s attitude toward poetry begins to change in this half of the novel. In Unit 2, students engage in deeper analysis of Jack’s character and his inspiration through extended discussion prompts. They also learn to write informational paragraphs in order to summarize larger portions of the text. For the mid-unit 2 assessment, they write a summary of the entire novel.

After completing the novel, students consider which of the poems they read inspired them the most and select a poet to study more deeply. In the last half of Unit 2, students read and analyze poems by their selected poet and engage in a poetry workshop to write an original poem inspired by their selected poet. Finally, in Unit 3, students prepare for their three-part performance task, a Poet’s Performance, in which students read aloud a poem by their selected poet, share an essay about the poet, and read their original inspired poem. In this unit, students are introduced to biography through reading *River of Words: The Story of William Carlos Williams*. They then closely read a biography about their own poet. Then students learn to write an essay about their selected poet through engaging in a shared writing of an essay about William Carlos Williams. As the class writes each part of this shared essay (introduction, body, and conclusion), students complete their own essays one section at a time. Throughout this unit, students practice reading their poems aloud clearly and with expression. Once students’ essays are complete, they finish the module by presenting their poems and essay during the performance task.

Guiding Questions and Big Ideas

- **What makes a poem a poem?**
- **What inspires writers to write poetry?**
- *Writers draw inspiration from many places, including the work of other writers and their own lives.*
- *Poetry has characteristics that are unique and distinct from prose.*

Performance Task

Poet’s Performance: Poetry Reading and Biographical Essay Presentation

This performance task consists of three parts. First, students fluently read aloud a poem that has inspired them as a writer. They then share an essay about the author of the poem based on the following prompt: “Write an essay about the poet who inspired you, explaining who this poet is and how she or he has inspired you as a writer.” Finally, students read aloud their original poem inspired by their studied poet. **This performance task will focus on RI.4.9, W.4.2, W.4.11, and SL.4.4.**



CCS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> • RL.4.1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. 	<ul style="list-style-type: none"> • I can explain what a text says using specific details from the text. • I can make inferences using specific details from text.
<ul style="list-style-type: none"> • RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text. 	<ul style="list-style-type: none"> • I can summarize a story, drama, or poem.
<ul style="list-style-type: none"> • RL.4.3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions). 	<ul style="list-style-type: none"> • I can describe a story’s character, setting, or events using specific details from the text.
<ul style="list-style-type: none"> • RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text. 	<ul style="list-style-type: none"> • I can use literary terms to describe parts of a story, poem, or drama (e.g., verse, rhythm, meter, casts of characters, settings, descriptions, dialogue, stage directions). • I can describe the differences in structure of poems, drama, and prose.
<ul style="list-style-type: none"> • RL.4.11 Recognize, interpret, and make connections in narratives, poetry, and drama, to other texts, ideas, cultural perspectives, personal events, and situations. 	<ul style="list-style-type: none"> • I can make connections in narratives, poetry, and drama, to other texts, ideas, cultural perspectives, personal events, and situations.



CCS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> • RI.4.1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. 	<ul style="list-style-type: none"> • I can explain what a text says using specific details from the text. • I can make inferences using specific details from the text.
<ul style="list-style-type: none"> • RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text. 	<ul style="list-style-type: none"> • I can determine the main idea using specific details from the text. • I can summarize informational or persuasive text.
<ul style="list-style-type: none"> • RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. 	<ul style="list-style-type: none"> • I can explain the main points in a historical, scientific, or technical text, using specific details in the text.
<ul style="list-style-type: none"> • RI.4.9. Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably. 	<ul style="list-style-type: none"> • I can accurately synthesize information from two texts on the same topic.

CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"> • RF.4.4. Read with sufficient accuracy and fluency to support comprehension. <ul style="list-style-type: none"> b. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. 	<ul style="list-style-type: none"> • I can read fourth-grade-level texts accurately and fluently to make meaning. • I can read fourth-grade-level texts with fluency.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"> • W.4.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. <ul style="list-style-type: none"> a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. c. Link ideas within categories of information using words and phrases (e.g., <i>another, for example, also, because</i>). d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Provide a concluding statement or section related to the information or explanation presented. 	<ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and information clearly. <ul style="list-style-type: none"> a. I can introduce a topic clearly. a. I can group supporting facts together about a topic in an informative/explanatory text b. I can use text, formatting, illustrations, and multimedia to support my topic. b. I can develop the topic with facts, definitions, details, and quotations. c. I can use linking words and phrases to connect ideas within categories of information (e.g., <i>another, for example, also, because</i>). d. I can use precise, content-specific language/vocabulary to inform or explain about a topic. e. I can construct a concluding statement or section of an informative/explanatory text.
<ul style="list-style-type: none"> • W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. 	<ul style="list-style-type: none"> • I can produce writing that is appropriate to task, purpose, and audience.
<ul style="list-style-type: none"> • W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. 	<ul style="list-style-type: none"> • With support from peers and adults, I can use the writing process to produce clear and coherent writing.
<ul style="list-style-type: none"> • W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. 	<ul style="list-style-type: none"> • I can document what I learn about a topic by taking notes.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"> • W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply grade 4 reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions]”). 	<ul style="list-style-type: none"> • I can choose evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].
<ul style="list-style-type: none"> • W.4.11. Create and present a poem, narrative, play, artwork, or literary review in response to a particular author or theme studied in class. 	<ul style="list-style-type: none"> • I can create and present a poem, narrative, play, artwork, or literary review in response to a particular author or theme studied in class.

CCS Standards: Speaking & Listening	Long-Term Learning Targets
<ul style="list-style-type: none"> • SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly. <ul style="list-style-type: none"> a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. b. Follow agreed-upon rules for discussions and carry out assigned roles. 	<ul style="list-style-type: none"> • I can effectively engage in discussions with diverse partners about fourth-grade topics and texts. <ul style="list-style-type: none"> a. I can prepare myself to participate in discussions. a. I can draw on information to explore ideas in the discussion. b. I can follow our class norms when I participate in a conversation.
<ul style="list-style-type: none"> • SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. 	<ul style="list-style-type: none"> • I can report on a topic or text using organized facts and details. • I can speak clearly and at an understandable pace.



CCS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"> • L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none"> a. Use correct capitalization. d. Spell grade-appropriate words correctly, consulting references as needed. 	<ul style="list-style-type: none"> • I can use conventions to send a clear message to my reader. <ul style="list-style-type: none"> a. I can use correct capitalization in my writing. d. I can spell grade-appropriate words correctly. d. I can use resources to check and correct my spelling.
<ul style="list-style-type: none"> • L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none"> a. Choose words and phrases to convey ideas precisely. 	<ul style="list-style-type: none"> • I can use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none"> a. I can choose words and phrases to convey ideas precisely.
<ul style="list-style-type: none"> • L.4.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. <ul style="list-style-type: none"> a. Explain the meaning of simple similes and metaphors (e.g., <i>as pretty as a picture</i>) in context. 	<ul style="list-style-type: none"> • I can analyze figurative language, word relationships, and slight differences in word meanings. <ul style="list-style-type: none"> a. I can explain the meaning of simple similes in context. a. I can explain the meaning of simple metaphors in context.

Texts
<p>1. Sharon Creech, <i>Love That Dog</i> (New York, NY: Harper Collins Publishers, 2001), ISBN: 0-06-029287-3</p>
<p>2. Jen Bryant, <i>A River of Words: The Story of William Carlos Williams</i> (Grand Rapids, MI: Eerdmans Books for Young Readers, 2008), ISBN: 978-0-8028-5302-8.</p>
<p>Note: Unit 2 includes additional poems, and Unit 3 includes additional informational texts; no purchase necessary. See separate Unit Overviews for details.</p>



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Reading to Learn about Poetry			
Weeks 1–2	<ul style="list-style-type: none"> • Discovering the Topic: What Makes a Poem a Poem • Establishing Reading Routines: Beginning <i>Love That Dog</i> by Sharon Creech and Reading “The Red Wheelbarrow” by William Carlos Williams • Poetry Task 1: Experimenting with Writing our Own Poems for Homework • Practicing Reading Closely: <i>Love That Dog</i> by Sharon Creech and “Stopping by Woods on a Snowy Evening” by Robert Frost • Using Evidence in Text-Based Discussions: Analyzing the Main Character Jack in <i>Love That Dog</i> 	<ul style="list-style-type: none"> • I can effectively engage in a range of collaborative discussions. (SL.4.1) <ul style="list-style-type: none"> b. I can follow agreed-upon rules for discussions and carry out assigned roles. c. I can pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others. • 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) • I can produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (W.4.4) 	<ul style="list-style-type: none"> • Mid-Unit 1 Assessment: Text-Dependent Questions: <i>Love That Dog</i>, Pages 20–24 (RL.4.1 and RL.4.3)



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
<p>Weeks 1-2, continued</p>		<ul style="list-style-type: none"> • I can document what I learn about a topic by taking notes. (W.4.8) • I can draw evidence from literary texts to support analysis, reflection, and research. (W.4.9) • I can effectively engage in a range of collaborative discussions. (SL.4.1) <ul style="list-style-type: none"> a. I can prepare myself to participate in discussions. b. I can follow agreed-upon rules for discussions and carry out assigned roles. c. I can pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others. 	
	<ul style="list-style-type: none"> • Shared Writing and Reading Closely for Evidence: What Has Jack Learned about Poetry? • Inferring about What Jack Has Learned about Poetry from the Evidence in the Novel <i>Love That Dog</i> 		<ul style="list-style-type: none"> • End of Unit 1 Assessment: Extended Response: <i>Love That Dog</i>, Pages 1–41: What Has Jack Learned about Poetry? (RL.4.3, W.4.4, and W.4.9)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Writing to Learn about Poetry			
Weeks 3–4	<ul style="list-style-type: none"> • Shared Writing: Organizing Information to Summarize the First Half of <i>Love That Dog</i> • Shared Writing: Drafting an Informative Paragraph That Summarizes the First Half of <i>Love That Dog</i> • Reading Closely: Inferring What Inspires Jack to Write Poetry in <i>Love That Dog</i> • Reading, Writing, and Emotion • Preparing to Discuss a Literary Text: Gathering Evidence: What Is Jack’s Biggest Inspiration? • Literary Discussion: Evidence-Based Discussion of <i>Love That Dog</i> 	<ul style="list-style-type: none"> • 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 a story, drama, or poem. (RL.4.2) • I can describe a story’s character, setting, or events using specific details from the text. (RL.4.3) • I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) <ul style="list-style-type: none"> a. I can introduce a topic clearly. a. I can group supporting facts together about a topic in an informative/explanatory text. b. I can develop the topic with facts, definitions, details, and quotations. • I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9) 	<ul style="list-style-type: none"> • Mid-Unit 2 Assessment: Writing a Summary of the Full Novel <i>Love That Dog</i> (RL.4.2, W.4.2 a and b, and W.4.9)



Week	Instructional Focus	Long-Term Targets	Assessments
<p>Weeks 3-4, continued</p>	<ul style="list-style-type: none"> • Launching the Performance Task: Selecting a Poet to Study • Reading and Analyzing New Poems: Selected Poets • Poetry Workshop: Writing an Inspired Poem for the First Part of the Performance Task • Poetry Workshop: Critiquing and Revising Poems for Vivid Imagery 	<ul style="list-style-type: none"> • I can explain what a text says, using specific details from the text. (RI.4.1) • I can use literary terms to describe parts of a story, poem, or drama (e.g., verse, rhythm, meter, casts of characters, settings, descriptions, dialogue, stage directions). (RL.4.5) • I can use the writing process to produce clear and coherent writing (with support). (W.4.4) • I can develop and strengthen my writing through planning, revising, and editing with guidance and support from peers and adults. (W4.5) • I can write a poem in response to a particular author or theme studied in class. (W.4.11) • I can explain the meaning of simple similes and metaphors in context. (L.4.5a) 	<ul style="list-style-type: none"> • End of Unit 2 Assessment: Reading and Analyzing a New Poem (RL.4.1, RL.4.5, L.4.5a)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Reading and Writing to Learn about Poets			
Weeks 5–8	<ul style="list-style-type: none"> • Introducing Biographies: <i>A River of Words: The Story of William Carlos Williams</i> • Exploring Informational Text Features • Reading Closely: Author’s Note from <i>River of Words</i> • Reading Selected Poet Biographies 	<ul style="list-style-type: none"> • I can explain what a text says using specific details from the text. (RI.4.1) • I can make inferences using specific details from the text. (RI.4.1) • I can determine the main idea using specific details from the text. (RI.4.2) • I can summarize informational or persuasive text. (RI.4.2) 	<ul style="list-style-type: none"> • Mid-Unit 3 Assessment Reading and Answering Questions about a Biography (RI.4.1, RI.4.2, RI.4.3)
	<ul style="list-style-type: none"> • Revisiting the Performance Task: Analyzing a Model Essay about Poet Arnold Adoff • Practicing Reading Poems Aloud with Expression • Shared Planning of an Essay about William Carlos Williams • Planning an Essay about Selected Poets • Shared Writing and Independent Writing of Essay Introduction 	<ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) • I can speak clearly and at an understandable pace. (L.4.4) • I can read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. (RF.4.4) • I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) <ul style="list-style-type: none"> a. I can introduce a topic clearly. a. I can group supporting facts together about a topic in an informative/explanatory text b. I can develop the topic with facts, definitions, details, and quotations. 	



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
<p>Weeks 5-8, continued</p>	<ul style="list-style-type: none"> • Shared Writing and Independent Writing of Essay Introduction • Practicing Reading Poems Aloud with a Clear and Understandable Voice • Shared Writing of Essay Conclusion • Revising Essays for Linking Words and Vocabulary Based on Peer Critique • Performance Task: Poet's Performance 	<p>e. I can construct a concluding statement or section of an informative/explanatory text.</p> <ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) <ul style="list-style-type: none"> a. I can introduce a topic clearly. b. I can develop the topic with facts, definitions, details, and quotations. c. I can use linking words and phrases to connect ideas within categories of information. (e.g., <i>another, for example, also, because</i>) d. I can use precise, content-specific language/vocabulary to inform or explain about a topic. e. I can construct a concluding statement or section of an informative/explanatory text. • I can develop and strengthen my writing by planning, revising, and editing with guidance and support from peers and adults. (W.4.5) • I can use conventions to send a clear message to my reader. (L.4.2) <ul style="list-style-type: none"> a. I can use correct capitalization in my writing. b. I can spell grade-appropriate words correctly. 	<ul style="list-style-type: none"> • End of Unit 3 Assessment, Part 1: Writing a Conclusion Paragraph (RI.4.9, W.4.2e) • End of Unit Assessment, Part 2: Revising Poet Essays Based on Feedback (W.4.2 c and d, W.4.5, and L.4.2 a and d) • Final Performance Task: Poet's Performance: Poetry Reading and Biographical Essay Presentation (RI.4.9, W.4.2, W.4.11, and SL.4.4)



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Weeks 5-8, continued		<ul style="list-style-type: none">• I can use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.4.3)<ul style="list-style-type: none">a. I can choose words and phrases to convey ideas precisely.• I can speak clearly and at an understandable pace. (L.4.4)	



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Grade 4: Module 1B: Assessment Overview



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Final Performance Task	Poet's Performance: Poetry Reading and Biographical Essay Presentation This performance task consists of three parts. First, students fluently read aloud a poem that has inspired them as a writer. They then share an essay about the author of the poem based on the following prompt: "Write an essay about the poet who inspired you, explaining who this poet is and how she or he has inspired you as a writer." Finally, students read aloud their original poem inspired by their studied poet. This performance task will focus on RI.4.9, W.4.2, W.4.11, and SL.4.4.
Mid-Unit 1 Assessment	Text-Dependent Questions: <i>Love That Dog</i> Pages 20–24 and "The Pasture" by Robert Frost This assessment centers on NYSP12 ELA CCLS RL.4.1 and RL.4.3. Students will independently read pages 20–24 of <i>Love That Dog</i> and the poem "The Pasture" by Robert Frost. Then, students will determine the meaning of key terms from the context and explain Jack's thoughts about poetry based on details from the text.
End of Unit 1 Assessment	Extended Response: <i>Love That Dog</i> Pages 1–41: What Has Jack Learned about Poetry? This assessment centers on NYSP12 ELA CCLS RL.4.3, W.4.4, and W.4.9. Students will refer to their notes, class co-constructed anchor charts, and pages 1–41 of <i>Love That Dog</i> to plan and craft an extended written response that answers the question: What has Jack learned about poetry? Students will use a Topic Expansion graphic organizer to plan. Then they will write a complete paragraph that contains a topic sentence that explains the main idea, details, and examples from notes and the text in support of the main idea, and a concluding statement. (<i>Note: Students will be formally assessed on W.4.2 in both Unit 2 and Unit 3 of this module. While this Unit 1 assessment is not a formal assessment of W.4.2, it does provide teachers with formative assessment information towards this standard.</i>)



Mid-Unit 2 Assessment	Writing a Summary of the Full Novel <i>Love That Dog</i> This assessment centers on NYSP12 ELA CCLS standards RL.4.2, W.4.2a and b, and W.4.9. For this assessment, students will write an informative paragraph that summarizes the full novel.
End of Unit 2 Assessment	Reading and Analyzing a New Poem This assessment centers on NYSP12 ELA CCLS standards RL.4.5 and L.4.5a. For this assessment, students will read and analyze a new poem by William Carlos Williams, “Metric Figure,” by giving the gist of the poem and then answering text-dependent questions about the meaning and structure of the poem.
Mid-Unit 3 Assessment	Reading and Answering Questions about Informational Text This assessment centers on NYSP12 ELA CCLS standards RI.4.1, RI.4.2, and RI.4.3. For this assessment, students will read a new biography about another poet. Students will answer text-dependent questions and write a short response to a focusing question.
End of Unit 3 Assessment	Part 1: Writing a Conclusion Paragraph; This assessment centers on NYSP12 ELA CCLS standards RI.4.9 and W.4.2 e. In this first part of the two-part assessment, students complete a concluding paragraph for their poet essay. Part 2: Revising Poet Essays Based on Feedback This assessment centers on NYSP12 ELA CCLS standards W.4.2 c and d, W.4.5, and L.4.2 a and d. In this part of the two-part assessment, students revise their essay based on feedback from their peers and teacher on linking words, precise vocabulary, and conventions.



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Grade 4: Module 1B: Performance Task



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Summary of Task

- This performance task consists of three parts. First, students fluently read aloud a poem that has inspired them as a writer. They then share an essay about the author of the poem based on the following prompt: "Write an essay about the poet who inspired you, explaining who this poet is and how she or he has inspired you as a writer." Finally, students read aloud their original poem inspired by their studied poet. **This performance task will focus on RI.4.9, W.4.2, W4.11, and SL.4.4.**

Format

Poet's Performance: Poetry Reading and Biographical Essay Presentation

This performance task consists of three parts.

In Part 1, students write an original poem inspired by a poet whose writing they have analyzed.

In Part 2, they write a three-paragraph essay about their poet that explains who their poet is and how this poet has inspired them.

In Part 3, students participate in a Poet's Performance where they share a selected poem by their poet, their poet essay, and then read their original inspired poem.

Standards Assessed through This Task

- RI.4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.
- W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.4.11 Create and present a poem, narrative, play, artwork, or literary review in response to a particular author or theme studied in class.
- SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. (

Note: While students to practice fluency skills (RF.4.4) leading up to this performance task, RF.4.4 is not assessed though this standard since students have practiced reading this particular poem multiple times.



Student-Friendly Writing Invitation/Task Description

After reading poems from Robert Frost, Valerie Worth, and Walter Dean Myers, select one poet to study who has inspired you to write poetry. Write a poem inspired by your poet's style. Then write an essay about the poet who inspired you, explaining who this poet is and how this poet has inspired you as a writer. Afterward, present your work in a Poet's Performance by reading aloud a selected poem by your poet, sharing your essay, and reading aloud your own inspired poem.

Key Criteria for Success (Aligned with NYSP12 ELA CCLS)

Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.

For Part 1: Write a poem inspired by your selected poet that includes:

- Characteristics of poetry inspired by your selected poet's writing

For Part 2: Write an essay that:

- Addresses the essay prompt: Write an essay about the poet who has inspired you, explaining who this poet is and how she or he has inspired you as a writer
- Has an introduction that introduces the topic and engages the reader
- Has a body paragraph with biographical information about the poet and explains how this person became a poet
- Has a conclusion that revisits the topic and "wraps up the essay"
- Is neat and has little or no errors in conventions

For Part 3: Practice reading aloud your Selected Poem and your Inspired Poem:

- Be sure to read clearly.
- Be sure to read with expression.



Options for Students

- Students might have a partner to assist as they work on their poems and essay, but the poem and essay will be an individual's product.
- Student poems could be various lengths, shorter for those for whom language is a barrier.
- Students could present their poems and essay via an audio recording, as an alternative to reading them aloud to an audience.
- Students could present to an audience outside their classroom.

Options for Teachers

- Students may present their poems and essay to their own class, to other classes in the school, or to parents or other adults.
- Students could create a visual display for their poem including the poem they will read, a photo of the poet they researched, and their original poem inspired by this poet—or if technology is available, students could create visual backdrops to be shown as they read.
- Student poems could be displayed in the room, in the school, or in the community to enhance student motivation with the potential authentic audiences.



Resources and Links

- https://www.youtube.com/watch?v=Nqll3oX_44s
- <http://www.poetryfoundation.org/features/video/18>
- <http://www.poetryfoundation.org/features/video/191>
- <http://www.readingrockets.org/calendar/poetry>
- <https://www.poets.org/page.php/prmID/639>
- <http://video.nationalgeographic.com/video/kids/movies-books-kids/animal-poetry-kids/>

Central Text and Informational Texts

- Sharon Creech, *Love That Dog* (New York: HarperCollins Children's Books, 2001), ISBN: 978-0-06-440959-9.
- Jen Bryant, *A River of Words: The Story of William Carlos Williams* (Grand Rapids, MI: Eerdmans Books for Young Readers, 2008), ISBN: 978-0-8028-5302-8 (teacher copy only).

Note: Additional texts listed in each separate Unit Overview document, and provided in lesson supporting materials.



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Grade 4: Module 1B: Unit 1: Overview



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Unit 1: Reading to Learn about Poetry

In this unit, students read the first half of the novel *Love That Dog* by Sharon Creech, as well as poems by authors such as William Carlos Williams, Robert Frost, and Valerie Worth, to help them begin to answer one of the guiding questions: “What makes a poem a poem?” Students follow the main character, Jack, as he learns about and begins to experiment with writing his own poetry. Students read each poem that Jack reads, along with Jack’s personal reflections on the poems. They work in small groups to capture notes that help them describe how Jack’s understanding of poetry develops over time as well as characteristics of poetry related to structure and word choice. Students apply what they learn through writing routines that encourage them to experiment with the poetic elements they learn about. Vocabulary work throughout this unit focuses on building students’ ability to determine the meaning of key terms from the context and explaining the meaning of simple metaphors and similes.

For the mid-unit assessment, students independently read then respond to text-dependent questions about pages 20–24 of *Love That Dog* and the poem “The Pasture” by Robert Frost, to demonstrate their ability to explain what the text says explicitly by referring to details from the text, describe Jack’s thoughts about poetry, and determine the meaning of key terms from the context. For the end of unit assessment, students independently read pages 39–41 of *Love That Dog* to determine the meaning of key terms through the use of a variety of strategies as well as plan and write a response to the question: What has Jack learned about poetry?

Note: Although RL.4.5 is introduced in this unit, it is not fully assessed until later in the module when students have the opportunity to compare/contrast poetry and prose. Also, work with figurative language in this unit is cursory and serves as an introduction for deeper work with similes and metaphors in Unit 2.

Guiding Questions and Big Ideas

- **What makes a poem a poem?**
- **What inspires writers to write poetry?**
- *Poetry has characteristics that are unique and distinct from prose.*
- *Writers draw inspiration from many places, including the work of other writers and their own lives.*



<p>Mid-Unit 1 Assessment</p>	<p>Text-Dependent Questions: <i>Love That Dog</i> Pages 20–24 and “The Pasture” by Robert Frost This assessment centers on NYSP12 ELA CCLS RL.4.1 and RL.4.3. Students will independently read pages 20–24 of <i>Love That Dog</i> and the poem “The Pasture” by Robert Frost. Then, students will determine the meaning of key terms from the context and explain Jack’s thoughts about poetry based on details from the text.</p>
<p>End of Unit 1 Assessment</p>	<p>Extended Response: <i>Love That Dog</i> Pages 1–41: What Has Jack Learned about Poetry? This assessment centers on NYSP12 ELA CCLS RL.4.3, W.4.4, and W.4.9. Students will refer to their notes, class co-constructed anchor charts, and pages 1–41 of <i>Love That Dog</i> to plan and craft an extended written response that answers the question: What has Jack learned about poetry? Students will use a Topic Expansion graphic organizer to plan. Then they will write a complete paragraph that contains a topic sentence that explains the main idea, details, and examples from notes and the text in support of the main idea, and a concluding statement. <i>(Note: Students will be formally assessed on W.4.2 in both Unit 2 and Unit 3 of this module. While this Unit 1 assessment is not a formal assessment of W.4.2, it does provide teachers with formative assessment information towards this standard.)</i></p>

Texts
1. Sharon Creech, <i>Love That Dog</i> (New York, NY: Harper Collins Publishers, 2001), ISBN: 0-06-029287-3.
2. “The Red Wheel Barrow” by William Carlos Williams ¹
3. “Stopping by Woods on a Snowy Evening” by Robert Frost
4. “Dog” by Valerie Worth ¹
5. “Street Music” by Arnold Adoff ¹
6. “The Apple” by S. C. Rigg ¹

¹ All of these poems are included in the back of the novel *Love that Dog*.



This unit is approximately 1.5 weeks or 8 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Discovering the Topic: What Makes a Poem a Poem?	<ul style="list-style-type: none"> I can effectively engage in a range of collaborative discussions. (SL.4.1) <ul style="list-style-type: none"> I can follow agreed-upon rules for discussions and carry out assigned roles. I can pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others. I can document what I learn about a topic by taking notes. (W.4.8) 	<ul style="list-style-type: none"> I can follow norms for discussion with my classmates. I can record what I notice and wonder about pictures and text in a Carousel protocol. 	<ul style="list-style-type: none"> Observations of student discussion I Notice/I Wonder notes on page 1 of students' reader's notebooks 	<ul style="list-style-type: none"> Discussion Norms anchor chart I Notice/I Wonder anchor chart Guiding Questions anchor chart Carousel protocol
Lesson 2	Establishing Reading Routines: <i>Love That Dog</i> Pages 1–5 and “The Red Wheelbarrow” by William Carlos Williams	<ul style="list-style-type: none"> 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) 	<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.” 	<ul style="list-style-type: none"> Summary notes Jack’s Reflection notes: “The Red Wheelbarrow” What Makes a Poem a Poem? anchor chart 	<ul style="list-style-type: none"> Close Readers Do These Things anchor chart What Makes a Poem a Poem? anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Practicing Reading Closely: <i>Love That Dog</i> Pages 6–11 and “Stopping by Woods on a Snowy Evening”	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can summarize pages 6–11 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 by analyzing the poem “Stopping by Woods on a Snowy Evening”. 	<ul style="list-style-type: none"> Poetry Task 1 (from homework) Summary notes <i>Love That Dog</i> pages 6–11, and poetry note-catcher What Make a Poem a Poem? anchor chart 	<ul style="list-style-type: none"> Close Readers Do These Things anchor chart What Make a Poem a Poem? anchor chart
Lesson 4	Using Evidence in Text-Based Discussions: How Jack’s Attitude Towards Poetry is Changing	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can analyze how Jack’s attitude toward poetry is changing, using evidence from the text. I can identify characteristics of poetry by analyzing the poem “Dog.” I can explain what Jack understands about poetry, based on evidence from <i>Love That Dog</i>. 	<ul style="list-style-type: none"> Summary notes Students’ references to Text Evidence sentence strips in discussion Jack’s Reflections notes: “Dog” by Valerie Worth What Makes a Poem a Poem? anchor chart 	<ul style="list-style-type: none"> Discussion Norms anchor chart Textual Evidence sentence strips Close Readers Do These Things anchor chart What Makes a Poem a Poem? anchor chart I Notice/I Wonder anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Mid-Unit Assessment: Text Dependent Questions: <i>Love That Dog</i> , Pages 20–24	<ul style="list-style-type: none"> 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 describe in depth a character in a story, drawing on specific details in the text. (RL.4.3) 	<ul style="list-style-type: none"> I can explain what Jack understands about poetry, based on evidence from <i>Love That Dog</i>. I can reflect on my progress toward the learning target. 	<ul style="list-style-type: none"> Poetry Task 2 (in poetry journal; from homework) Mid-Unit 1 Assessment: Text-Dependent Questions: <i>Love That Dog</i>, pages 20–24 Reflection in poetry journal 	<ul style="list-style-type: none"> What Makes a Poem a Poem? anchor chart Close Readers Do These Things anchor chart
Lesson 6	Reading Closely and Shared Writing: <i>Love That Dog</i> , Pages 25–30	<ul style="list-style-type: none"> 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 produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (W.4.4) I can draw evidence from literary texts to support analysis, reflection, and research. (W.4.9) 	<ul style="list-style-type: none"> I can summarize pages 25–30 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>. With peers, I can write a paragraph to explain what Jack has learned about poetry, based on his poem “You Come Too.” 	<ul style="list-style-type: none"> Summary notes Close Read Questions and Notes: <i>Love That Dog</i>, pages 25–30 Topic Expansion graphic organizer What Makes a Poem a Poem? anchor chart 	<ul style="list-style-type: none"> What Makes a Poem a Poem? anchor chart Close Readers Do These Things anchor chart Quality Paragraphs anchor chart
Lesson 7	Explaining and Making Inferences Based on Details: <i>Love That Dog</i> Pages 31–41, “Street Music” by Arnold Adoff, and “The Apple” by S.C. Rigg	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can summarize pages 31–41 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 by analyzing the poems “Street Music” and “The Apple.” 	<ul style="list-style-type: none"> Poetry Task 3 (in poetry journal; from homework) Summary notes Jack’s Reflections notes What Makes a Poem a Poem? anchor chart 	<ul style="list-style-type: none"> Guiding questions anchor chart; Close Readers Do These Things anchor chart What Makes a Poem a Poem? anchor chart I Notice/I Wonder anchor chart.



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	End of Unit Assessment: Extended Response: <i>Love That Dog</i> , Pages 1–41: What Has Jack Learned about Poetry?	<ul style="list-style-type: none">• I can describe in depth a character in a story, drawing on specific details in the text. (RL.4.3)• I can produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (W.4.4)• I can draw evidence from literary texts to support analysis, reflection, and research. (W.4.9)	<ul style="list-style-type: none">• I can plan and write a quality paragraph to explain what Jack has learned about poetry, using details and examples from pages 1–41 of <i>Love That Dog</i> as evidence.• I can reflect on my progress toward the learning target.	<ul style="list-style-type: none">• Poetry Task 4 (in journal; from homework)• End of Unit 1 Assessment• Reflection in poetry journal	<ul style="list-style-type: none">• Guiding questions anchor chart;• What Makes a Poem a Poem? anchor chart• Quality Paragraph anchor chart• Back-to-Back, Face-to-Face protocol



Optional: Experts, Fieldwork, and Service

Experts:

- Invite a local author in to speak to students about the writing process and what inspires them as a writer.

Fieldwork:

- Arrange for students to visit a family friendly poetry reading.

Service:

- Arrange for students to practice their fluent reading skills by visiting classrooms and reading poems to younger students.

Optional: Extensions

- Closely read additional poems by William Carlos Williams, Robert Frost, Valerie Worth, and Walter Dean Myers (see recommended text lists for all three units of this module).



Preparation and Materials

Reader's Notebook and Poetry Journal

In Lessons 1–8, students will use Reader's Notebook when they are asked to analyze text and take notes about the novel *Love that Dog* and the poems they read closely. The Reader's Notebook will be referenced and used in Units 2 and 3 as students continue to read and analyze poems and study poets in preparation for the final performance task, A Poet's Performance. *Note: Each lesson contains a completed page of the Reader's Notebook for teacher reference.*

In addition, students will need a composition notebook or spiral notebook to keep as a Poetry Journal. This Poetry Journal will be used through out Units 1 and 2 and referenced by students in Unit 3. In Lesson 1, students will prepare their Poetry Journals divide this journal into three sections, "My Reflections", "Vivid Words and Phrases", and "My Poems". This can be easily done by folding a few papers to divide each section, or by adding adhesive tabs.

Before starting this unit, prepare the Reader's Notebooks (in Lesson 1) as a copied and stapled packet. In addition, consider providing students with a folder to use throughout the module, to help them keep their materials (Reader's Notebooks, Poetry Journals, and additional texts and graphic organizers) in one place.

Independent Reading and Volume of Reading

Students are encouraged to do independent reading; see the Unit 1 Recommended Texts lists, and also the stand-alone document Foundational Reading and Language Standards: Grades 3-5 Resources Package overview. See also Lesson 1 teaching notes.



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Grade 4: Module 1B: Unit 1: Recommended Texts



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Unit 1 focuses on poetry. The list below includes texts with a range of Lexile® text measures about this topic. This provides appropriate independent reading for each student to help build content knowledge on and immerse him- or herself in poetry. This provides appropriate independent reading for each student to help build content knowledge. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile levels that correspond to Common Core Bands: below grade band, within band, and above band. Note, however, that Lexile® measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS

Common Core Band Level Text Difficulty Ranges:

(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grade 2–3: 420–820L
- Grade 4–5: 740–1010L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures below-grade band level (below 740L)			
<i>Dogku</i>	Andrew Clements (author), Tim Bowers (illustrator)	Poetry	210
<i>A Poke in the I: A Collection of Concrete Poems</i>	Paul B. Janeczko (author), Chris Raschka (illustrator)	Poetry	NP
<i>Thanks a Million</i>	Nikki Grimes (author), Cozbi A. Cabrera (illustrator)	Poetry	NP
<i>Pug: And Other Animal Poems</i>	Valerie Worth (author), Steve Jenkins (illustrator)	Poetry	NP
<i>Peaceful Pieces: Poems and Quilt about Peace</i>	Anna Grossnickle Hines (author)	Poetry	NP



Title	Author And Illustrator	Text Type	Lexile Measure
<i>Come with Me: Poems for a Journey</i>	Naomi Shihab Nye (author)	Poetry	480*
<i>Falling Down the Page: A Book of List Poems</i>	Georgia Heard (editor)	Poetry	NP
<i>If Not for the Cat</i>	Jack Prelutsky (author), Ted Rand (illustrator)	Poetry	NP
<i>Science Verse</i>	Jon Scieszka (author), Lane Smith (illustrator)	Poetry	NP
<i>Dinothesaurus: Prehistoric Poems and Paintings</i>	Douglas Florian (author)	Poetry	NP
<i>I Am the Book</i>	Lee Bennett Hopkins (selected by), Yayo (illustrator)	Poetry	690
<i>Talking with Mother Earth: Poems</i>	Jorge Argueta (author), Lucia Angela Perez (illustrator)	Poetry	NP
Lexile text measures within band level (740-1010L)			
<i>Love to Langston</i>	Tony Medina (author), R. Gregory Christie (illustrator)	Poetry	NP
<i>Poems to Dream Together</i>	Francisco X. Alarcón (author), Paula S. Barragán (illustrator)	Poetry	NP
<i>Falling Up</i>	Shel Silverstein (author)	Poetry	NP
<i>A Writing Kind of Day: Poems for Young Poets</i>	Ralph Fletcher (author)	Poetry	780*
<i>Joyful Noise: A Poem for Two Voices</i>	Paul Fleischman (author), Eric Beddows (illustrator)	Poetry	NP

*Lexile based on a conversion from Accelerated Reading level.



Title	Author And Illustrator	Text Type	Lexile Measure
<i>Follow Follow: A Book of Reverso Poems</i>	Marilyn Singer (author), Josee Masse (illustrator)	Poetry	NP
<i>Guacamole: Un Poema Para Cocinar</i>	Jorge Argueta (author), Margarita Sada (illustrator)	Poetry	NP
<i>EarthDance</i>	Joanne Ryder (author), Norman Gorbaty (illustrator)	Poetry	NP
<i>The Dragons Are Singing Tonight</i>	Jack Prelutsky (author), Peter Sis (illustrator)	Poetry	870*
<i>19 Varieties of Gazelle: Poems of the Middle East</i>	Naomi Shihab Nye (author)	Poetry	910
Lexile text measures above-grade band level (over 1010L)			
<i>Poetry for Young People: Emily Dickinson</i>	Frances Schoonmaker Bolin (editor), Chi Chung (illustrator)	Poetry	NP
<i>Amber Was Brave, Essie Was Smart: The Story of Amber and Essie Told Here in Poems and Pictures</i>	Vera B. Williams (author)	Poetry	NP
<i>Cool Salsa: Bilingual Poems on Growing Up Latino in the United States</i>	Lori M. Carlson (editor)	Poetry	NP
<i>Dark Emperor and other Poems of the Night</i>	Joyce Sidman (author), Rick Allen (illustrator)	Poetry	1020
<i>You Come Too: A Favorite Poem for Readers of All Ages</i>	Robert Frost (author)	Poetry	1120

*Lexile based on a conversion from Accelerated Reading level.

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

Discovering the Topic: What Makes a Poem a Poem?



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

I can effectively engage in a range of collaborative discussions. (SL.4.1)

b. I can follow agreed-upon rules for discussions and carry out assigned roles.

c. I can pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

I can document what I learn about a topic by taking notes. (W.4.8)

Supporting Learning Targets

- I can follow norms for discussion with my classmates.
- I can record what I notice and wonder about pictures and text in a Carousel protocol.

Ongoing Assessment

- Observations of student discussion
- I Notice/I Wonder notes on page 1 of students' reader's notebooks



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (10 minutes)2. Work Time<ol style="list-style-type: none">A. Establishing Discussion Norms (10 minutes)B. Carousel Protocol (15 minutes)C. Preparing a Poetry Journal (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Self-Assessing with the Learning Targets (10 minutes)B. Launching Independent Reading (5 minutes)4. Homework<ol style="list-style-type: none">A. Write a short response to the following questions on the next page in the reflection section of your poetry journal: Do you enjoy poetry? Why or why not?	<ul style="list-style-type: none">• This unit launches this module as well as reading and writing routines for the year. Students begin to establish routines for discussion and working with their peers. For this lesson and the first half of this unit, time is split between focusing on closely reading the novel <i>Love that Dog</i> and getting to know the main character (Jack) and identifying the characteristics of poems, as well as the important routines that will build classroom culture, strengthen student independence, and establish foundational skills for reading and writing throughout the year.• These early lessons include explicit instruction related to expectations for students when engaging in discussion protocols and working with their peers. Here in Lesson 1, students establish discussion norms, which will be revisited as new protocols are introduced throughout the module. Feel free to revisit and add to these norms even more often, based on the needs of your specific students.• Beginning in this lesson, and continued through out the module, are learning targets. Long-term learning targets are a translation of the NYS CCSS ELA standards and are included for teacher reference. Supporting learning targets are included in every lesson and are meant to be shared with students at the start of each lesson to focus the days' learning. Throughout all modules, students will use the supporting learning targets in order to get a clear picture of what they will be learning. At the end of lessons, they will then reflect on these targets to measure their progress. Learning targets are a research-based strategy that helps all students, especially challenged learners. Routines related to learning targets are an important formative assessment practice that engage students and hold them accountable for their learning. Unpacking the language of learning targets is also a powerful way to teach and reinforce academic vocabulary.• Also in this lesson, students receive two materials that will be used throughout the module: their reader's notebook and their poetry journals. The entire reader's notebook is contained in the supporting materials of this lesson, and should be prepared as a stapled packet in advance of beginning this lesson. These notebooks contain graphic organizers, prompts, and text-dependent questions for note taking and close reading during this module. The poetry journals, which are simple composition books prepared with students during Work Time C of this lesson, will be used by students for written reflection, capturing vivid words and phrases from the poems read, and to write their own poetry. Students divide a composition book or notebook into three different sections. These sections can be marked with adhesive tabs or by simply folding 2-3 pages to create separations for each section. Consider giving students a folder to keep these and subsequent materials throughout the module.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Work Time B of this lesson includes a Carousel Protocol (see Appendix), which is designed to create a “need to know” for students. Reinforcing the idea that the quotes, pictures, and video are a “mystery” is important building student engagement with the topic. Do NOT explain in advance that students will be learning about poetry. If students ask what the topic is, it’s a perfect time to say: “Part of what my job is this year is to help you make discoveries, and this is the first example of this. I am going to show you how to do this kind of exploration.”• Students conduct the Carousel Protocol with a small group of four. Ideally, if you feel you know students well enough to strategically group them at this point in the year, then students would continue to work in the same group as their reading group as they read the central text, <i>Love That Dog</i> (starting in Lesson 2 and continuing through much of Unit 2). Place students in heterogeneous groups strategically, so they can support one another. Examples include placing more proficient readers with less proficient readers, placing ELLs with students who can support them (either more proficient English speakers or with students who speak the same home language), as well as placing together those students who can support one another with behavior expectations.• This lesson introduces a simple routine of I Notice/I Wonder. It lays a strong foundation for students to build their close reading skills, and helps them pay close attention to the text and ask or answer questions that might help them deepen their understanding.• At the end of this lesson, students have time to briefly browse the recommended texts for this module, noting which books they may like to select for independent reading later. This lesson does not provide enough time for students to “test drive” these books and determine whether they are “just right” books for their independent reading needs. Consider when and how to give students more time to select appropriate books to build knowledge and engagement on the module topic. For more information on independent reading, see the stand-alone document “Foundational Reading and Language Standards Resource Package for Grades 3–5.” This resource package outlines how to ensure the volume of independent reading necessary to meet the NYSP12 CCLS ELA standards. Module lessons incorporate some time for students to do independent reading, but more time is needed and can be done during the additional literacy block described in the resource package.• In advance:<ul style="list-style-type: none">– Write and post the learning targets for the lesson (note: learning targets will be annotated, so write them on your chalkboard, white board, interactive white board, or chart paper).



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">– Create the Discussion Norms anchor chart (by writing the title “Discussion Norms” on the top of a piece of chart paper).– Create the I Notice/I Wonder anchor chart (by drawing on chart paper a T-chart titled “I notice...” on the left side and “I wonder...” on the right side).– Create the Guiding Questions anchor chart by writing these two questions on a piece of chart paper: What makes a poem a poem? What inspires writers to write poetry?– Prepare materials for the Carousel protocol: Display the Carousel Sheet, and set up stations with an internet-connected computer or tablet with speakers for playing the video links around the classroom with enough space for small groups of students to gather around each material.– Preview the video and audio files for Carousel Sheets 2 and 6: http://www.poetryfoundation.org/features/video/18 and 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.– Collect familiar children’s poetry books (for example, books by Dr. Seuss, Shel Silverstein, Jack Prelutsky) and place them on a table for Carousel Sheet 7.– Review the Carousel protocol, as well as Think-Pair-Share, cold call, and Fist to Five in Checking for Understanding Techniques (see Appendix).– Review the stand-alone document “Foundational Reading and Language Standards Resource Package for Grades 3–5” for recommendations on launching independent reading.



Lesson Vocabulary	Materials
<p>norms, discussion, record, notice, wonder, text, carousel, protocol, reflection</p>	<ul style="list-style-type: none">• Fist to Five chart (for teacher reference)• Examples of possible nonlinguistic symbols for learning target vocabulary (one set; for teacher reference)• Discussion Norms anchor chart (new; co-created with students during Work Time A; see example for teacher reference in supporting materials)• Blank paper (one piece per student)• Carousel protocol directions (one to display)• Reader's notebook (one per student; one for display)<ul style="list-style-type: none">– I Notice/I Wonder notes on page 1 of reader's notebooks (one per student; one for display)• Document camera• Carousel Sheets 1–8 (one copy of each posted to display on the walls around the classroom)• I Notice/I Wonder anchor chart (new; teacher created; see Teaching Notes above)• Guiding Questions anchor chart (new; teacher-created; see Teaching Notes above)• Poetry journals (composition notebooks; one per student)• Folders (one per student)• Unit 1 Recommended Texts list (for teacher reference)• Display of independent reading books (enough for at least one per student; see Unit 1 Recommended Texts list)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> • Draw students' attention to the supporting learning targets and read them aloud to the class. <ul style="list-style-type: none"> – “I can follow norms for discussion with my classmates.” – “I can record what I notice and wonder about pictures and text in a Carousel protocol.” • Talk with students about the importance of learning targets—targets help them know what they are expected to learn and do during a lesson. • Display the Fist to Five chart and introduce the Fist to Five Checking for Understanding technique. Explain that students can use this strategy to rate their understanding of a learning target on a continuum from zero (fist), with no understanding of the target, to five (five fingers), having solidly met the target. Explain that you would not expect to see any fives if students rated themselves now, because they have just begun this lesson, but that they may have some understanding of these targets. • Ask students to think about where they would rate themselves right now with these targets. Explain that they do not have to put their fingers yet, but that this will be done at the close of the lesson. Give students a moment to quietly think. • Explain that learning targets are most helpful in preparing someone for learning when they are well understood before engaging in a lesson. In the first learning target, underline the words <i>norms</i> and <i>discussion</i>. Tell students that these words are important for understanding what this target means. Explain that “norms” means rules that a group makes and agrees to. Annotate the learning target by writing the word “rules” next to the word “norms.” • Next, point to the word <i>discussion</i> and ask: <ul style="list-style-type: none"> – “Can you think of another word that has a similar meaning as this word?” • Call on a few volunteers and listen for suggestions such as “talk” or “conversation.” Write one of these words next to the word “discussion.” Then paraphrase the meaning of the target for students by explaining that this learning target means they will be learning to follow rules for talking with their classmates today. • Next, read the second target aloud. Invite students to turn and talk with a neighbor about which words they think might be important for understanding this target. • After students have had a minute to discuss the target with a partner, call on a few to share: <ul style="list-style-type: none"> * “Which words do you think are important in this target?” • Listen for students to name <i>record</i>, <i>notice</i>, <i>wonder</i>, and <i>text</i>. Underline these words as students mention them. When the term <i>Carousel protocol</i> is mentioned, circle this term. 	<ul style="list-style-type: none"> • Discussing and clarifying the language of learning targets helps build academic vocabulary. • Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners the most. • Consider providing nonlinguistic symbols (e.g., two people talking for <i>discuss</i>, a pen for <i>record</i>, etc.) to assist ELLs in making connections with vocabulary. These symbols can be used throughout the year for directions and learning targets. Examples of possible nonlinguistic symbols can be found at the end of this lesson.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Call on students to suggest words with similar meanings for <i>record</i>, <i>notice</i>, <i>wonder</i>, and <i>text</i> and annotate the learning target to help students understand the meanings of these words. • Tell students that the word <i>protocol</i> is an activity with specific steps or guidelines that help a group talk about something they see or read. Tell them that the class will use lots of protocols throughout the module and the entire year to help them work in groups with their classmates. Today the name of the protocol they will use is called a <i>Carousel</i>, because as with a carousel ride, students will move around the room in a circle. Tell them you'll go into more detail about the Carousel protocol later in the lesson. 	

Work Time	Meeting Students' Needs
<p>A. Establishing Discussion Norms (10 minutes)</p> <ul style="list-style-type: none"> • Post the prepared Discussion Norms anchor chart. • Ask students to recall the meaning of the words <i>discussion</i> and <i>norms</i> from the learning targets they discussed. Call on a few students to explain the meaning of these words, and then ask students to get out a piece of blank paper. • Write the following prompt on the board: <ul style="list-style-type: none"> * “What norms would be helpful when discussing something we have read in class?” • Invite students to turn to an elbow partner and brainstorm some rules for conversation with classmates, and record their ideas on their papers. • After 3 or 4 minutes, refocus students whole group. Call on pairs to share one suggestion at time. Listen to students' suggestions. As you record norms, prompt students to explain what the norm will look like or sound like in action. For example, if a student says, “Everyone should get a chance to talk,” prompt students to explain that this looks like one person speaking at a time and sounds like groups that are able to hear their group members speaking because the volume of the classroom conversation is not too loud. Use the Discussion Norms anchor chart (for teacher reference) to help guide students in adding norms to the anchor chart. (If students suggest similar ideas, you can honor their ideas by elaborating on existing norms or adding a check mark next to norms that many students suggested.) • Remind students of the first learning target: “I can follow norms for discussion with my classmates.” Tell students that the norms they just helped to create will help guide their discussions throughout the year, and that today they will have an opportunity to practice following the norms. 	<ul style="list-style-type: none"> • Class norms can facilitate group work when they are co-constructed with students. This allows students to feel ownership and hold one another accountable. Norms should be revisited often so that their meaning can be clarified. Prompting students with, “What will this norm look like and sound like today when we _____?” is one way to review norms and clarify their meaning in a particular context. • Nonlinguistic symbols or pictures for norms can be helpful in clarifying their meaning with ELL students.



Work Time (continued)	Meeting Students' Needs
<p>B. Carousel Protocol (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that today they will be asked to solve a mystery with a group of their peers. Explain that the mystery is figuring out what their topic of study will be for this module by examining various quotes, pictures, and video and discussing them with a small group. Build up the excitement. • Orient students to the materials: Display the Carousel protocol directions and page 1 of the reader's notebook and then, using a document camera, show the I Notice/I Wonder notes. • Review and clarify the directions as needed. • Then model examining a Carousel Sheet and taking notes on the I Notice/I Wonder notes page in their reader's notebook. <ul style="list-style-type: none"> – I Notice: Simply observing something (e.g., "I notice on Poster 3 that this picture has a name written on it") – I Wonder: Questioning the meaning, history, or purpose of what they see (e.g., "I wonder if Williams is the name of the man in this picture?") • Check students' understanding by asking them to turn to a partner and share something else that they notice and wonder about the poster. • Call on a few students to share. • Point out the discussion questions at the top of the poster and ask students to give examples of what the discussion norms will look like during the Carousel protocol. Listen for students to offer specific examples, "When we visit each poster, we should make sure every group member gets to share what he or she notices or wonders." • Place students in their groups of four. Assign each group a poster. Then share the signal you will use to prompt them to move to the next poster. • Begin the protocol and keep time for the groups, signaling when they should move to the next poster in the series. If necessary, pause the class and remind them of any norms or protocol directions. Allow students to visit several posters. It is not necessary for each group to visit every poster. • After groups have gotten to visit at least half of the posters, ask students to return to their seats. Collect the Carousel Sheets to display on the document camera. Call on groups to share something they noticed or wondered about each poster, ensuring that each group gets a chance to share. • Post the I Notice/I Wonder anchor chart and ask students to discuss the following with a neighbor: <ul style="list-style-type: none"> * "Overall, what did you notice or wonder about the posters?" 	<ul style="list-style-type: none"> • To support students in their discussion during the protocol, consider providing sentence frames such as the following: "I notice ____, and this makes me wonder ____. I wondered about that too, and I also wondered _____. Did you notice _____? What do you think about _____?"



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Call on a few pairs to share what they noticed or wondered across posters and record notes and questions on the anchor chart. As you record what students share, do not discuss or answer questions. This will allow students to make connections to the pictures, quotes, and videos throughout the module. Students may notice or wonder the following:<ul style="list-style-type: none">– There are quotes from poems or about poetry.– Most of the photographs are black-and-white.– The videos were poems that were read aloud.– Who is Jack?– What do the people in the photographs have in common?– Are the people reading in the videos the same people as any of the photos?– Are we going to study poetry or poets?• Consider posting the Carousel Sheets on a bulletin board so the class can reference them and make connections over the course of the module.	



Work Time (continued)	Meeting Students' Needs
<p>C. Preparing a Poetry Journal (10 minutes)</p> <ul style="list-style-type: none"> • Ask students: <ul style="list-style-type: none"> * “Has anyone inferred what we will be studying in this module?” • Listen for students to say: “poems,” “poets,” or “poetry.” • Congratulate students on solving the mystery and discovering the topic they will be studying. Post the Guiding Questions anchor chart and call on two students to read each question. <ul style="list-style-type: none"> * What makes a poem a poem? * What inspires writers to write poetry? • Explain that the class will reflect on these questions throughout the module as they learn about poetry and poets. • Distribute students’ blank poetry journals (composition notebooks). Explain to students that they will be keeping a poetry journal to reflect on these guiding questions, write other reflections, capture vivid words and phrases from the poems they read, and write their own poetry. • Once each student has a composition notebook, ask them to put their names and the title “Poetry Journal” on the cover. • Using the document camera, show students how to divide and title their poetry journals into three sections. Ask students to title the first section “My Reflections,” the second section “Vivid Words and Phrases,” and the third section “My Poems.” (Note: Composition books can be divided by gluing in colored paper to divide each section, adding sticky tabs, or by folding three or four pages together in half to create a triangle). • Once students have prepared their poetry journals, ask them to turn to the first page in the “My Reflection” section. Explain that the word <i>reflection</i> has several meanings. Explain that one meaning is like the reflection in a mirror, but that another is to think about an experience and perhaps what you learned. Give students an example similar to the following, “As I reflect on last winter, I remember it being colder and snowier than years past. I remember enjoying the snow days, but it felt like a long winter and by the end I was really ready for the spring.” Tell students that over the course of the module they will reflect on their learning experience in this section of the journal. • Ask students to write the first guiding question, “What makes a poem a poem?” on the first page of the “My Reflections” section. Explain that this question is not a right-or-wrong question and will not be graded. Explain that guiding questions are designed to help them think deeply about the topic. Explain that they will answer this question more than once as they learn about poetry and that their answer to this question is likely to change as they read and learn more about poetry, and at this point it is simply what they know about poetry now—this may be a lot or not much at all, and both are okay. 	<ul style="list-style-type: none"> • Some students may feel uncomfortable with this open-ended task. To provide further support, give them a sentence starter similar to the following or allow them to discuss their thinking with a partner or adult in advance of writing a reflection: “I think poetry is _____ because _____.” • Consider giving examples for students who may need additional support, such as: “I think poetry can rhyme because my teacher read us poems last year and they had rhyming words.” • Consider modeling reflection in a variety of ways: sentences, bullet points, examples, or pictures with captions. This can encourage reluctant students to respond to the guiding question because they will see that their response can take a variety of formats.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Give students 5 minutes to write a reflection on the guiding question. Reassure them that whatever their response to the question, it is appropriate. They will dig into this topic more in the coming weeks. 	

Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessing with the Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to take a minute to silently reread the supporting learning targets and the Discussion Norms anchor chart from today's lesson. • Tell them that in a moment, you would like them turn to a partner and share one thing they felt went well in today's lesson and one thing they think the class might need to work on. Give them an example: "I think we did a good job asking questions about what we examined in the carousel. I think we might need to work on taking turns during discussion. This is hard when everyone is excited to share their ideas." • Give students 2 minutes to turn and talk. Call on a few pairs to share their thinking. If needed, add to the Discussion Norms anchor chart. As a class, set a goal for discussion in their groups for the next lesson and write this goal on the board as a reminder. • Draw students' attention back to the learning targets. Explain that reflecting on learning targets is a way to improve your skills. Provide an analogy: "All-star athletes don't start out as professionals. They think about their performance, get guidance from their coach and teammates, and set goals for improving. The same is true for becoming a skilled reader, writer, speaker, and listener. We all have areas of strength and areas for growth, and we are all responsible for practicing, getting guidance, setting goals, and improving." • Point out the Fist to Five chart. Ask students to think about how they would rate their understanding of each of the learning targets now. Tell students that they will have a lot more practice with similar targets in the future and it is okay if they do not feel that they have reached a 5. • Ask students to reflect on their progress toward the learning targets by writing both learning targets at the top of their paper in their journals and write a response to the following prompt: <ul style="list-style-type: none"> – Using the Fist to Five scale, rate your progress toward these targets. Explain why you choose your rating for each target using specific examples from your learning today. 	<ul style="list-style-type: none"> • Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most. • Using entrance/exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs during the lesson or before the next lesson. • Additional support with written reflection can include conferring with a teacher or peer in advance of written reflection or using a sentence frame, similar to the following: "I gave myself a rating of ____ on this target because today I _____."



Closing and Assessment (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Collect students' poetry journals and note students who may need additional support with written reflection. • Distribute a folder to each student and ask them to keep all module materials, including their reader's notebooks and poetry journal in this folder. 	
<p>B. Launching Independent Reading (5 minutes)</p> <ul style="list-style-type: none"> • Gather students around the area where you've placed the display of independent reading books for Unit 1. Tell students that throughout this module they will be expected to read independently. Explain that they will have an opportunity to select a "just right" book from these texts during the scheduled time for independent reading. In order to prepare for this, they should browse these texts for a few minutes to get some ideas of the books they will be able to select from. 	<ul style="list-style-type: none"> • Give students time to browse books, but do not allow them to select a book until you or the library media specialist has formally launched independent reading with a mini lesson on selecting a "just right" book. See "Foundational Reading and Language Standards Resource Package for Grades 3–5" for guidelines on launching independent reading and organizing an additional literacy block with scheduled time for independent reading.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Write a short response to the following questions on the next page in the reflection section of your poetry journal: Do you enjoy poetry? Why or why not? 	



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

Supporting Materials

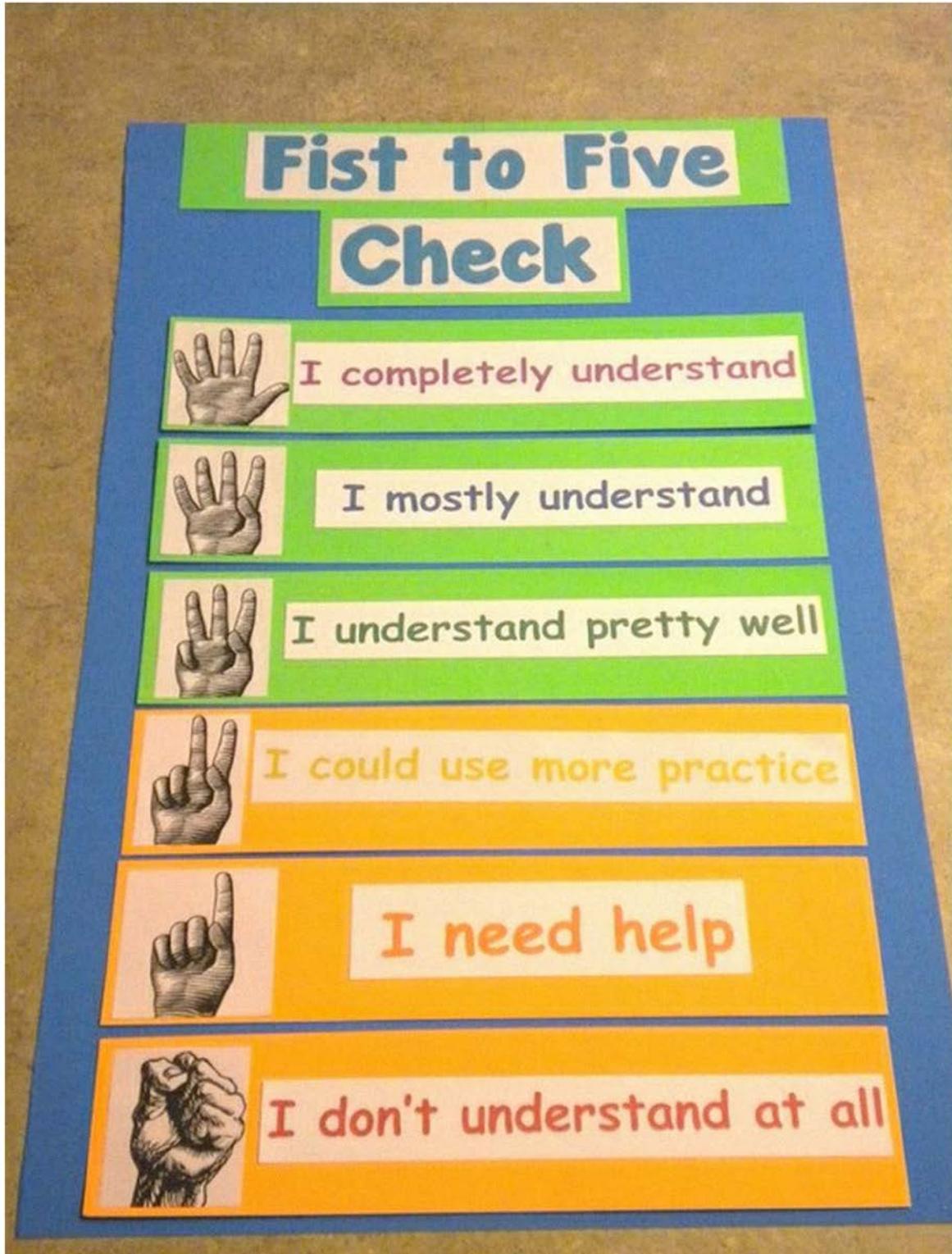


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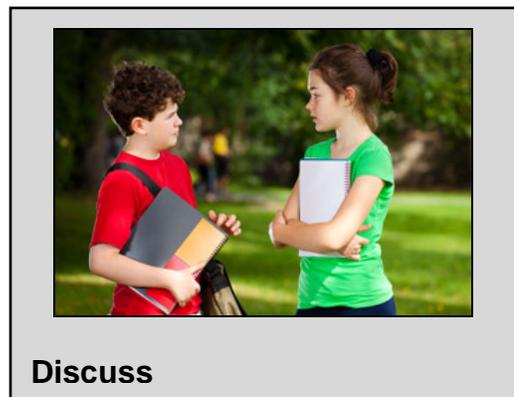
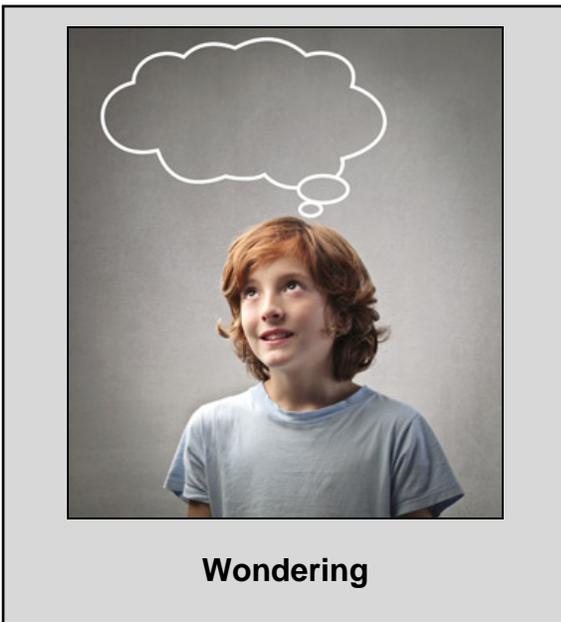


Fist to Five Chart
(For Teacher Reference)





Examples of Possible Nonlinguistic Symbols for Learning Target Vocabulary



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Discussion Norms Anchor Chart
(For Teacher Reference)

Teacher Directions: This anchor chart should be co-constructed with students during Work Time A. Below are possible norms to include.

Discussion Norms:

- Everyone should contribute to the discussion, but take turns talking.
 - This means we should say things like, “Do you have something to add?” and “Can you tell us what you’re thinking?”
- Everyone should show specific details or evidence from the text to support their thinking.
 - This means do things like pointing to specific pages, lines, or photographs and say things like, “Here is an example of what I am talking about.”
- Everyone should ask questions so we can understand one another’s ideas.
 - This means we say things like, “Can you tell me more about that?” and “Can you say that another way?”
- Everyone should respect the ideas and questions of others.
 - This means we use kind words, try not to interrupt, and say things like, “I think your idea is interesting, but I disagree because ...”



Carousel Protocol Directions
(For Display)

Carousel Protocol Directions

1. Join your group and be sure you have a pencil and your reader's notebook with you.
2. Read your Carousel Sheet and follow the directions.
3. Individually, record what you notice and wonder about the item.
4. Use quiet voices to discuss the item: Take turns sharing what you noticed or wondered with your group and add to your notes.
5. Listen for the teacher's signal before moving to the next poster.



Directions: Read the following quote and record what you notice and wonder.

“I don’t want to because boys don’t write poetry.” –Jack



Directions: Watch the following video and record what you notice and wonder. Replay as many times as you like.

<http://www.poetryfoundation.org/features/video/18>



Directions: Examine the pictures and record what you notice and wonder.



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Photo Walter Dean Myers



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Directions: R

Read the following quote and record what you notice and wonder.

**“Whose woods these are I think I know.
His house is in the village, though.”**



Directions: Read the following quote and record what you notice and wonder.

“Maybe he was just making pictures with words.” –Jack



Directions: Listen to the following and record what you notice and wonder. Replay as many times as you like.

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Source (for teacher reference only): 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



Directions: Examine the books on the table below and record what you notice and wonder.



Directions: Read the following quote and record what you notice and wonder.

**“so much depends
upon a red wheel barrow”**



Reader's Notebook:
I Notice/I Wonder Notes

.....
Name:
.....

Date:
.....

I notice ...	I wonder ...



Reader's Notebook
Love That Dog: Summary Notes

Dates/Pages	Summary Statement	Details from the Text (2-3)
Sept. 13-Sept. 21 (pp. 1-2)		
Sept. 27 – Oct. 10 (pp. 3-5)		
Oct. 17 (pp. 6-7)		
Oct. 24 – Nov. 6 (pp. 8-11)		
Nov. 9 – Nov. 22 (pp. 12-14)		
Nov. 29 (pp. 15- 16)		



Reader's Notebook

Love That Dog: Summary Notes (continued)

Dates/Pages	Summary Statement	Details from the Text (2-3)
Dec. 4 – Dec. 13 (pp. 17-19)		
Jan. 24 (pp. 25-27)		
Jan. 31 – Feb. 7 (pp. 28-30)		
Feb. 15 (pp. 31-34)		
Feb. 21 – Feb. 26 (pp. 35-37)		
March 1 – March 7 (pp. 38-41)		



Reader's Notebook:
Love That Dog: Summary Notes (continued)

Dates/Pages	Summary Statement	Details from the Text (2-3)
March 14 (pp. 42-45)		
March 22 & 27 (pp. 46-49)		
April 4-24 (pp. 50-63)		
April 26- May 2 (pp. 64-65)		
May 7-8 (pp. 66-67)		
May 14 (pp. 68-72)		



Reader's Notebook:
Love That Dog: Summary Notes (continued)

Dates/Pages	Summary Statement	Details from the Text (2-3)
May 15-17 (pp. 73-74)		
May 21-29 (pp. 75-79)		
June 1-6 (pp. 80-85)		
Jack's "Love That Dog" poem (pp. 86)		



Reader's Notebook:

Jack's Reflections Notes: "The Red Wheelbarrow" by William Carlos Williams

Focus Question: What does Jack learn about poetry?

What Jack says about poetry ...	Page

What Jack writes ...	What we can infer ...

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



Reader's Notebook:
Jack's Reflections Notes: "Dog" by Valerie Worth

Focus Question: What does Jack learn about poetry?

What Jack says about poetry ...	Page

What Jack writes ...	What we can infer ...

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



Reader's Notebook:

Jack's Reflections Notes: "Street Music" by Alfred Adoff and "The Apple" by S.C. Rigg

Focus Question: What does Jack learn about poetry?

What Jack says about poetry ...	Page

What Jack writes ...	What we can infer ...

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



Reader’s Notebook:

Close Reading Questions and Notes: *Love That Dog* (Pages 6–11) and “Stopping by Woods on a Snowy Evening”

“Stopping by Woods on a Snowy Evening” and <i>Love that Dog</i>, pages 6-7	
Directions	Questions
<p>Read <i>the first two stanzas of Stopping by Woods on a Snowy Evening</i>, aloud with your teacher.</p> <p>Then, work together to respond to the questions on the right.</p>	<p>What is the setting of the poem? How can you tell?</p> <p>What is happening in the first stanza of the poem? What evidence from the poem supports your answer?</p>
<p>With your group members, chorally <i>reread the second stanza</i> aloud.</p> <p>Then, work together to answer the question on the right.</p>	<p>The word <i>queer</i> means strange. Why would the horse think it’s strange to stop in the woods? Support your response with details from the poem.</p>



Reader's Notebook:

Close Reading Questions and Notes: *Love That Dog* (Pages 6–11) and “Stopping by Woods on a Snowy Evening”

“Stopping by Woods on a Snowy Evening” and *Love that Dog*, pages 6-7

Directions

Read *stanza three* once through silently in your head. Then reread stanza three with group members, taking turns to each read one line.

After reading, work together to answer the questions on the right.

Questions

What words and phrases does Robert Frost use to describe what the horse is doing in the third stanza?



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What do these words and phrases help you understand about how the horse feels about stopping in the woods?



Reader's Notebook:

Close Reading Questions and Notes: *Love That Dog* (Pages 6–11) and “Stopping by Woods on a Snowy Evening”

“Stopping by Woods on a Snowy Evening” and *Love that Dog*, pages 6-7

Directions

With a partner in your group, read the fourth stanza aloud, twice.

Then work with your group members to respond to the questions on the right.

Questions

What words does the narrator of this poem use to describe the woods?

Draw a quick sketch below to show what you think the woods look like, based on the words the narrator uses.

How does the narrator feel about the woods? What evidence from the text makes you think so?

Reread the last two lines of the poem, aloud with group members, then consider and discuss: What do you think these last two lines of the poem mean? Use evidence from the text to support your answer.

What conflict is the narrator of this poem experiencing? How do you know?



Reader’s Notebook:

Close Reading Questions and Notes: *Love That Dog* (Pages 6–11) and “Stopping by Woods on a Snowy Evening”

“Stopping by Woods on a Snowy Evening” and <i>Love that Dog</i>, pages 6-7	
Directions	Questions
<p>Go back to reread pages 6-7 of <i>Love that Dog</i>, independently and silently in your head.</p> <p>Then, work with group members to answer the question on the right.</p>	<p>Turn and talk with a partner about: What does Jack have trouble understanding about the snowy woods poem? What question does he ask about it?</p>
<i>Love that Dog</i>, pages 8-9	
Directions	Questions
<p>With group members, read <i>The Tiger</i> poem aloud, taking turns to each read one line.</p> <p>Then, independently reread pages 8-9 of <i>Love that Dog</i>, silently in your head.</p> <p>With a partner in your group, read Jack’s poem on page 8 aloud, taking turns to each read one full stanza.</p> <p>After reading the poem and pages 8-9, work with group members to answer the questions on the right.</p>	<p>Why does Jack like the <i>Tiger</i> poem even though he doesn’t understand what it means? Use details from the text to support your response.</p> <p>What similarities do you notice between Jack’s revised <i>Blue Car</i>, <i>Blue Car</i> poem and <i>Tiger</i>?</p>



Reader's Notebook:

Close Reading Questions and Notes: *Love That Dog* (Pages 6–11) and “Stopping by Woods on a Snowy Evening”

Love that Dog, pages 8-9

Synthesize: With group members, review your responses to the above questions then discuss how you could respond to the question at the right.

Based on what Jack’s poem “Blue Car, Blue Car” what do you think he has learned about poetry at this point in the novel? Support your response with examples from the text.



Reader's Notebook:

Close Reading Questions and Notes: *Love That Dog* (Pages 25–30)

Directions	Questions
<p>With group members, whisper read through Jack's entire poem once (pages 25-27).</p> <p>Then work together to answer the questions at the right.</p>	<p>How many stanzas are in Jack's poem? What do you notice about the stanzas?</p> <p>Notice the <i>italicized words/phrases</i> throughout Jack's poem, then discuss with group members: What do the italics indicate to the reader? How do you know?</p>
<p>With a partner in your group, reread the <i>first stanza</i>, taking turns to read every other line.</p> <p>Then, work with all your group members to respond to the questions on the right.</p>	<p>Draw a quick sketch of what Jack sees when they stop driving.</p> <p>Which words in the first stanza best helped you create your sketch? Explain.</p>



Reader's Notebook:
Close Reading Questions and Notes: *Love That Dog* (Pages 25–30)

Directions	Questions
<p>Independently whisper read the second stanza.</p> <p>After reading independently, work with group members to answer the question on the right.</p>	<p>Discuss in groups: How does Jack help the reader understand what the shelter is like?</p> <p>Record 2 examples of imagery from the second stanza.</p>
<p>Read the third and fourth stanzas, aloud with group members.</p> <p>Then, work together to answer the question at the right.</p>	<p>Draw a quick sketch of the dog that Jack and his family chose. Label at least three parts of your sketch with words/phrases from stanzas three and four.</p>
<p>Read stanzas five and six aloud, with a different partner in your group.</p> <p>After reading, work with all group members to respond to the question on the right.</p>	<p>How does the dog feel about being adopted by Jack and his family? How do you know?</p>



Reader's Notebook:

Close Reading Questions and Notes: *Love That Dog* (Pages 25–30)

Directions	Questions
<p>Read pages 28-30, independently and silently in your head.</p> <p>Then read the questions at the right and discuss your thinking with group members, before recording your responses.</p>	<p>Why do you think Jack titled his poem YOU COME TOO? Support your response with details from the text.</p>
<p>Synthesize: With group members, review your responses to the above questions then discuss and record an answer to the question on the right.</p>	<p>Based on Jack's poem and what he writes to his teacher, what can you infer he has learned about poetry? Use details from pages 25-30 to support your response.</p>



Reader's Notebook:

Close Reading Questions and Notes: Analyzing a New Poem by My Selected Poet

My Selected Poet: _____

Title of the Poem: _____

Directions:	Questions:
<p>Read your poem once though silently. Then read the poem aloud with your group. Taking turns reading the poem aloud paying attention to punctuation so that you pause in the correct places. Then answer the question on the right.</p>	<p>What is the gist of the poem?</p>
<p>Record any unfamiliar words from the poem in the box on the right. Look up their meaning in a dictionary and record their definitions next to the words in the box to the right.</p> <p>Then reread your poem as a group and discuss the question on the right. Record your groups thinking.</p>	<p>List any unfamiliar words below and record their definitions.</p> <p>How does knowing the meanings of these words help you better understand your poem?</p>



Reader's Notebook:

Close Reading Questions and Notes: Analyzing a New Poem by My Selected Poet

Directions:	Questions:
<p>Discuss the question on the right as a group and then draw a sketch in the box on the right.</p>	<p>What do you see or imagine when you read this poem?</p>
<p>Record at least three vivid words or phrases that helped you to visualize what you drew in the box above. Look up the meanings of these words in a dictionary and record their definitions in the box on the right.</p>	<p>What are three words that helped you visualize the poem and what are their definitions?</p>



Reader's Notebook:

Close Reading Questions and Notes: Analyzing a New Poem by My Selected Poet

Directions:	Questions:
<p>Describe the characteristics of your poem using literary terms from the “What Makes a Poem a Poem?” anchor chart.</p>	



Reader's Notebook:
What Inspires Jack?

What inspires Jack?	How I know	Evidence from the text	Page



Reader's Notebook:
What Inspires Jack?
(Continued)

What inspires Jack?	How I know	Evidence from the text	Page



Reader's Notebook

Preparing for a Literary Discussion Note-Catcher

Discussion Question: What was Jack's biggest inspiration?

Preparation: Look back in *Love That Dog* to find evidence that helps you answer the discussion question.

What was Jack's biggest inspiration?	I think this was his biggest inspiration because...	Evidence from the text



Reader's Notebook:
Literary Discussion Recording Form

My Literary Discussion Notes: Ideas and Questions

My teacher's feedback:



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



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

Lesson 3		
<p>“Stopping by Woods on a Snowy Evening”</p>	<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</p> <p>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>	<p>Structure</p> <p>Repetition</p> <p>Rhyme</p>	<p>Two stanzas; four lines each</p> <p>“I shan’t be gone long. – You come too.” (fourth and eighth lines) “I’m going out to …” (first and fifth lines)</p> <p>“away/may” “young/tongue”</p>
Lesson 7		
<p>“Street Music” by Arnold Adoff</p>	<p>Structure—irregular (<i>ir-</i> not; <i>regular</i> normal; not normal)</p> <p>Onomatopoeia—words that imitate sounds</p> <p>Metaphor—a comparison that suggests one thing is the same as another</p>	<p>Words, lines and stanzas do not have a pattern (spaced apart in different ways); no recognizable stanzas or lines</p> <p>Grinding; clash; screeching; roar; blasts</p> <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		
<p>“The Apple” by S.C. Rigg</p>	<p>Structure—concrete: words written in the shape of what the poem is about</p> <p>Imagery</p> <p>Repetition</p>	<p>Jack describes “The Apple” poem as “the words / make the shape / of the thing / that the poem / is about.”</p> <p>Words that help me SEE: Stem; red; yellow; green</p> <p>Words that help me HEAR: Crunchy</p> <p>Words that help me TASTE: Juicy; delicious; yum; yuk</p> <p>Apple; yum; juicy; crunchy; red; yellow; green; delicious; yum; yuk</p>



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.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 3

Practicing Reading Closely: *Love That Dog* Pages 6–11 and “Stopping by Woods on a Snowy Evening”



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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 6–11 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 by analyzing the poem “Stopping by Woods on a Snowy Evening”.

Ongoing Assessment

- Poetry Task 1 (from homework)
- Summary notes
- *Love That Dog* pages 6–11, and poetry note-catcher
- What Make a Poem a Poem? anchor chart



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. 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 6–11 (10 minutes)B. Close Reading: <i>Love That Dog</i> Pages 6–11 and “Stopping by Woods on a Snowy Evening” (35 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Debrief and Revisiting the Learning Targets (10 minutes)4. Homework<ol style="list-style-type: none">A. Reread pages 6–11 of <i>Love That Dog</i> and “Stopping by Woods on a Snowy Evening”; add two vivid words or phrases to your poetry journal.B. Begin reading your book for independent reading.	<ul style="list-style-type: none">• This lesson continues the cycle of character analysis and close reading that began in Lesson 2. Students continue their character analysis of Jack using the Jack’s Reflections notes in their reader’s notebooks. They closely read and analyze “Stopping by Woods on a Snowy Evening” by Robert Frost, to continue to build their background knowledge of the characteristics of poetry. Then they revisit the novel to analyze Jack’s writing and to infer what he has learned about poetry. This toggling from character analysis to poetry analysis helps to foster both engagement and comprehension. Students gain a deeper understanding of Jack’s character while also building their own background knowledge about poetry.• Work Time B involves close reading. In the supporting materials is a Close Reading Guide for <i>Love That Dog</i> pages 6–11 and poetry, for teacher reference. This resource will help you guide students in a close reading process that is meant to give them a deeper understanding of the text. Students will reread the text to deconstruct its meaning, and then reconstruct the meaning using evidence through a series of text-dependent questions. Use these questions, along with the additional guidance in the right-hand column of the Close Reading Guide, to scaffold students’ understanding of the text. At the conclusion of this close reading experience, students should be able to synthesize their understanding by answering a focus question.• The close reading process in this lesson and subsequent lessons is meant to be discussion-based. You may choose to invite students to work independently or in pairs or small groups when thinking about different questions. But you should guide the whole class in a discussion of each section of the text using the Close Reading Guide for notes on guiding students through the text and answers to the text-dependent questions. These questions should not be assigned to students to complete on their own as a worksheet.• As students’ first close reading experience of the year, the time needed to complete the close reading in Work Time B may vary from class to class. Consider adjusting the pace of this portion of the lesson to meet the needs of your students.



Agenda	Teaching Notes
	<ul style="list-style-type: none">• Much like the main character Jack in <i>Love that Dog</i>, students are not likely to fully comprehend the poem “Stopping by Woods on a Snowy Evening”. While this lesson devotes some time for students to read this poem closely, it is not enough time for complete comprehension of such a complex text, nor is that the goal. Rather, the goal in this lesson is for students to enjoy this first exposure to a classic work of American Literature, to begin grappling with its meaning (literal and metaphorical) and to glean some understanding of some characteristics of poetry. They likely will revisit this classic poem many times throughout their school years.• Students are introduced to Thumb-O-Meter, a new Checking for Understanding Technique (see Appendix).• The What Make a Poem a Poem? anchor chart is added to nominally before and during the close reading exercise, then again in the Closing. See the What Makes a Poem a Poem? anchor chart (completed; for teacher reference in Lesson 1).• The homework for this lesson has students begin reading their books selected for independent reading. To allow for students to have time for this reading, they are not asked to complete a poetry task. The poetry task homework routine resumes again in Lesson 4. In Lesson 5 students will be asked to select on of their poems from these tasks to share with a classmate.• In advance:<ul style="list-style-type: none">– Review the What Makes a Poem a Poem? anchor chart (completed; for teacher reference) that was included in Lesson 1 Supporting Materials. This completed version of the anchor chart indicates possible additions to make during Lesson 2, as students read and analyze Frost’s poem.– Review Thumb-O-Meter in Checking for Understanding Techniques (see Appendix), so that you can clearly explain and/or model for students as necessary.– Review the Close Reading Guide carefully, particularly the probing questions in the right-hand column.– Post: learning targets; Close Readers Do These Things anchor chart, What Makes a Poem a Poem? anchor chart.



Lesson Vocabulary	Materials
<p>summarize, details, explain, understands, identify, characteristics, analyzing, structure, rhythm, structure, narrative poem, rhyme, repetition, imagery</p>	<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) – Close Reading Questions and Notes: <i>Love That Dog</i> Pages 6–11 and “Stopping by Woods on a Snowy Evening” (from pages 9-13 of reader’s notebook) • Close Readers Do These Things anchor chart (from Lesson 2) • <i>Love That Dog</i> (book; from Lesson 2; one per student) • <i>Love That Dog</i> summary notes (answers, for teacher reference) • What Makes a Poem a Poem? anchor chart (begun in Lesson 2) • What Makes a Poem a Poem? anchor chart (from Lesson 2; completed; for teacher reference) • Close Reading Guide: <i>Love That Dog</i> Pages 6–11 and “Stopping by Woods on a Snowy Evening” (for teacher reference) • Poetry journals (from Lesson 1; students’ own)

Opening	Meeting Students’ Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to take out their reader’s notebooks and join their groups. Then, focus students’ attention on the supporting learning targets: <ul style="list-style-type: none"> * “I can summarize pages 6–11 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 by analyzing the poems “Stopping by Woods on a Snowy Evening”. • Underline terms in the targets students are familiar with from the previous lesson: <i>summarize, details, explain, understands, identify, characteristics, and analyzing</i>. • Ask students to briefly discuss within groups what they recall about what each of these words means, then talk about how they could restate each target in their own words, based on their understanding of the key terms. • After 1 minute, cold call a few students to share their thinking whole group. 	<ul style="list-style-type: none"> • Locate and display images of key words from the targets to support visual and second language learners. • Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.



Work Time	Meeting Students’ Needs
<p>A. Reading Aloud and Summarizing: <i>Love That Dog</i> Pages 6–11 (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to join their reading groups. • Review the Close Readers Do These Things anchor chart with students, then ask them to consider and discuss in groups: <ul style="list-style-type: none"> * “What did we do to start our close reading of <i>Love That Dog</i> in the previous lesson?” • After 1 minute, cold call a few students to share their thinking with the class. Listen for students to mention: “We read through once for gist then we reread to summarize sections of the text,” or similar ideas. • Tell students they are going to use the same process today, first by reading for gist then rereading sections of pages 6–11 to write summary statements supported by paraphrased or quoted details from the text. • Ask students to locate their copies of <i>Love That Dog</i> then provide the following directions: <ol style="list-style-type: none"> 1. Partner up with a member of your group. 2. Take turns reading each page aloud, starting at the top of page 6 and stopping at the end of page 11. 3. After one partner reads a page aloud, the other partner should explain what he or she thinks the gist of the page is. • Clarify directions as necessary. Then ask students to begin. Circulate to listen in on student conversations and to offer support. • After 3 or 4 minutes, invite student partners from a variety of groups to share out gist statements from their partner read. Listen for ideas such as these: <ul style="list-style-type: none"> – “Jack doesn’t understand the new poems he reads.” – “Jack doesn’t want to write more about the blue car.” – “Jack adds tiger sounds to his car poem.” – “Jack’s teacher puts his blue car poems on the board.” • Ask students to turn to the <i>Love That Dog</i> summary notes on pages 2-5 in their reader’s notebooks. To help focus their attention on the pages and dates they will need to summarize in this lesson, ask students to draw a star in the third and fourth rows of the notes page (“Oct. 17 pp. 6–7” and “Oct. 24–Nov. 6 pp. 8–11”). As needed, review how to complete each column of the summary notes. 	<ul style="list-style-type: none"> • Review the discussion norms as needed to support effective partner work. • Post directions for student reference. • Provide sentence starters to allow all students access to the conversation. Example: “These pages are mainly about how Jack ...”



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Ask students to independently whisper read aloud pages 6 and 7, then to share their ideas about how to summarize these pages with group members. Circulate to check fluency and comprehension. • Once students have read and discussed their thinking, cold call a few students to share their ideas whole group—see <i>Love That Dog</i> summary notes (answers for teacher reference). • After several students have shared out, direct students to record a summary statement for pages 6 and 7 as well as paraphrased details or quotes from the text in support of their summary statement. • If necessary, model for students how to paraphrase and/or record quotes in support of a summary statement. (This might sound something like: “To support our summary statement I can easily quote these lines on page 8 of the text, “Here is the blue car with tiger sounds ...’, but I think I need to paraphrase the part where Jack lets his teacher put his blue car poems on the board, but only if his name isn’t on them”). • Ask students to independently whisper read pages 8–11 of <i>Love That Dog</i> then discuss in groups how they could write a statement to summarize that section of text. • After 3 or 4 minutes, invite students from different groups to share their ideas with the class—see <i>Love That Dog</i> summary notes (answers for teacher reference). • After students share out, ask them to record a summary statement for pages 8–11 as well as paraphrased details or quotes from the text in support of their summary. 	<ul style="list-style-type: none"> • To further support readers who struggle with fluency, consider having them read along with a partner who reads more fluently, or along with an audio recording of the text.
<p>B. Close Reading: <i>Love That Dog</i> Pages 6–11 and “Stopping by Woods on a Snowy Evening” (35 minutes)</p> <ul style="list-style-type: none"> • Ask students to turn to the Close Reading Questions and Notes starting on page 9 of their reader’s notebook. • Tell students they will be closely reading pages 6–11 of <i>Love That Dog</i> and one poem from the back of the book, “Stopping by Woods on a Snowy Evening.” • To model fluent reading, read “Stopping by Woods on a Snowy Evening” aloud as students follow along silently. • Then begin the close reading, using the Close Reading Guide: <i>Love That Dog</i> Pages 6–11 and “Stopping by Woods on a Snowy Evening” (for teacher reference). • After completing this close reading, give students specific positive feedback regarding their hard work closely reading and analyzing <i>Love That Dog</i> and the poem “Stopping by Woods on a Snowy Evening.” For example, revisit the Close Readers Do These Things anchor chart and point out the specific strategies you saw students’ using.. 	<ul style="list-style-type: none"> • For ways to support students during the close reading process, review suggestions in the right-hand column of the Close Reading Guide.



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief and Revisiting the Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> • Refocus students whole group. Focus them on the What Makes a Poem a Poem? anchor chart. Ask students: <ul style="list-style-type: none"> * “What do you notice about the <i>structure</i> of this poem?” • Add “examples/explanation” to the What Makes a Poem a Poem? anchor chart—see What Makes a Poem a Poem? anchor chart (completed; for teacher reference). • Listen for students to mention: <ul style="list-style-type: none"> – The poem rhymes (know/though/snow) – It has four stanzas with four lines per stanza – The poem tells a story • Next, to help students recognize that “Stopping by Woods on a Snowy Evening” has a regular <i>rhythm</i> (in contrast to the poem “The Red Wheelbarrow,” which they read during the previous lesson), have them read the first stanza of the poem aloud with you and clap/stomp on every other syllable so they can hear the consistent emphasis on specific syllables (e.g., students would clap/stomp on the following underlined words: “Whose <u>woods</u> these <u>are</u> I <u>think</u> I <u>know</u>; His <u>house</u> is <u>in</u> the <u>village</u>, <u>though</u>”). Students may need to read and clap/stomp several times before they get the rhythm. Be sure students don’t resort to a false sing-songy exaggeration of the rhythm; instead, practice reading it with them several different ways to see how you can tell Frost meant it to be read a certain way. • Then, add the definition and “examples/explanation” for “rhythm” to the What Makes a Poem a Poem? anchor chart—see What Makes a Poem a Poem? anchor chart (for teacher reference). • Next, direct students to review the questions and responses on their Close Reading Questions and Notes, in order to determine and discuss characteristics and examples/explanations that could be added to the anchor chart. Prompt students’ thinking by asking questions such as: <ul style="list-style-type: none"> * “In addition to the structure and rhythm, what other characteristic did you notice in the poems we read today?” * “How are ‘Stopping by Woods on a Snowy Evening’ and ‘The Red Wheelbarrow’ similar? How are they different?” • After 5 minutes, invite students from each group to share out. Add students’ ideas to the What Makes a Poem a Poem? anchor chart. Call attention to and add ideas from the teacher reference version of the chart that students do not mention. • Explain and model a Thumb-O-Meter for students. 	<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.



Closing and Assessment (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Then, ask students to read each of the learning targets aloud chorally, and to use a Thumb-O-Meter to demonstrate their level of mastery toward each target. • Review the homework task and provide clarification as necessary. 	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Reread pages 6–11 of <i>Love That Dog</i> and “Stopping by Woods on a Snowy Evening” aloud to practice fluent reading skills. Pick out one vivid word or phrase each from Jack’s poem “Blue Car, Blue Car” and one from “Stopping by Woods on a Snowy Evening” to add to the “Vivid Words and Phrases” section of your poetry journal. • Begin reading your book for independent reading. 	<ul style="list-style-type: none"> • To support struggling readers, consider providing a recorded version of the text and poems.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 3

Supporting Materials



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

Dates/Pages	Summary Statement	Details from the Text (2–3)
Oct. 17 (pp. 6–7)	Jack doesn't understand the poem about snowy woods. OR Jack doesn't want to write more about the blue car.	He asks what was up with the snowy woods poem. He asks why the person in the poem doesn't just keep going. OR "And why do I have to tell more about the blue car...?" "I don't want to write about that blue car ..."
Oct. 24–Nov. 6 (pp. 8–11)	Jack revises his blue car poem after reading a tiger poem.	"Here is the blue car with tiger sounds ..." Jack lets his teacher put his blue car poems on the board, but only if his name isn't on them.



Close Reading Guide:
Love That Dog Pages 6–11 and
“Stopping by Woods on a Snowy Evening”
(For Teacher Reference)

Total Time: 40 minutes

“Stopping by Woods on a Snowy Evening” and <i>Love That Dog</i> Pages 6–7		
Directions	Questions	Close Reading Guide
<p>Read the first two stanzas of “Stopping by Woods on a Snowy Evening” aloud with your teacher.</p> <p>Then, work together to respond to the questions on the right.</p>	<p>What is the setting of the poem? How can you tell?</p> <p>What is happening in the first stanza of the poem? What evidence from the poem supports your answer?</p>	<p>Read the first two stanzas aloud with students. Then read the first question aloud and remind students that “setting” includes both place <i>and</i> time.</p> <p>After 2 or 3 minutes, invite a few students to share their thinking whole group. Listen for:</p> <p><i>The setting is snowy woods in the evening:</i> <i>The woods—“Whose woods these are ...”</i> <i>Between woods and a lake—“Between the woods and frozen lake”</i> <i>Winter—“The darkest evening of the year.”</i></p> <p>Ask students if they know the date of the darkest day of the year/the time of year we get the least amount of daylight. Listen for, or tell students, that December 21 is the shortest day of the year.</p>



Close Reading Guide:
Love That Dog Pages 6–11 and
“Stopping by Woods on a Snowy Evening”
(For Teacher Reference)

“Stopping by Woods on a Snowy Evening” and <i>Love That Dog</i> Pages 6–7		
Directions	Questions	Close Reading Guide
		<p>Then read the second question aloud to students and clarify as necessary.</p> <p>After 2 minutes, cold call a few students to share their thinking aloud. Listen for ideas similar to: <i>A person (who is traveling somewhere) stops to watch the snow fall in the woods, he says, “stopping here to watch ... woods fill up with snow.”</i></p>
<p>With your group members, chorally reread the second stanza aloud.</p> <p>Then, work together to answer the question on the right.</p>	<p>Why would the horse think it’s <i>queer</i> to stop in the woods? Support your response with details from the poem.</p>	<p>After students reread the second stanza, read the question aloud and point out the italicized word <i>queer</i>. Define “queer” for students as meaning “strange, odd, or unusual.”</p> <p>Give students 2 or 3 minutes to work with group members to answer the question then cold call a few students to share their ideas aloud. Listen for suggestions such as: <i>The horse might think it’s strange to stop in the woods because there is no shelter nearby—the poem says, “To stop without a farmhouse near”; he also probably thinks it’s odd to stop because it’s snowing, “woods fill up with snow,” and dark, “The darkest evening of the year.”</i></p>



Close Reading Guide:
Love That Dog Pages 6–11 and
“Stopping by Woods on a Snowy Evening”
(For Teacher Reference)

“Stopping by Woods on a Snowy Evening” and *Love That Dog* Pages 6–7

Directions	Questions	Close Reading Guide
<p>Read the third stanza once through silently in your head. Then reread the third stanza with group members, taking turns to each read one line.</p> <p>After reading, work together to answer the questions on the right.</p>	<p>What words and phrases does Robert Frost use to describe what the horse is doing in the third stanza?</p>  <p>Creative Commons share-alike</p> <p>What do these words and phrases help you understand about how the horse feels about stopping in the woods?</p>	<p>After students read the third stanza independently then with group members, point out the phrase “harness bells” to them. Refer students to the inserted image. This will help students who are otherwise unfamiliar with the term.</p> <p>Then direct students to read and answer both questions.</p> <p>After 3 or 4 minutes, invite students from a variety of groups to share out their responses with the class.</p> <p>Listen for students to share ideas such as: <i>The words and phrases Robert Frost uses to describe what the horse is doing are: harness bells shake; “ask if there is some mistake.”</i></p> <p><i>I don’t think the horse feels like stopping in the woods, because the horse shakes the bells on its harness like it’s trying to get the narrator’s attention, or it’s trying to get the person to move on. It also says the horse is asking if there is some mistake.</i></p>



Close Reading Guide:
Love That Dog Pages 6–11 and
“Stopping by Woods on a Snowy Evening”
(For Teacher Reference)

“Stopping by Woods on a Snowy Evening” and <i>Love That Dog</i> Pages 6–7		
Directions	Questions	Close Reading Guide
		Emphasize the importance of the use of imagery in conveying the idea that the horse is restless and wants to move on, “The imagery of the horse helps the reader infer that the animal is restless. The phrase ‘gives his harness bells a shake’ creates a vivid picture of what the horse does when the narrator stops.” If necessary, review the meaning of the word <i>imagery</i> by recalling the imagery used in “The Red Wheelbarrow” read in Lesson 2.



Close Reading Guide:
Love That Dog Pages 6–11 and
“Stopping by Woods on a Snowy Evening”
(For Teacher Reference)

“Stopping by Woods on a Snowy Evening” and *Love That Dog* Pages 6–7

Directions	Questions	Close Reading Guide
<p>Read the fourth stanza aloud with a partner in your group, twice.</p> <p>Then work with your group members to respond to the questions on the right.</p>	<p>What words does the narrator of this poem use to describe the woods?</p> <p>Draw a quick sketch below to show what you think the woods look like, based on the words the narrator uses.</p> <p>How does the narrator feel about the woods? What makes you think so?</p> <p>Reread the last two lines of the poem aloud with group members, then consider and discuss: What do you think these last two lines of the poem mean?</p>	<p>After students read the fourth stanza with partners, ask them to read the first question aloud with you. Then ask students to look back to the poem to answer the question.</p> <p>After 1 or 2 minutes, cold call a few students to share out words the narrator uses to describe the woods. Listen for: <i>Lovely, dark, deep.</i></p> <p>Ask students to consider then briefly discuss in groups what “Lovely, dark, and deep” woods might look like. After 1 minute, invite a few students to share their thinking aloud. Prompt students to create a quick sketch of the woods based on the narrator’s description. Emphasize that this is to be a quick sketch and is not about their artistic ability.</p> <p>Then focus students on the third question and ask them to discuss their thinking in groups before recording a response.</p>



Close Reading Guide:
Love That Dog Pages 6–11 and
“Stopping by Woods on a Snowy Evening”
(For Teacher Reference)

“Stopping by Woods on a Snowy Evening” and *Love That Dog* Pages 6–7

Directions	Questions	Close Reading Guide
	<p>What conflict is the narrator of this poem experiencing? How do you know?</p>	<p>After 2 or 3 minutes, cold call a few students to share their answers aloud and listen for: <i>I think he likes the woods because he describes them as “lovely.” He also says the woods are “dark, and deep” which are words that seem to describing something comfortable/relaxing.</i></p> <p>Read the fourth question aloud to students. Then ask students to read, think about, then discuss their ideas within groups.</p> <p>After 2 or 3 minutes, cold call several students to share their thinking out loud. Listen for ideas such as: <i>I think the last two lines mean that he has obligations/somewhere he has to be, but he still has a long way to go before he gets to his destination.</i></p> <p>Read the last question about the fourth stanza aloud then focus students on the word <i>conflict</i> in this question. Define “conflict” for students as: a struggle that results from competing wants or needs.</p>



Close Reading Guide:
Love That Dog Pages 6–11 and
“Stopping by Woods on a Snowy Evening”
(For Teacher Reference)

“Stopping by Woods on a Snowy Evening” and <i>Love That Dog</i> Pages 6–7		
Directions	Questions	Close Reading Guide
		<p>Clarify as needed then ask students to work together to answer the last question.</p> <p>After 2 or 3 minutes, cold call a few groups to share their ideas aloud and listen for suggestions such as: <i>The narrator of this poem is struggling between his desire to stay in the “lovely, dark, and deep” woods and the fact that he has to move on/go somewhere else “miles to go before he sleeps.”</i></p>
<p>Go back to reread pages 6 and 7 of <i>Love That Dog</i> independently and silently in your head.</p> <p>Then, work with group members to answer the question on the right.</p>	<p>Turn and talk with a partner about: What does Jack have trouble understanding about the snowy woods poem? What question does he ask about it?</p>	<p>After students reread pages 6 and 7 and discuss their thinking, invite a few students to share their ideas whole group. Listen for: <i>Jack doesn’t understand why the narrator of the poems doesn’t just keep going. He asks, “Why doesn’t the person just keep going if he’s got so many miles to go before he sleeps?”</i></p> <p>Point out to students that Jack is being a good close reader because he is asking clarifying questions about the poem. Explain that asking clarifying questions can support readers’ ability to gain a deeper understanding of a text. Then add “Ask clarifying questions to build understanding” to the Close Readers Do These Things anchor chart.</p>



Close Reading Guide:
Love That Dog Pages 6–11 and
“Stopping by Woods on a Snowy Evening”
(For Teacher Reference)

Love That Dog, pages 8-9		
Directions	Questions	Close Reading Guide
<p>Synthesize: With group members, review your responses to the above questions then discuss how you could respond to the question at the right.</p>	<p>Based on what Jack’s poem “Blue Car, Blue Car” what do you think he has learned about poetry at this point in the novel? Support your response with examples from the text.</p>	<p>Read the synthesis question aloud to students and remind them that this question is similar to the synthesis question they answered on Jack’s Reflections notes in the previous lesson. Clarify as needed then ask students to work with group members to answer the question.</p> <p>After 3 or 4 minutes, invite students from a variety of groups to share their ideas with the class. Listen for ideas such as: <i>Jack has learned to repeat words/phrases, “Blue car” and “Like a comet in the night.”</i></p> <p><i>Jack has learned to use words that rhyme, “bright, night” “by, sky.”</i></p> <p><i>He has learned to use imagery: “shining bright,” “darkness,” “speeding by.”</i></p> <p>Congratulate students on their close reading of <i>Love That Dog</i> and “Stopping by Woods on a Snowy Evening.” Explain that students will need to refer to the responses in their notes from this close reading to add to the What Makes a Poem a Poem? anchor chart during the debrief.</p>



EXPEDITIONARY
LEARNING

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

Using Evidence in Text-Based Discussions: How Jack's Attitude Towards Poetry is Changing



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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 analyze how Jack’s attitude toward poetry is changing, using evidence from the text.
- I can identify characteristics of poetry by analyzing the poem “Dog.”
- I can explain what Jack understands about poetry, based on evidence from *Love That Dog*.

Ongoing Assessment

- Summary notes
- Students’ references to Text Evidence sentence strips in discussion
- Jack’s Reflections notes: “Dog” by Valerie Worth
- What Makes a Poem a Poem? anchor chart



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Reviewing Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Reading Aloud and Summarizing: <i>Love That Dog</i> Pages 12–19 (10 minutes)</p> <p>B. Text-Based Discussion: How Is Jack’s Attitude toward Poetry Changing? (20 minutes)</p> <p>C. Poetry Analysis: “Dog” by Valerie Worth (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief and Revisiting Learning Targets (5 minutes)</p> <p>4. Homework</p> <p>A. Reread pages 12–19 of <i>Love That Dog</i> and “Dog”; add one vivid word or phrase to your poetry journal.</p> <p>B. Complete Poetry Task 2 in the “My Poems” section of your poetry journal.</p>	<ul style="list-style-type: none">• This lesson follows a pattern similar to that of Lesson 2. Students first read and summarize pages 12–19 of <i>Love That Dog</i>. But in this lesson, students then engage in a brief text-based discussion to analyze Jack’s character development, before moving on to analyze a poem that is referred to in the novel (in this case, the poem “Dog” by Valerie Worth) to consider what Jack has learned about poetry.• This discussion is focused on how Jack’s attitude toward poetry is changing. Students base their explanation on evidence from the text. For this first discussion, students are given quotes from the text on sentence strips to cite as evidence. Later, in Unit 2, students will gather their own evidence to support a similar text-based discussion. This provides a gradual release of responsibility as students learn how to support their thinking with evidence from the text.• In advance:<ul style="list-style-type: none">– Copy on the board or display the Directions for Text-Based Discussion.– Copy and cut apart one complete set of sentence strips per group.– Review the What Makes a Poem a Poem? anchor chart (completed; for teacher reference; from Lesson 2) to see examples of additions to this anchor chart added in this lesson.– Review Fist-to-Five in Checking for Understanding Techniques (see Appendix).– Post: Guiding questions anchor chart, learning targets, Close Readers Do These Things anchor chart, What Makes a Poem a Poem? anchor chart, and I Notice/I Wonder anchor chart.



Lesson Vocabulary	Materials
free verse, imagery; lolls, alert, fly, rolls, carefully, afternoon	<ul style="list-style-type: none">• <i>Love That Dog</i> (book; from Lesson 2; one per student)• Reader's notebook (from Lesson 1; students' own)<ul style="list-style-type: none">– <i>Love That Dog</i> summary notes (from page 2-5 of the reader's notebook; one to display)– Jack's Reflections notes: "Dog" (from page 7 of the reader's notebook; one to display)• <i>Love That Dog</i> summary notes (answers, for teacher reference)• Discussion Norms anchor chart (from Lesson 1)• Directions for Text-Based Discussion (for teacher reference)• Textual Evidence sentence strips (one complete set cut apart per group; one uncut set for teacher reference)• Document camera• Close Readers Do These Things anchor chart (from Lesson 2)• Jack's Reflections notes: "Dog" (answers, for teacher reference)• What Makes a Poem a Poem? anchor chart (begun in Lesson 2)• What Makes a Poem a Poem? anchor chart (from Lesson 2; completed; for teacher reference)• Sticky notes (small- 1 ½" x 2"; 3-4 per student)• I Notice/I Wonder anchor chart (from Lesson 1)• Poetry Task 2 (one per student; for homework)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Focus students' attention on the learning targets:<ul style="list-style-type: none">* "I can analyze how Jack's attitude toward poetry is changing, using evidence from the text.* "I can identify characteristics of poetry by analyzing the poem 'Dog.'"* "I can explain what Jack understands about poetry, based on evidence from <i>Love That Dog</i>."• Point out that the first two learning targets are similar to ones students have worked toward in the previous two lessons. Then ask them to consider and discuss in groups what they think they will be doing that's similar to and different from previous lessons.• After 1 minute, invite a few students to share whole group. Listen for students to mention that they will probably read and reread a section of <i>Love That Dog</i> to explain what Jack understand about poetry and to identify characteristics of poetry, as in previous lessons. But they will be analyzing a new poem called "Dog" and discussing how Jack's attitude toward poetry is changing.• Underline the word <i>evidence</i> in the first learning target. Ask students to talk in groups about what this word means.• After a minute, invite a few students to share out their thinking with the class. Listen for ideas such as:<ul style="list-style-type: none">– "Evidence means clues that you can see."– "Evidence is details from the text."– "Evidence is facts that help you figure out if something is true."• Explain that in these learning targets, the word <i>evidence</i> means details from the text that support students' responses to questions about the novel. Emphasize that if students' responses are based on specific evidence from the text, this will help them to keep thinking about the actual words and ideas in the text, which will help them understand Jack better. As fourth-graders, they will spend a lot of time practicing explaining evidence in text.• Tell students that throughout fourth grade, they will be required to write and speak about texts using evidence. Today is a great opportunity for them to practice discussing a text using details from the text.	<ul style="list-style-type: none">• Locate and display images of key words from the targets to support visual and second language learners.



Work Time	Meeting Students’ Needs
<p>A. Reading Aloud and Summarizing: <i>Love That Dog</i> Pages 12–19 (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to take out their text <i>Love That Dog</i> and reader’s notebook and join their reading groups. • Ask students to turn to page 12. Invite them to chorally read aloud pages 12–19 with you. • After reading, pause to ask students to turn and talk with a partner about the gist of this section of the text: <ul style="list-style-type: none"> * “What were these pages mostly about?” • After 1 minute, invite a few students to share their ideas whole group. Listen for them to mention that these pages are about how Jack likes the small poems, or similar ideas. • Next, ask students to turn to the <i>Love That Dog</i> summary notes on pages 2-5 of their reader’s notebook. Focus students on the three rows of their notes dated “Nov. 9–Nov. 22 (pp. 12–14),” “Nov. 29 (pp. 15–16),” and “Dec. 4–Dec. 13 (pp. 28–30)” then ask them to circle or star these dates to help focus their attention on the rows they will need to add summary statements and details to. • Tell students that now that they have the gist of this section, they will reread and work with group members to summarize and add details to their notes, as they have done in previous lessons. Remind them to record mostly paraphrased details and no more than one short, relevant quote in support of their summary statements. • Clarify as needed then release students to work in groups. Circulate to provide support. • After 6 or 7 minutes, cold call students from a variety of groups to share out the summary statements and supporting details that they added to their notes. See <i>Love That Dog</i> summary notes (answers for teacher reference) for ideas students may share. 	<ul style="list-style-type: none"> • Provide sentence frames to allow all students access to the conversation. Example: “A summary of pages ____ is____, and the details that support this summary are ____.”



Work Time (continued)	Meeting Students’ Needs
<p>B. Text-Based Discussion: How Is Jack’s Attitude toward Poetry Changing? (20 minutes)</p> <ul style="list-style-type: none"> • Draw students’ attention to the Discussion Norms anchor chart. Briefly give positive feedback on a few norms you have seen students following well in their small group discussions, and review expectations for discussions. Remind students that today they will be paying particular attention to the norm “Everyone should show specific details or evidence from the text to support his or her thinking.” • Distribute a set of Textual Evidence sentence strips to each group of students. • Point out the Directions for Text-Based Discussion written on the board or displayed with a document camera: <ol style="list-style-type: none"> 1. Read each sentence strip aloud with your group. 2. Sequence the strips based on the order of events in the novel (reference the novel as needed). 3. Think about the question posed by the teacher. 4. Reread the strips to find the evidence that best supports a response to the question. 5. Take turns sharing your response to the question with your group. Point out the evidence strip(s) that support your answer. • Review the directions and explain that first you would like them to complete steps one and two only with their groups. Clarify these steps as needed and encourage students to look back in the novel, locate each quote in the text, and reread that page of text if needed. • Invite groups to take 5 minutes to complete steps one and two: reading and sequencing the strips. Circulate to probe or coach as needed, but don’t give the answers. • Call on a few groups to share their sequences. Confirm the sequence of events (based on the complete and uncut set of Textual Evidence strips), and which event each quote is referring to. • Tell students that you are going to ask them to discuss a question in small groups. They will use the evidence from their sentence strips to support their response to the question. To model this for students, pose the following question: <ul style="list-style-type: none"> * “How did Jack feel about poetry at the very beginning of the book?” 	<ul style="list-style-type: none"> • To provide further support for ELLs or students who struggle with discussion, provide students with sentence stems like the following: “I think Jack _____ because _____.”



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite a few volunteers to share their answers. If one of these students directly references a sentence strip in his or her answer, point this out for the class. If not, model how to specifically reference a sentence strip when answering: "I think Jack did not like poetry at the beginning of the book because he said, 'I don't want to because boys don't write poetry.'" As you model, use a document camera to display and reference the corresponding sentence strip.• Have students quickly turn to a neighbor and describe what they saw you do during your modeling. Call on a student to share their observations. Listen for students to notice that you verbally and physically referenced a sentence strip as evidence for your response.• Draw students' attention to the Close Readers Do These Things anchor chart and add the following to the anchor chart "When discussing a text, refer to evidence in the text that supports your thinking."• Next, write the following question on the board:<ul style="list-style-type: none">* "How is Jack's attitude toward poetry changing?"• Underline the word <i>attitude</i> and ask:<ul style="list-style-type: none">* "What does the word 'attitude' mean?"• Call on a few students to share their ideas. Then clarify that attitude is a person's way of thinking about something or their behavior toward something.• Remind students to point to the sentence strips that support their responses as they discuss.• Give students about 5 minutes to discuss the question in their small groups. As they discuss, circulate and listen to observe students' ability to refer to and incorporate the Textual Evidence sentence strips.• Refocus students' attention whole group. Call on a few groups to share their responses, prompting them to name specific sentence strips that support their thinking. Listen for students to articulate something similar to the following: "I think Jack didn't like poetry in the beginning, but he is starting to like it a little more after reading some poems and writing his own."	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Help them cite examples from the sentence strips to support their thinking:<ul style="list-style-type: none">– At first he didn't like poetry or want to write it because he said, 'I don't want to because boys don't write poetry' and 'I tried. Can't do it. Brain's empty.'– Then he wrote his own poem but didn't want his teacher to share it. He said, 'Do you promise not to put it on the board?'– Then he read a few more poems that he liked: 'I did not really understand the tiger tiger burning bright poem but at least it sounded good to my ears' and 'I liked the small poems we read today.'– Then he decided to let his teacher post his poem on the board. He said, 'I guess you can put it on the board if you want to but don't put my name on it.'"	



Work Time (continued)	Meeting Students’ Needs
<p>C. Poetry Analysis: “Dog” by Valerie Worth (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 first and second learning targets. Ask students to take a minute to consider and briefly discuss in groups how they have met these targets in previous lessons. Then invite a few students to share out. Listen for students to mention that they reread to capture notes about Jack’s impressions of a poem, then read and annotated the poem themselves to draw their own conclusions about what poetry is. Next, display and ask students to turn to the page titled Jack’s Reflections notes: “Dog” by Valerie Worth on page 7 in their reader’s notebooks. Point out that this page looks similar to students’ previous notes page, for “The Red Wheelbarrow” (“What Jack says about poetry...”, “What Jack writes.../What we can infer...” and “Synthesize”). Ask students to turn to page 15 of <i>Love That Dog</i> and prepare to read the text aloud chorally. Ask them to look and listen for things that Jack says that shows that he has learned something about poetry as the class reads together. Start the choral reading with “I liked those small poems ...” on page 15 and end on page 18 after reading, “Like how I wrote it the first time.” Pose the following question for students to discuss with their groups. Remind them that close readers refer back to evidence in the text during discussions. <ul style="list-style-type: none"> * What does Jack say on pages 15 and 18 that show he has learned something about poetry? Invite students to begin their brief discussion. Circulate to listen in and offer guidance as needed. After 3 minutes, invite a few groups to share their ideas whole class then ask students to record paraphrased and relevant, short quotes from the text into the first box, “What Jack says about poetry...” Model as necessary; see Jack’s Reflections notes: “Dog” by Valerie Worth (answers for teacher reference). Explain to students that before they complete the second box (“What Jack writes/ What we can infer ...”), they will need to analyze characteristics of poetry found in the poem that Jack read, “Dog”, by Valerie Worth. Then review the literary terms on the What Makes a Poem a Poem? anchor chart: structure, line, stanza, free verse, imagery, rhythm, narrative poem, rhyme, and repetition. Remind students that identifying and explaining specific characteristics of the poem will help them to infer what Jack learned when he read the small poems then wrote about them. Ask students to find the poem “Dog” by Valerie Worth in the back their text, and to read along silently as you read the poem aloud to them. Pause only where there is punctuation (commas, semicolons, colon, and period). 	<ul style="list-style-type: none"> Consider rereading the text aloud to small groups of struggling readers, then lead them through a discussion of what Jack says/writes, by asking questions such as: What does Jack say/write about the poem? How do you know? Consider supporting struggling writers by annotating with them and/or adding one or two annotations to the poem in advance.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Ask students to turn a talk with a partner about what they liked about the poem and what images came to mind as they listened to it read aloud. Give students a few minutes to share, then call on a few students to share what they liked most about the poem and the images it created for them. • Tell students that they will have a chance to annotate this poem. But first you would like to notice a characteristic of poetry specifically related to how poems are read. Ask students to listen as you read the poem aloud once more and notice where you pause. Students should notice that you pause your reading not at the end of the lines, but in accordance with punctuation: commas, semicolons, colon, and period. • Explain that even though poems are often written in short lines (such as “Dog” and “The Red Wheelbarrow”), the lines do not tell the reader where to pause. Just as with prose, in poetry the punctuation tells the reader how to read the poem. The punctuation is a part of the poem’s structure (as are lines and stanzas). • Remind students that “The Red Wheelbarrow” was read as one long sentence, because the only punctuation was a period at the end. Briefly flip to “The Red Wheelbarrow,” point out the punctuation at the end, and reread this poem. • Direct students’ attention to the What Makes a Poem a Poem? anchor chart. In the row for “Dog,” add the word <i>structure</i> with a bullet and the word <i>punctuation</i> underneath with a definition in the column for characteristics. Then add an example/explanation from the poem—see What Makes a Poem a Poem? anchor chart (for teacher reference). • Review the characteristics of poetry noted on the anchor chart that they have learned so far: <i>structure, line, stanza, free verse, imagery, rhythm, narrative poem, rhyme, and repetition</i>. Tell students that now it is their turn to annotate the poem “Dog” and look for more characteristics of poetry with a partner. • Distribute sticky notes and clarify directions and expectations as needed. Then ask students to begin working with a peer in their group to annotate the poem “Dog.” Circulate to offer guidance and support. • After 3 or 4 minutes, cold call members from different groups to share out “Examples/Explanation” of the “structure,” “free verse” style, and “imagery” in the poem “Dog”—see What Makes a Poem a Poem? anchor chart (for teacher reference) for examples/explanations students may share—and synthesize to add students’ thinking to the anchor chart. • Then ask students to turn back to page 15 of <i>Love That Dog</i>. Tell students that now that they have revisited characteristics of poetry and listed examples/explanations of those characteristics from “Dog,” the class can revisit novel and make inferences about what Jack learned about poetry from reading Valerie Worth’s poem. 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Ask students to follow along silently as you reread pages 15 and 16 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 ‘Dog’ in his own writing?”• After 2 or 3 minutes, invite students to share out what they notice about Jack’s writing. Listen for students to notice his use of imagery, “yellow dog”, “tongue all limp”, “comp at a fly”. Then, ask:<ul style="list-style-type: none">* “Based on what Jack says and his writing what are some things we can infer that he learns about poetry in this section of the text?”• Ask students to take 5 minutes to discuss with their groups.• Then refocus students whole group to complete the second box “What we can infer...” as a class.• Once the second box is filled in, focus students on the last box of the reflection notes, “Synthesize,” and ask them to discuss:<ul style="list-style-type: none">* “What do you think Jack has learned about poetry based on what he says about small poems?”• Remind students to use evidence from the text, their notes, and the What Makes a Poem a Poem? anchor chart to support their discussions.• After 2 minutes, invite several students to share their thinking aloud then ask students to independently record an answer in the “Synthesize” box of their notes. Remind students that their responses should include key words from the prompt and be supported by details from the text, their reflection notes, and the poetry anchor chart.• As time allows, invite students to share their synthesis statements in groups and/or with a partner outside of their group then revise as needed, based on ideas they heard from peers.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief and Revisiting Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to quickly pair up with a student who is <i>not</i> a member of their regular group. • Then, focus students’ attention on the I Notice/I Wonder anchor chart and ask them to consider then discuss with their partner: “What did you notice and what do you wonder about the poem ‘Dog’ by Valerie Worth?” • After 1 or 2 minutes, invite students to share an idea they heard from their partner and add students’ thinking to the anchor chart. • Have students reread the learning targets and give you a Fist to Five to indicate their progress towards these targets. • Review the homework assignment and clarify tasks as necessary. 	<ul style="list-style-type: none"> • To further support students during the discussion, provide sentence starters as needed. Example: “After reading ‘Dog,’ I notice that poetry ...” “Now I wonder if poetry ...”
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Reread pages 12–19 of <i>Love That Dog</i> and the poem “Dog” aloud to someone at home or in front of the mirror to practice fluency. Pick out one vivid word or phrase from the poem “Dog” to add to the “Vivid Words and Phrases” section of your poetry journal. • Complete Poetry Task 2 in the “My Poems” section of your poetry journal. <p><i>Note: In Lesson 5, students will take their first assessment. Prepare students in advance by explaining that there will be an assessment in the next lesson, and that this is simply an opportunity to show what their progress towards the learning targets (RL.4.1 and RL.4.3).</i></p>	<ul style="list-style-type: none"> • To support struggling readers, consider providing a recorded version of the text and poem for students to read along with. • Consider providing a partially completed poetry task, or help students start the task before the end of the school day, to support individuals who have difficulty completing work independently.



EXPEDITIONARY
LEARNING

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

Supporting Materials



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

Dates/Pages	Summary Statement	Details from the Text (2–3)
Nov. 9–Nov. 22 (pp. 12–14)	Jack doesn't want to write a poem about a pet.	"I can't write a POEM about one." Jack used to have a pet but doesn't want to write about it.
Nov. 29 (pp. 15–16)	Jack liked the new poems he read.	"I liked those small poems we read today." He says that he really likes the dog poem because it reminds of him of his dog.
Dec. 4–Dec. 13 (pp. 17–19)	Jack lets his teacher put what he wrote about reading small poems on the board.	"I guess you can put it on the board ..." Jack says it does look like a poem when it's typed up. Jack tells his teacher that it might look better if there was more space between the lines.



Directions for Text-Based Discussion
(For Teacher Reference)

Teacher Directions: Write the directions below on the board in advance of the lesson, or display during the lesson with a document camera.

Directions for Text-Based Discussion

1. Read each sentence strip aloud with your group.
2. Sequence the strips based on the order of events in the novel (reference the novel as needed).
3. Think about the question posed by the teacher.
4. Reread the strips to find the evidence that best supports a response to the question.
5. Take turns sharing your response to the question with your group. Point out the evidence strip(s) that support your answer.



Textual Evidence Sentence Strips:

Love That Dog

Teacher Directions: Copy enough sentence strips for each group to have one set. Before the lesson begins, cut apart the strips and place each complete set in an envelope (or clip together with a paperclip).

“I don’t want to because boys don’t write poetry.” p. 1

“I tried. Can’t do it. Brain’s empty.” p. 2

“Do you promise not to put it on the board?” p. 4

“I did not really understand the tiger tiger burning bright poem but at least it sounded good to my ears.” p. 8

“I liked the small poems we read today.” p. 15

“I guess you can put it on the board if you want to but don’t put my name on it.” p. 17



Jack's Reflections Notes: "Dog" by Valerie Worth
(Answers, for Teacher Reference)

Focus Question: What has Jack learned about poetry?

What Jack says about poetry...	Page
"When they're small like that you can read a whole bunch"	15
Small poems make pictures in your head.	15
"I guess typed up it does look like a poem."	18

What Jack writes...	What we infer...
"yellow dog"; "tongue all limp"; "chomps at a fly"	Jack has noticed how poems use imagery to make pictures in the reader's head.



Poetry Task 2

1. Think about a pet you have had OR an object that is special to you.
2. Write the name of your pet OR the object at the top of a blank page in the “My Poetry” section of your poetry journal.
3. Brainstorm and record a list of at least 10 words and/or phrases you could use to describe your pet OR object (HINT: think about *imagery*, words that help a reader see, hear, feel, smell, and taste what is being described).
4. Use the words and phrases you brainstormed to write a *free verse poem*, with at least five lines, that will help your reader imagine your pet OR the object in your poem.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 5

Mid-Unit Assessment: Text-Dependent Questions: *Love That Dog, Pages 20–24*



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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 describe in depth a character in a story, drawing on specific details in the text. (RL.4.3)

Supporting Learning Targets

- I can explain what Jack understands about poetry, based on evidence from *Love That Dog*.
- I can reflect on my progress toward the learning target.

Ongoing Assessment

- Poetry Task 2 (in poetry journal; from homework)
- Mid-Unit 1 Assessment: Text-Dependent Questions: *Love That Dog*, pages 20–24
- Reflection in poetry journal



Agenda	Teaching Notes
<p>1. Opening</p> <ul style="list-style-type: none">A. Reviewing Homework and Engaging the Reader (5 minutes)B. Reviewing Learning Targets (5 minutes) <p>2. Work Time</p> <ul style="list-style-type: none">A. Mid-Unit 1 Assessment (35 minutes)B. Reflecting on Learning (10 minutes) <p>3. Closing and Assessment</p> <ul style="list-style-type: none">A. Debrief: Sharing Reflections (5 minutes) <p>4. Homework: None</p>	<ul style="list-style-type: none">• In this lesson, students take the Mid-Unit 1 Assessment to apply what they have been learning about how to use evidence from the text to answer questions (RI.4.1 and RI.4.3). While both RI.4.2 and RI.4.5 have been focused on during instruction, these standards are assessed in Unit 2 once students have finished the novel. This ensures that they have made sufficient progress towards these standards before that Unit 2 assessment.• During Work Time Part B of this lesson, students are asked to reflect in writing, on their ability to meet this target. This gets students in the habit of considering their individual growth and helps them to practice setting goals based on reflections about their personal strengths and areas of need. In Module 2, students will begin using a Tracking Progress form to more formally reflect on their individual progress.• Some students may require additional time to complete this assessment independently. Make provisions for those students accordingly.• Some students may benefit from having someone read the questions aloud to them. Again make provisions for those students accordingly.• In advance:<ul style="list-style-type: none">– Review Milling to Music in Checking for Understanding Techniques (see Appendix).– Post: learning targets, What Makes a Poem a Poem? anchor chart, Close Readers Do These things anchor chart.



Lesson Vocabulary	Materials
explain, understands, details	<ul style="list-style-type: none"> • Poetry journals (from Lesson 1; students’ own) • What Makes a Poem a Poem? anchor chart (begun in Lesson 2) • <i>Love That Dog</i> (book; from Lesson 2; one per student) • Mid-Unit 1 Assessment: Text-Dependent Questions: <i>Love That Dog</i> Pages 20–24 and “The Pasture” by Robert Frost (one per student) • Mid-Unit 1 Assessment: Text-Dependent Questions: <i>Love That Dog</i> Pages 20–24 and “The Pasture” by Robert Frost (answers, for teacher reference) • Close Readers Do These Things anchor chart (from Lesson 2)

Opening	Meeting Students’ Needs
<p>A. Reviewing Homework and Engaging the Reader (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to turn to “My Poems” section in their poetry journals and reread the poems they have written so far. Ask them to select one that they would like to share with a partner. Give students a minute to select a poem. • Reassure students that while they may feel a bit nervous about sharing their poems with a classmate, that this is something that writers must eventually do, share their work with an audience. To start, their audience will be small, one other person, but as they become more comfortable with writing poems, they will be asked to select a poem to read aloud to small group of their classmates. Explain that this is the first step in helping them to become comfortable with sharing their own writing. . • Partner students up, then give the following directions: <ol style="list-style-type: none"> 1. Read your poem to your partner. 2. Tell your partner what you like about your poem. 3. Point out the characteristics of poetry featured in your poem (use literary terms). 4. Repeat. • Refer students to the What Makes a Poem a Poem? anchor chart, specifically the literary terms listed in the “Characteristics of Poetry” section. Encourage students to refer to these terms in their discussion. 	<ul style="list-style-type: none"> • Post directions for student reference. • Provide sentence starters and frames as needed, to support students during partner conversations.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Display the learning targets and ask students to pay attention to familiar terms in the targets and be ready to restate targets in their own words. Read each target aloud, or invite volunteers to do so.<ul style="list-style-type: none">* “I can explain what Jack understands about poetry, based on evidence from <i>Love That Dog</i>.”* “I can reflect on my progress toward the learning target.”• Ask students to focus on the first target then discuss with a nearby peer:<ul style="list-style-type: none">* “How might you restate this target based on your understanding of the key terms: <i>explain</i>, <i>understands</i>, and <i>evidence</i>?”• After a minute, cold call a few students to share their thinking with the class.• Then, focus students on the second learning target and underline the words: <i>reflect</i> and <i>progress</i>.• Ask students to consider then turn to a <i>different</i> nearby partner to discuss:<ul style="list-style-type: none">* “What does it mean to <i>reflect</i> on our <i>progress</i>?”• After 1 or 2 minutes, invite a few students to share ideas from their partner discussions, whole group. Listen for students to mention that reflecting on their progress is what they have been doing at the end of each lesson by using Fist to Five (and other strategies) to demonstrate how successful they have felt in meeting the daily targets, or similar suggestions. As needed, define the terms <i>reflect</i> and <i>progress</i> to clarify.• Tell students that during the next parts of Work Time, they will take the mid-unit assessment to show what they have learned about how to use evidence from the text to explain what Jack has learned about poetry, and then they will reflect in their poetry journals on their progress toward this target.• Reassure students that they have had solid practice answering questions based on evidence from the text in the past several lessons and the only difference with this assessment is that they will be reading a new section of the text.	<ul style="list-style-type: none">• Display images of key words from the targets to support visual and second language learners.



Work Time	Meeting Students' Needs
<p>A. Mid-Unit 1 Assessment (35 minutes)</p> <ul style="list-style-type: none"> • Ask students to locate their copies of <i>Love That Dog</i>. Then distribute the Mid-Unit 1 Assessment: Text-Dependent Questions: <i>Love That Dog</i> Pages 20–24. • Also make sure the Close Readers Do These Things anchor chart is posted for student reference during the assessment. • Read the directions and questions with students then answer any clarifying questions. When students are ready, ask them to begin. • If students finish the assessment early, allow them the option to: <ul style="list-style-type: none"> – Add additional vivid words and phrases from the text in the “Vivid Words and Phrases” section of their poetry journals. – Read independently. • Ask students to hold on to their assessments to refer to during the next part of Work Time. 	<ul style="list-style-type: none"> • If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment. • ELLs receive extended time as an accommodation on New York State assessments.
<p>B. Reflecting on Learning (10 minutes)</p> <ul style="list-style-type: none"> • Review the learning targets with students then ask them to turn to the first blank page in the “My Reflections” section of their poetry journals. • Explain to students that they are going to consider the first two targets along with their responses to the assessment questions then reflect on their progress toward each target. • Pose the following questions for students to consider then write responses to in their journals: <ul style="list-style-type: none"> * “How would you describe your progress toward this target? Give specific examples.” * “What strategies most helped you meet the target?” • Ask students to think about then independently write a response to each question. • Once students have recorded their reflections, tell them to prepare to share reflections during the debrief. 	<ul style="list-style-type: none"> • Consider posting discussion questions for student reference. • Allow students who struggle with expressing their ideas through writing to dictate their reflections to you or another adult to scribe. This allows all students to participate in the self-reflection in a meaningful way.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Sharing Reflections (5 minutes)</p> <ul style="list-style-type: none">• Pair students up. Ask them to share the written reflections from their poetry journals.• Invite several students to share out whole group.• Collect students' Mid-Unit 1 Assessments and journals for review. See Mid-Unit 1 Assessment: Text-Dependent Questions: <i>Love That Dog</i> Pages 20–24 (answers, for teacher reference).	<ul style="list-style-type: none">• Consider providing sentence frames to ensure that all students have access to the conversation: “My greatest strength is _____ because”; “The strategies I used are _____, which helped me because _____”; “I want to work toward mastery of the target _____ because _____.”
Teaching Note	
<ul style="list-style-type: none">• Be prepared to return students' Mid-Unit 1 Assessments by Lesson 7. Also check students' “My Reflection” responses to ensure students are reflecting on their progress toward the targets based on evidence/specific examples from their work.	



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Grade 4: Module 1B: Unit 1: Lesson 5

Supporting Materials



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Mid-Unit 1 Assessment: Text-Dependent Questions:

Love That Dog Pages 20–24

Name: _____

Date: _____

Learning Targets Assessed:

- 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 describe in depth a character in a story, drawing on specific details in the text. (RL.4.3)

Directions:

- Read pages 20–24 of *Love That Dog* to determine what this section of the novel is mostly about.
- Then, read the poem “The Pasture” by Robert Frost (in the back of *Love That Dog*).
- Review the questions below.

1. Refer to pages 20 and 21 to help you answer Part I and Part II below. **(RL.4.1, RL.4.3)**

Part I: How does Jack feel about Robert Frost’s poetry?



Mid-Unit 1 Assessment: Text-Dependent Questions:

Love That Dog Pages 20–24

Part II: Place a check mark beside the evidence from the text that best supports your answer to Part I.

- “I really really really did NOT get the pasture poem you read today.”
- “And you said that Mr. Robert Frost who wrote about the pasture was also the one who wrote about those snowy woods ...”
- “I think Mr. Robert Frost has a little too much time on his hands.”

Refer to pages 22 and 23 to help you answer Questions 2 and 3.

2. What does Jack think “the wheelbarrow poet” was doing? **(RL.4.1)**
 - A. Typing up his poems.
 - B. Reading Robert Frost’s poems.
 - C. Making pictures with words.

3. According to Jack, why do people think that Robert Frost’s writing is poetry? **(RL.4.1)**
 - A. Robert Frost writes about snowy woods and a pasture.
 - B. Robert Frost’s teacher typed up his words to make them look like a poem.
 - C. Robert Frost’s poem is like the wheelbarrow poem.



Mid-Unit 1 Assessment: Text-Dependent Questions:

Love That Dog Pages 20–24

4. Refer to pages 22 and 23 to help answer Part I and Part II below: **(RL.4.3)**

Part I: How do you think Jack feels about his poems after his teacher typed them up?

- A. Proud
- B. Embarrassed
- C. Frustrated

Part II: Circle the evidence from the text that best supports your answer to Part I.

- A. “Like how you did with the blue-car things”
- B. “typed up they look like poems”
- C. “the other kids are looking at them and they think they really are poems”

5. Which sentence below best describes what Jack learned about poetry in this section of the text?
(RL.4.3)

- A. Poems are written by people with too much time on their hands.
- B. No one really understands what poems mean.
- C. Poems make pictures with words.



Mid-Unit 1 Assessment: Text-Dependent Questions:
Love That Dog Pages 20–24 and “The Pasture” by Robert Frost
(Answers, for Teacher Reference)

Learning Targets Assessed:

- 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 describe in depth a character in a story, drawing on specific details in the text. (RL.4.3)

Directions:

- Read pages 20–24 of *Love That Dog* to determine what this section of the novel is mostly about.
- Then, read the poem *The Pasture* by Robert Frost, in the back of *Love That Dog*.
- Review the questions below.
- Refer to pages 20–24 to help you answer each question.

1. Refer to pages 20 and 21 to help you answer Part I and Part II below. **(RL.4.1, RL.4.3)**

Part I: How does Jack feel about Robert Frost’s poetry?

Possible answer: I think he doesn’t like it or understand it.

Part II: Place a check mark beside the evidence from the text that best supports your answer to Part I.

- “I really really really did NOT get the pasture poem you read today.”**
- “And you said that Mr. Robert Frost who wrote about the pasture was also the one who wrote about those snowy woods ...”
- “I think Mr. Robert Frost has a little too much time on his hands.”**



Mid-Unit 1 Assessment: Text-Dependent Questions:
Love That Dog Pages 20–24 and “The Pasture” by Robert Frost
(Answers, for Teacher Reference)

Refer to pages 22 and 23 to help you answer Questions 2 and 3.

2. What does Jack think “the wheelbarrow poet” was doing? **(RL.4.1)**

- A. Typing up his poems.
- B. Reading Robert Frost’s poems.
- C. Making pictures with words.**

3. According to Jack, why do people think Robert Frost’s writing is poetry? **(RL.4.1)**

- A. Robert Frost writes about snowy woods and a pasture.
- B. Robert Frost’s teacher typed up his words to make them look like a poem.**
- C. Robert Frost’s poem is like the wheelbarrow poem.

4. Refer to pages 22 and 23 to help answer Part I and Part II below: **(RL.4.3)**

Part I: How do you think Jack feels about his poems after his teacher typed them up?

- A. Proud**
- B. Embarrassed
- C. Frustrated



Mid-Unit 1 Assessment: Text-Dependent Questions:
Love That Dog Pages 20–24 and “The Pasture” by Robert Frost
(Answers, for Teacher Reference)

Part II: Circle the evidence from the text that best supports your answer to Part I.

- A. “Like how you did with the blue-car things”
- B. “typed up they look like poems”
- C. “the other kids are looking at them and they think they really are poems”**

5. Which sentence below best describes what Jack learned about poetry in this section of the text?
(RL.4.3)

- A. Poems are written by people with too much time on their hands.
- B. No one really understands what poems mean.
- C. Poems make pictures with words.**



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 6

Reading Closely and Shared Writing: *Love That Dog*, Pages 25–30



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

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 produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (W.4.4)

I can draw evidence from literary texts to support analysis, reflection, and research. (W.4.9)

Supporting Learning Targets

- I can summarize pages 25–30 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*.
- With peers, I can write a paragraph to explain what Jack has learned about poetry, based on his poem “You Come Too.”

Ongoing Assessment

- Summary notes
- Close Read Questions and Notes: *Love That Dog*, pages 25–30
- Topic Expansion graphic organizer
- What Makes a Poem a Poem? anchor chart



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Reviewing Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Reading Aloud and Summarizing: <i>Love That Dog</i>, Pages 25–30 (10 minutes)</p> <p>B. Close Reading: <i>Love That Dog</i>, Pages 25–30 (20 minutes)</p> <p>C. Shared Writing: What Has Jack Learned about Poetry? (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief and Revisiting Learning Targets (5 minutes)</p> <p>4. Homework</p> <p>A. Reread pages 25–30 of <i>Love That Dog</i> aloud to practice fluency; add one vivid word or phrase to your poetry journal.</p> <p>B. Complete Poetry Task 3 in the “My Poetry” section of your journal.</p>	<ul style="list-style-type: none">• For Lessons 6–8, students continue to consider what Jack has learned about poetry. Over the course of this unit, this focus question has allowed them to analyze Jack’s growing knowledge about poetry while building their own. In Unit 2, students will shift to focus on a deeper character analysis of Jack, by considering what has inspired him as a writer. Students’ learning throughout Unit 1 -- their strengthened knowledge of poetry, close reading strategies, summarization skills, and ability to use evidence from the text to support their thinking – will prepare them for this deeper and more independent analysis of novel in Unit 2.• This lesson follows a pattern similar to that of Lesson 3. Students first summarize, then participate in a close reading of pages 25–30 of <i>Love That Dog</i>. Then, they use details from their close reading note-catchers to engage in a shared writing experience to explain: “What can you infer that Jack learned about poetry, based on his poem ‘You Come Too’?” This close reading and shared writing supports students’ ability to analyze text and organize and write a complete paragraph for the end of unit assessment in Lesson 8.• The purpose of the shared writing experience in Work Time C is to help students recognize the characteristics of a quality paragraph and to practice planning and developing a written piece. In shared writing, the teacher and students plan and compose text together, with both contributing their thoughts and ideas to the process while the teacher acts as scribe, writing the text as it is composed. Shared writing enables teachers to make the writing process concrete and visible to students, which allows students to focus on both the thinking and process involved in writing.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• During this shared writing experience, students are introduced to the use of models as mentor texts during writing instruction. Using strong models gives students a concrete example of the high quality work that will be expected in a particular task. Careful guided analysis of a model can have a powerful impact on student’s work (especially when strong student work is used as a model). Analyzing a model helps students identify and deconstruct the qualities of strong writing. In this particular lesson, students use a model paragraph that is written about the topic of how poetry and prose differ. This is done for two purposes. First, the content of the model paragraph reinforces the knowledge students have been building about poetry during the unit. Second, the structure of the model helps students analyze what makes a strong paragraph. Since students are already familiar with the topic, students are able to focus more quickly on structure, without spending too much time having to make sense of the paragraph itself.• In advance:<ul style="list-style-type: none">– Create a new anchor chart: Quality Paragraphs.– Post: Learning targets, What Makes a Poem a Poem? anchor chart, Close Readers Do These Things anchor chart, Quality Paragraphs anchor chart (new).– Post a piece of chart paper or prepare an interactive whiteboard for shared writing.



Lesson Vocabulary	Materials
summarize, details, explain, understands, peers, paragraph, structure, imagery, synthesize, indented, topic sentence, main idea, conclude, conventional (errors)	<ul style="list-style-type: none">• <i>Love That Dog</i> (book; from Lesson 2; one per student)• What Makes a Poem a Poem? anchor chart (begun in Lesson 2)• What Makes a Poem a Poem? anchor chart (completed; for teacher reference; from Lesson 2)• 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)– Close Read Questions and Notes: <i>Love That Dog</i>, pages 25–30 (from pages 14-16 of the reader's notebook)• <i>Love That Dog</i> summary notes (answers, for teacher reference)• Close Readers Do These Things anchor chart (from Lesson 2)• Colored pencils, crayons, or markers (for each student or group to share)• Close Reading Guide: <i>Love That Dog</i>, pages 25–30 (for teacher reference)• Sample quality paragraph (one to display and one per group)• Quality Paragraphs anchor chart (new; teacher created)• Quality Paragraphs anchor chart (for teacher reference)• Topic Expansion graphic organizer (one per group)• Topic Expansion graphic organizer (sample answers, for teacher reference)• Chart paper or Interactive White Board (for shared writing)• Poetry Task 3 (one per student; for homework)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite volunteers to read each learning target aloud. Ask students to pay attention to familiar vocabulary words from the target and be ready to share the meaning.<ul style="list-style-type: none">* “I can summarize pages 25–30 of <i>Love That Dog</i>, based on evidence from the novel.”* “I can explain what Jack understands about poetry, based on evidence from <i>Love That Dog</i>.”* “With peers, I can write a paragraph to explain what Jack has learned about poetry, based on his poem ‘You Come Too.’”• Ask students to discuss with group members:<ul style="list-style-type: none">* “Based on our previous lessons, which of these targets are familiar to you?”* “What do you think we will be doing in this lesson?”* “What questions do you have about what we will be doing in this lesson?”• After 2 or 3 minutes, invite members from a variety of groups to share their ideas and questions whole class. Clarify any misconceptions students may have about the targets then ask them to prepare for the first read and reread of new pages from <i>Love That Dog</i>.	



Work Time	Meeting Students' Needs
<p>A. Reading Aloud and Summarizing: <i>Love That Dog</i>, Pages 25–30 (10 minutes)</p> <ul style="list-style-type: none"> • Remind students of the first learning target then cold call a few students to share out how they have typically started their close reads of sections from <i>Love That Dog</i>. Listen for students to mention reading the section aloud, determining the gist, and then summarizing chunks of text. • Ask students to turn to page 25 of their books and to read aloud pages 25–27 with you. Pause at the end of page 27 and ask students: “What is the gist of these pages?” • After 1 minute, invite a few students to share their ideas whole group. Listen for them to mention that these pages are a poem Jack wrote about going to get a new dog. • Then, ask students to follow along silently as you read pages 28–30 aloud. Once again, pause at the end of page 30 and ask students to consider and discuss in groups what the gist of these pages is. • After 1 minute, cold call a few students to share out and listen for ideas such as: <ul style="list-style-type: none"> – “Jack lets his teacher put up his poem.” – “Jack calls his new poem ‘You Come Too.’” • Next, ask students to turn to the <i>Love That Dog</i> summary notes on pages 2-5 of their reader’s notebooks. Focus students on the rows of their notes dated “Jan. 24 (pp. 25–27)” and “Jan. 31–Feb. 7 (pp. 28–30)” then ask them to circle or star these dates to focus their attention on the rows they will need to add summary statements and details to. • Briefly explain to students that they are to reread and work with group members to summarize and add details to their notes, just as they have done in previous lessons. Clarify as needed then release students to work with group members. Circulate to offer guidance and support. • After 5 or 6 minutes, cold call students from a variety of groups to share out the summary statements and supporting details that they added to their notes. See <i>Love That Dog</i> summary notes (answers for teacher reference) for ideas students may share. • Then, ask students to prepare for a close reading of pages 25–30 of <i>Love That Dog</i>. 	<ul style="list-style-type: none"> • Provide sentence starters to allow all students access to the conversation. Example: “These pages are mainly about how Jack ...”



Work Time (continued)	Meeting Students' Needs
<p>B. Close Reading: <i>Love That Dog</i>, Pages 25–30 (20 minutes)</p> <ul style="list-style-type: none"> Remind students of the second learning target then bring their attention to the Close Readers Do These Things anchor chart and ask them to consider and discuss in groups: <ul style="list-style-type: none"> * “How does rereading sections of <i>Love That Dog</i> more closely support your understanding of the story and/or the main character, Jack?” After 1 minute, invite a few students to share their ideas whole class. When students are ready, distribute colored pencils, crayons, or markers and ask students to turn to the Close Read Questions and Notes: <i>Love That Dog</i>, pages 25–30 on pages 14-16 in their reader’s notebooks. Then, begin the close reading using the Close Reading Guide: <i>Love That Dog</i>, pages 25–30 (for teacher reference). Afterward, give students specific positive feedback regarding moves they made as close readers. Then ask students to prepare for a shared writing experience. 	<ul style="list-style-type: none"> Review suggestions in the “Teacher Notes” of the Close Reading Guide for ways to support students during the close reading. Work with small groups and/or individual students who may need more support.
<p>C. Shared Writing: What Has Jack Learned about Poetry? (20 minutes)</p> <ul style="list-style-type: none"> Refocus students whole group and remind them of the third learning target. Tell students that for the last few lessons they have been focusing on close reading and the characteristics of poetry. Explain today they will be shifting to focus on the qualities of writing a paragraph in prose. Note that students like already know a lot about writing paragraphs, but that today they will be reviewing and refreshing these skills. Explain that the ability to write a quality paragraph is very important because it is the foundation of most of the writing they will do in school as well as the writing they will need to do as adults in college and in a career. Go on to explain that for the upcoming end of unit assessment, they will be asked to independently write a paragraph to explain what Jack has learned about poetry throughout the entire first half of the novel <i>Love That Dog</i>. So today they will participate in a shared writing experience on a small part of the book to learn how to identify relevant details, organize their ideas, and write a quality paragraph to explain what Jack has learned about poetry, based on his poem “You Come Too,” which they just finished reading closely. Tell students that before they begin planning and writing a quality paragraph, it is important for them to review their understanding of what a “quality paragraph” is. Ask students to turn and talk with a partner about the following prompt: <ul style="list-style-type: none"> * What are the qualities of a strong paragraph? 	<ul style="list-style-type: none"> Post directions for student reference. Post discussion questions for student reference. Provide sentence starters to allow all students access to the conversation. Examples: “The paragraph looks like ...” or “The paragraphs begins/ends by ...”



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Give students a few minutes to discuss, and then cold call a few pairs to share their thinking. List their responses on the board temporarily. Listen for students to list the following ideas (note student explanations of the qualities below is not likely to include the same terminology:<ul style="list-style-type: none">– The first sentence of the paragraph should be <i>indented</i>.– Writing should include a <i>topic sentence</i> that states the <i>main idea</i>.– Writing should include at least three <i>details</i> that tell more about the main idea.– Paragraph should <i>conclude</i> with a sentence that restates the main idea and/or explains why the topic matters.– It should be written in complete sentences with <i>few conventional errors</i>.• Display and distribute the sample quality paragraph and draw students' attention to the new Quality Paragraphs anchor chart.• Then, ask students to complete the following in groups:<ol style="list-style-type: none">1. Independently read the sample quality paragraph once.2. Discuss what you notice about the paragraph:<ul style="list-style-type: none">• What does the paragraph look like?• How does the paragraph begin and end? What is similar/different about the first and last sentences?• What kinds of details are included in the paragraph?• How do the details connect to the first and last sentences of the paragraph?• Clarify as needed then ask students to work with group members to identify characteristics of a quality paragraph. Circulate to offer support.	<ul style="list-style-type: none">• Note which ideas students omit from the list above. Do not name these for students as you will spend time identifying these qualities from the model paragraph. Qualities that students omit may need more instructional time during analysis of the model paragraph.• If a significant number of students struggled with writing complete sentences on the mid-unit assessment, consider spending some additional instructional time on sentence construction.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• After 3 minutes, invite groups to share out their thinking with the class. Add students' ideas to the Quality Paragraphs anchor chart—see Quality Paragraphs anchor chart (for teacher reference). Point out and add to the chart any characteristics on the teacher reference that students do not mention or cannot name accurately, such as: <i>indented, topic sentence, main idea, conclude, language (appropriate to audience), conventional (errors)</i>.• Once students have identified and are clear about the characteristics of a quality paragraph, explain that now they are going to work together as a class to write a paragraph that explains what they can infer Jack has learned about poetry, based on the poem he wrote called “You Come Too.”• Display and distribute the Topic Expansion graphic organizer then tell students that good writers take time to think about what they want to say before writing and that generating and organizing ideas in advance supports their ability to craft a stronger, richer piece of writing.• Orient students to the graphic organizer by first pointing out the large box on the left, “Main Idea.” Ask students to quickly discuss in groups what they notice about this box then invite a few students to share out. Listen for:<ul style="list-style-type: none">– “It has a question for the main idea.”– “The topic sentence in the box answers the question.”– “There are words from the question in the sentence.”• Focus students specifically on the fact that the topic sentence in the box uses key words from the main idea question. Tell them that a good topic sentence includes key words from the prompt (in this case a question) so that the reader knows what the piece will be about.• Then, point out the “Detail” boxes to students and draw their attention to the blank lines and phrase “Example from the text.” Explain that students will look back at their note-catchers from their close reading to determine and record a general detail in support of the main idea as well as a specific example from the text that is related to the detail.• Model using a think-aloud to complete the first box. For ideas, see Topic Expansion graphic organizer (sample answers, for teacher reference). Continue modeling as needed or release students to work with group members to record a detail and example in the remaining “Detail” box(es). Circulate to support as needed.• Once student groups have recorded their thinking into the graphic organizer, cold call a few groups to share their thinking whole class. Synthesize to add students' ideas to the displayed graphic organizer. See Topic Expansion graphic organizer (sample answers, for teacher reference) for ideas students may share.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Focus students on the large box on the right of the graphic organizer, “Concluding Statement.”• Explain that a concluding statement is a sentence that restates the main idea of paragraph (What?) and can be used to explain the “So what?”—why the topic matters—to the reader.• Ask students to work with group members to look back at the topic sentence, details, and examples on their graphic organizers then consider and discuss:<ul style="list-style-type: none">* “What sentence could we write to restate the main idea (What?) and explain why it matters (So what?) that Jack has learned about poetry?”• After 2 or 3 minutes, invite a few groups to share their ideas aloud—see Topic Expansion graphic organizer (sample answers, for teacher reference). Synthesize students’ thinking to record a “Concluding Statement” onto the displayed graphic organizer.• Explain to students that they are going to work together as a class to use the ideas from their graphic organizers to develop a quality paragraph that explains what they can infer Jack has learned about poetry, based on his poem “You Come Too.”• Begin by indenting to write the provided topic sentence from the graphic organizer onto a large piece of chart paper then tell students that they will refer to the details and examples from their own graphic organizers to develop sentences that support the main idea.• Before students begin trying to craft detail sentences in groups, help them recognize that detail sentences can be organized differently by bringing their attention back to the sample quality paragraph. Ask students to read the second and third sentences aloud: “For one, poetry has a different structure from prose. Poems have stanzas and lines or can be written in a shape, but prose is written using complete sentences organized into paragraphs.” Point out that Sentence 2 is a more general detail that supports the main idea and it is followed by a separate but related and specific example.• Then, point out the fourth sentence: “Also, some poetry includes rhyming words such as ‘night and bright’ or ‘shake and mistake’”—and help students notice how it combines a general detail and a related, specific example into the <i>same</i> sentence.• Continue to provide additional examples (from the fifth and sixth sentences) if necessary, then release students to discuss and record detail/example sentences in the margin of their graphic organizers. Circulate to offer guidance.• After 4 or 5 minutes, invite members from different groups to share a sentence with the class. Synthesize students’ thinking to add detail sentences to the chart paper.• Ask students to then consider the topic and detail sentences on the chart paper. Guide the class in adding a concluding statement to the chart.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to read the complete paragraph aloud with you then refer to the Quality Paragraphs anchor chart and discuss in groups:<ul style="list-style-type: none">* “What makes this a quality paragraph?”• After 1 minute, cold call several students to share out their thinking with the class. Listen for them to mention characteristics listed on the Quality Paragraphs anchor chart.• Give students specific positive feedback regarding the ways they followed the discussion norms while working with peers to develop a whole class quality paragraph.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief and Revisiting Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> Bring students together whole group. Ask them to Think-Pair-Share with a partner who is <i>not</i> a member of their regular group: <ul style="list-style-type: none"> * “How does reading closely and writing about what we read help us to better understand a text?” After 2 minutes, invite a few student pairs to share their thinking whole group. Then, draw students’ attention back to the learning targets. Ask them to show a thumbs-up, -down, or -sideways to indicate their level of mastery toward each target. Review the homework task with students and provide clarification as necessary. 	<ul style="list-style-type: none"> Consider providing a sentence frame to ensure all students have access to the conversation. Example: “Reading closely and writing about what we read helps me better understand _____ about the text.”
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Reread pages 25–30 of <i>Love That Dog</i> aloud to practice fluency. Pick out two vivid words or phrases from Jack’s poem “You Come Too” to add to the “Vivid Words and Phrases” section of your poetry journal. Complete Poetry Task 3 in the “My Poetry” section of your journal. <p><i>Note: Review and provide feedback on students’ notes (from their reader’s notebooks) before Lesson 8, so students can refer to them during the end of unit assessment.</i></p>	<ul style="list-style-type: none"> To support struggling readers, consider providing a recorded version of the text and poems. Consider providing a partially completed poetry task, or allow students to work together 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 6

Supporting Materials



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

Dates/Pages	Summary Statement	Details from the Text (2-3)
Jan. 24 (pp. 25–27)	Jack writes a poem about going to get a new dog.	His poem says they drove to the animal protection shelter. Jack describes the dogs he sees. Jack finds a yellow dog and chooses him.
Jan. 31–Feb. 7 (pp. 28–30)	Jack lets his teacher type up his poem called “You Come Too” and seems pleased to share it with others	He says, “Yes you can type up what I wrote about my yellow dog ...” He tells his teacher the poem looks good on yellow paper.



Close Reading Guide:
Love That Dog, Pages 25–30
(For Teacher Reference)

Directions	Questions	Close Reading Guide
<p>With a partner in your group, reread the first and second stanzas, taking turns to read each stanza.</p> <p>After reading independently, work with group members to answer the question on the right.</p>	<p>Discuss in groups: How does Jack help the reader understand what the shelter is like?</p> <p>Record two examples of imagery from the second stanza.</p>	<p>Before students begin to discuss the first question, ask them to consider which <i>characteristic</i> of poetry Jack uses to help the reader understand what the shelter is like (refer students to the What Makes a Poem a Poem? anchor chart for support).</p> <p>After 1 minute, invite one or two students to share their thinking aloud, and listen for students to mention that he uses <i>imagery</i>—words that help the reader see and hear what is being described.</p> <p>Then, focus students on the second part of the question and ask them to refer to the second stanza to identify words that helped them see and hear the dogs at the shelter. Listen for ideas such as: <i>Words that helped me see the dogs: big, small, fat, skinny, hiding, jumping.</i></p> <p><i>Words that helped me hear the dogs: bark-bark-barking, saying, “Me! Me! Choose me! I’m the best one!”</i></p>



Close Reading Guide:
Love That Dog, Pages 25–30
(For Teacher Reference)

Directions	Questions	Close Reading Guide
<p>Read Stanzas 5 and 6 aloud with a different partner in your group.</p> <p>After reading, work with all group members to respond to the question on the right.</p>	<p>How does the dog feel about being adopted by Jack and his family? Use evidence from the text to support your answer.</p>	<p>After students read Stanzas 5 and 6 with a group partner, ask them to read the question aloud with you. Clarify as needed then ask students to work with group members to answer the question</p> <p>After 2 minutes, cold call a few students to share their ideas with the class. Listen for suggestions such as:</p> <p><i>The dog is happy/thankful because the poem describes the dog resting his head on Jack's chest and wrapping his paws around Jack's arm as if he were saying "thank you ..."</i></p>



Close Reading Guide:
Love That Dog, Pages 25–30
(For Teacher Reference)

Directions	Questions	Close Reading Guide
<p>Read pages 28–30 independently and silently in your head.</p> <p>Then read the questions at the right and discuss your thinking with group members, before recording your responses.</p>	<p>Why do you think Jack titled his poem “You Come Too”? Support your response with details from the text.</p>	<p>After students read pages 28–30, focus them on the question. It may be necessary to tell students they should also refer to the poem to help them answer this question. Prompt students’ thinking by posing questions such as:</p> <p>“Who is coming too?”</p> <p>“How does this title synthesize/sum up the big idea of Jack’s poem?”</p> <p>After 2 minutes, invite several students to share out their thinking with the class. Listen for ideas such as:</p> <p><i>I think he titled his poem “You Come Too” because his poem is about him and his family choosing/taking home a dog from the animal shelter; the title refers to how the dog can come with them.</i></p> <p>If students do not also mention that the title Jack chooses is similar to lines from “The Pasture” (discussed during the Opening), point this out to them: <i>“I shan’t be gone long. – You come too.”</i></p>



Close Reading Guide:
Love That Dog, Pages 25–30
(For Teacher Reference)

Directions	Questions	Close Reading Guide
<p>Synthesize: With group members, review your responses to the above questions then discuss and record an answer to the question on the right.</p>	<p>Based on Jack’s poem and what he writes to his teacher, what can you infer he has learned about poetry? Use details from pages 25–30 to support your response.</p>	<p>Remind students this is similar to the prompt from their Jack’s Reflections notes and that to <i>infer</i> means to come to a conclusion based on evidence rather than something that’s explicitly stated in the text. Clarify further as needed then ask students to work with group peers to formulate a response to the question. Circulate to offer support.</p> <p>After 3 or 4 minutes, invite several students to share their ideas aloud. Listen for suggestions such as: <i>I can infer Jack has learned a lot about poetry because he uses different poetry characteristics in his own writing, such as: stanzas and lines; repetition (Me! Me! Choose me! Thank you thank you thank you); he uses imagery (red, blue, big, small, fat, jumping ...); he has also learned to add a title to his poetry and asks his teacher to call it “You Come Too”; he has learned that a poem should look a certain way/be typed up a certain way because he tells his teacher it would look good typed up on yellow paper.</i></p>



Close Reading Guide:
Love That Dog, Pages 25–30
(For Teacher Reference)

Directions	Questions	Close Reading Guide
		<p>If time allows, prompt students to consider the following: Since the beginning of the book Jack’s attitude towards poetry has begun to change. In this section of the text Jack doesn’t mind if his poem is posted by his teacher. He even wants to put a title on it, but he still doesn’t want his name on it. Is Jack’s confidence as a poet growing, why or why not? Encourage students to use evidence from the poem to support their responses. Listen for students to make an argument that his confidence is the same because he doesn’t want his name on the poem, or that his confidence has grown, because he wrote a longer poem, doesn’t mind if it is shared anonymously, and wants it to have a title.</p>



Sample Quality Paragraph

Poetry is very different from prose. One important difference is that poetry has a different structure from prose. Poems have stanzas and lines or can be written in a shape, but prose is written using complete sentences organized into paragraphs. Also, some poetry includes rhyming words such as “night and bright” or “shake and mistake.” Poetry can have repetition, too. In the poem “Stopping by Woods on a Snowy Evening,” the last two lines repeat: “And miles to go before I sleep.” Poetry is really interesting because it’s so different from most things we read!

Written by Expeditionary Learning for instructional purposes.



Quality Paragraphs Anchor Chart
(For Teacher Reference)

Teacher Directions: This anchor chart is co-created with students during the lesson, based on student suggestions. However, be sure the following are included:

Writing Quality Paragraphs

The first sentence of the paragraph should be *indented*.

Writing should include a *topic sentence* that states the *main idea*.

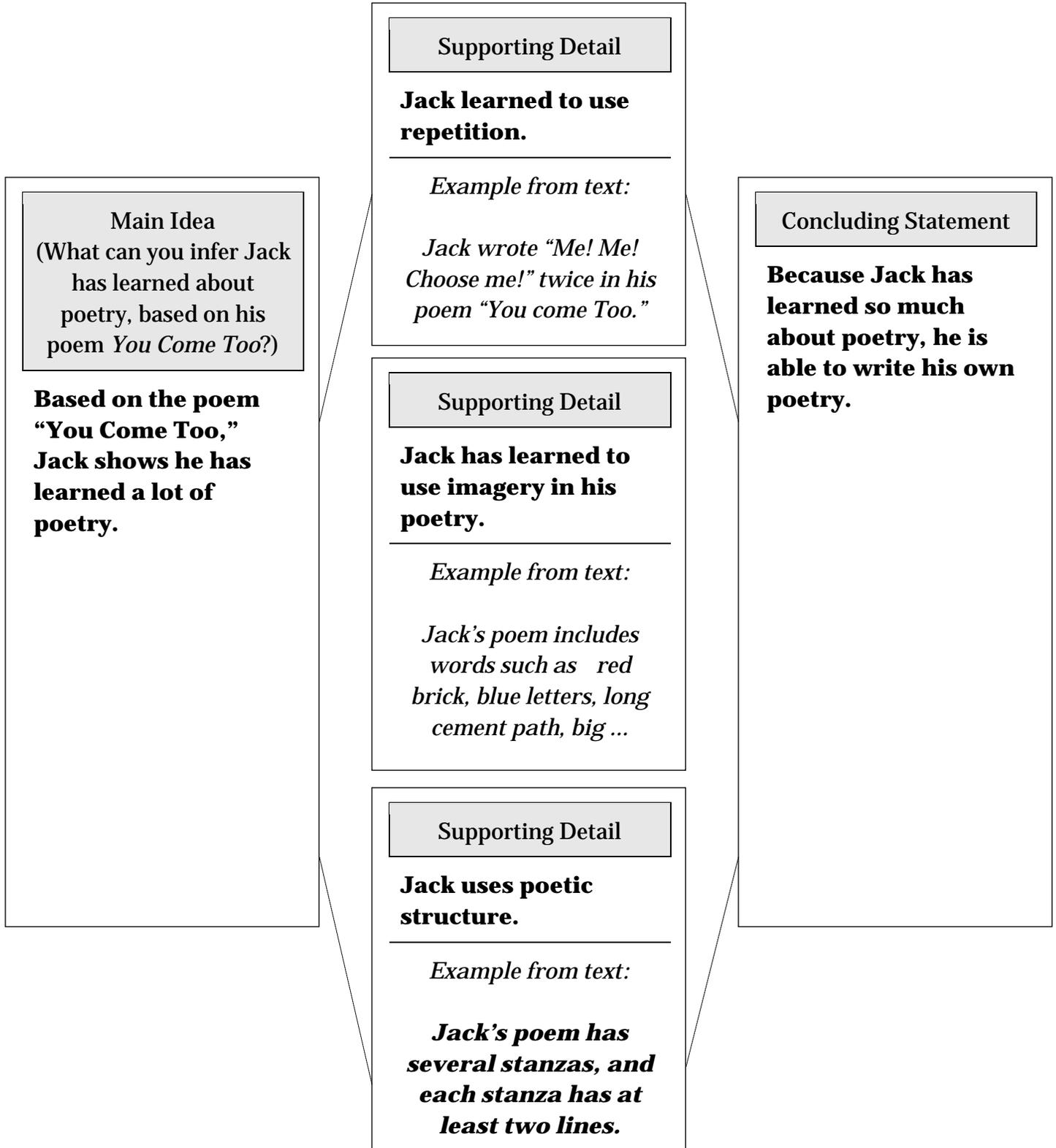
Writing should include at least three *details* that tell more about the main idea.

Paragraph should *conclude* with a sentence that restates the main idea and/or explains why the topic matters.

Paragraphs include complete sentences with *few conventional errors*.



Topic Expansion Graphic Organizer
(Sample Answers, for Teacher Reference)





Poetry Task 3

1. Think about a time you took a trip with your family or friends. Where did you go? What did you see? What did you hear? What did you feel? Add your ideas to the boxes below.

Where		
See	Hear	Feel

2. Use the ideas you recorded above to write a poem in the “My Poetry” section of your poetry journal (at least two stanzas, with at least two lines each) to describe the place you traveled to. Your poem may have rhyme and rhythm or be written in free verse.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 7

Explaining and Making Inferences Based on Details: *Love That Dog* Pages 31–41, “Street Music” by Arnold Adoff, and “The Apple” by S.C. Rigg



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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 31–41 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 by analyzing the poems “Street Music” and “The Apple.”

Ongoing Assessment

- Poetry Task 3 (in poetry journal; from homework)
- Summary notes
- Jack’s Reflections notes
- What Makes a Poem a Poem? anchor chart



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening Work Time <ol style="list-style-type: none"> A. Engaging the Reader and Reviewing Learning Targets (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading Aloud and Summarizing: <i>Love That Dog</i>, Pages 31–41 (10 minutes) B. Poetry Analysis: “Street Music” and “The Apple” (15 minutes) C. Inferring What Jack Has Learned about Poetry: <i>Love That Dog</i>, Pages 31–41 (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief and Revisiting Learning Targets (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread pages 31–41 of <i>Love That Dog</i> and the poems “Street Music” and “The Apple.” Add two vivid words or phrases to your poetry journal. B. Complete Poetry Task 4 in the “My Poetry” section of your poetry journal. C. Read your independent reading book. 	<ul style="list-style-type: none"> • This lesson follows a pattern similar to that of Lesson 2. Students read pages 31–41 of <i>Love That Dog</i> to summarize sections of the text, then reread to explain what Jack says and writes about two poems (“Street Music” by Arnold Adoff and “The Apple” by S.C. Rigg) to make inferences about what Jack has learned about poetry. • Although both “Street Music “ and “The Apple” are studied in this lesson, the analysis of these poems is brief and designed to build background knowledge before analyzing what Jack has learned about poetry on pages 31–41 in the novel. This gradual release of responsibility helps to prepare students for the End of Unit 1 Assessment (Lesson 8), when students will independently write a paragraph about what Jack has learned about poetry so far in the novel. • This lesson introduces students to “concrete poems”: poems are structured to form a shape that is related to the content of the poem. Students will likely enjoy this playful approach to organizing language. Consider finding additional concrete poems to share with students. • Note that S.C. Rigg is the pseudonym that Sharon Creech uses. You may or may not wish to share this information with students during the lesson. • In advance: <ul style="list-style-type: none"> – Review Glass, Bugs, Mud in Checking for Understanding Techniques (see Appendix). – Post: Guiding questions anchor chart; learning targets; Close Readers Do These Things anchor chart, What Makes a Poem a Poem? anchor chart, I Notice/I Wonder anchor chart.



Lesson Vocabulary	Materials
<p>summarize, details, explain, understands, identify, characteristics, analyzing, pseudonym, structure, irregular, onomatopoeia, concrete poem, imagery, repetition</p>	<ul style="list-style-type: none">• Poetry journals (from Lesson 1; students’ own)• What Makes a Poem a Poem? anchor chart (begun in Lesson 2)• <i>Love That Dog</i> (book; from Lesson 2; one per student)• 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 Reflections notes: “Street Music” and “The Apple” (from page 8 of the reader’s notebook; one to display)• Close Readers Do These Things anchor chart (from Lesson 2)• <i>Love That Dog</i> summary notes (answers, for teacher reference)• Jack’s Reflections notes: “Street Music” and “The Apple” (answers, for teacher reference)• What Makes a Poem a Poem? anchor chart (from Lesson 2; completed; for teacher reference)• Guiding Questions anchor chart (from Lesson 1)• I Notice/I Wonder anchor chart (from Lesson 1)• Poetry Task 4 (one per student; for homework)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader and Reviewing Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to turn to “My Poems” section in their poetry journals and reread the poem they wrote for homework. • Reassure students that while they may still feel a bit nervous about sharing their poems with a classmate, that this is something that writers must eventually do, share their work with an audience. This will be good practice for later in the module when they read one of their poems to a larger audience. • Partner students then give students the following directions: <ol style="list-style-type: none"> 1. Read your poem to your partner. 2. Tell your partner what you like about your poem. 3. Point out the characteristics of poetry featured in your poem (use literary terms). 4. Repeat. • Refer students to the literary terms listed in the “Characteristics of Poetry” section of the What Makes a Poem a Poem? anchor chart in their discussion. • Next, focus students’ attention on the learning targets: <ul style="list-style-type: none"> * “I can summarize pages 31–41 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 by analyzing the poems ‘Street Music’ and ‘The Apple.’” • Point out that these targets are similar to ones students have worked toward in previous lessons. Ask them to consider and discuss in groups what they think they will be doing today. • After 1 minute, invite a few students to share whole group. Listen for students to say something like they will read and reread pages 31–41 of <i>Love That Dog</i> to explain what Jack understands about poetry, and to identify characteristics of poetry in two new poems. 	



Work Time	Meeting Students’ Needs
<p>A. Reading Aloud and Summarizing: <i>Love That Dog</i>, Pages 31–41 (10 minutes)</p> <ul style="list-style-type: none"> • Cold call a few students to share out how they have been starting their close readings of sections from <i>Love That Dog</i>. Listen for students to mention reading the text aloud, determining the gist, and then summarizing. • Tell them that they will follow a similar routine today. Ask students to take out their copies of <i>Love That Dog</i>, turn to page 31, and follow along silently as you read aloud pages 31–41. Pause after reading to ask students: “What were these pages mostly about?” • After 1 minute, invite a few students to share their ideas whole group and listen for students to mention that these pages are about how Jack reads and writes two new poems. • Next, ask students to turn to the <i>Love That Dog</i> summary notes on pages 2-5 of their reader’s notebooks. Focus students on the last three rows of their notes dated “Feb. 15 (pp. 31–34),” “Feb. 21–Feb. 26 (pp. 35–37),” and “March 1–March 7 (pp. 38–41)” then ask them to circle or star these dates to help focus their attention on the rows they will need to add summary statements and details to. • Tell students that, just as they have done in previous lessons, they are to reread and work with group members to summarize and add details to their notes. Remind students to record mostly paraphrased details and no more than one short, relevant quote in support of their summary statements. Clarify as needed. • Invite students to begin. Circulate to offer guidance and support. • After 10 minutes, cold call several students to share out the summary statements and supporting details that they added to their notes—see <i>Love That Dog</i> summary notes (answers for teacher reference). • Then, ask students to prepare for a reread of pages 31–41 of <i>Love That Dog</i> as well as a first read and analysis of the poems “Street Music” and “The Apple.” 	<ul style="list-style-type: none"> • Refer students to the Close Readers Do These Things anchor chart to help support their thinking. • Provide sentence frames to allow all students access to the conversation. Example: “A summary of pages ____ is ____, and the details that support this summary are ____.”



Work Time (continued)	Meeting Students’ Needs
<p>B. Poetry Analysis: “Street Music” and “The Apple” (15 minutes)</p> <ul style="list-style-type: none"> • Focus students on the Guiding Questions anchor chart and remind students of this guiding question: “What makes a poem a poem?” as well as the second and third learning targets. • Ask students to consider then briefly discuss with group members how they have met these targets in previous lessons. • After 1 minute, invite a few students to share out. Listen for them to mention that they reread to capture notes about Jack’s impressions of a poem then read and annotated the poem themselves to draw their own conclusions about what poetry is. • Next, display and ask students to turn to the page titled Jack’s Reflections notes: “Street Music” and “The Apple” on page 8 in their reader’s notebooks. Orient students to the notes page (“What Jack says about poetry .../Page,” “What Jack writes .../What we can infer ...” and “Synthesize”). • Then, ask students to turn to page 31 of <i>Love That Dog</i> and to read chorally aloud with you, starting with “I like the poem we read today ...” and pausing at the end of page 34, “... before they sleep.” • After reading aloud, ask students to talk with group members about what “Jack says about poetry ...” on pages 31–34. Encourage students to refer to the text during their discussions. • After 2 or 3 minutes, invite a few groups to share their ideas whole class then ask students to record paraphrased and relevant, short quotes from the text into the first box, “Jack says about poetry .../Page”—see Jack’s Reflections notes: “Street Music” and “The Apple” (answers, for teacher reference). • Then, ask students to turn to page 35 and follow along silently as you read aloud, beginning with “That was so great ...” and ending on page 36, “... what it’s about.” Once again, ask students to talk with group members about what “Jack says about poetry ...” on pages 35 and 36. • After 2 or 3 minutes, cold call a few students to share their thinking aloud then ask students to add paraphrased details and quotes to the first box, “Jack says about poetry .../Page”—see Jack’s Reflections notes: “Street Music” and “The Apple” (answers for teacher reference). • Remind students that before they complete the second box, “What Jack writes .../What we can infer ...” they will need to analyze characteristics of poetry found in the poems “Street Music” and “The Apple.” Then on the What Makes a Poem a Poem? anchor chart, in the “Street Music” row, add the terms <i>structure</i> and <i>onomatopoeia</i> to the “Characteristics” column. Ask students to turn the poem “Street Music” by Arnold Adoff in the back of <i>Love That Dog</i>. Then ask students to read the poem chorally aloud with you, at least twice. 	<ul style="list-style-type: none"> • Consider rereading the text aloud to small groups of struggling readers, then lead them through a discussion of what Jack says/writes ... by asking questions such as: “What does Jack say/write about the poem? How do you know?” • Post discussion questions for student reference.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Ask students to turn to a partner and discuss what they liked about the poem and the images this poem brought to their mind. Give students a few minutes to share and call on a few to share with the whole class. Students should notice a lot of words that help them imagine the sounds of the city. • Next ask them what they notice about the structure of this poem. Listen for them to mention that some words are spaced in an unusual way; it’s difficult to tell if there are stanzas and lines. Write the word <i>irregular</i> next to <i>structure</i> on the poetry anchor chart. Remind students of their work with affixes and roots and ask: <ul style="list-style-type: none"> * “What does ‘irregular’ mean? Can you see a familiar word in this word?” • Listen for students to point “regular” and explain that this is the root of the word. Go on to explain that “ir-” is an affix, something you add to a word to change its meaning. Give a few examples of other affixes: “un-” means not, so if you add “un-” to happy you get unhappy or not happy. Tell students that the affix “ir-” also means not. Ask: <ul style="list-style-type: none"> * “So what does ‘irregular’ mean?” • Listen for “not regular.” Ask: <ul style="list-style-type: none"> * “What does ‘irregular structure’ mean?” • Listen for students to explain that the poem does not have a regular structure. It changes throughout and is organized differently than most of the poems they have read so far. • Then add the term <i>onomatopoeia</i> and its definition to the anchor chart—see What Makes a Poem a Poem? anchor chart (completed; for teacher reference; from Lesson 2). • Then ask students to discuss in groups: <ul style="list-style-type: none"> * “What examples of onomatopoeia can you find in Arnold Adoff’s poem?” • After 1 or 2 minutes, invite a few students to share their thinking with the class and add examples to the third column of the anchor chart—see the What Makes a Poem a Poem? anchor chart (for teacher reference). • Next, ask students to turn to the poem “The Apple” by S.C. Rigg in the back of their text. Ask: <ul style="list-style-type: none"> * What do you immediately notice about this poem? Listen for students to comment on the words of the poem forming the shape of an apple. 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• On the What Makes a Poem a Poem? anchor chart, in “The Apple” row, add the terms: <i>structure</i> and next to <i>structure</i>, write <i>concrete</i>. Explain that a poem written in the shape of the thing it is describing is called a concrete poem. Explain that the poem is described as concrete way because one of the meanings of the word concrete is something you can see. Then add the definition for concrete poem to the anchor chart—see What Makes a Poem a Poem anchor chart (from Lesson 2; completed; for teacher reference).• Next, ask students to read the poem chorally aloud with you, at least twice, then ask them to consider and discuss in groups:<ul style="list-style-type: none">* “What do you like about this poem? What does it make you think about?”* “What imagery is used in this poem?”* “What are examples of repetition found in this poem?”• After 3 or 4 minutes, invite students to share ideas from their group discussions whole class and add students’ ideas to the anchor chart—see the What Makes a Poem a Poem? anchor chart (completed; for teacher reference; from Lesson 2).• After recording students’ ideas on the chart, ask them to turn back to page 31 of <i>Love That Dog</i>.	



Work Time	Meeting Students’ Needs
<p>C. Inferring What Jack Has Learned about Poetry: <i>Love That Dog</i>, Pages 31–41 (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that now that they have revisited characteristics of poetry and listed examples/explanations of those characteristics from “Street Music” and “The Apple,” the class can revisit what Jack wrote on pages 31–37 of <i>Love That Dog</i> and make inferences about what Jack has learned about poetry. • Ask students to chorally reread pages 31–34 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 ‘Street Music’ when he writes about his own street?” • After 2 or 3 minutes, ask a few students to share out what they notice about Jack’s writing—see Jack’s Reflections notes: “Street Music” and “The Apple” (answers for teacher reference). Then, ask students to record their inferences into the “What Jack writes.../What we can infer...” box. • Next, ask students to look at, then chorally read aloud Jack’s poem “My Yellow Dog,” on page 37. • After reading the poem aloud, ask students to think about then discuss in groups: <ul style="list-style-type: none"> * “What do you notice about how Jack uses characteristics similar to ‘The Apple’ in his poem ‘My Yellow Dog’?” • After 2 or 3 minutes, cold call a few students to share out what they notice about Jack’s poem—see Jack’s Reflections notes: “Street Music” and “The Apple” (answers for teacher reference). Then, ask students to add their inferences to the “What Jack writes .../What we can infer...” box. • After students complete the second box on their notes, focus them on the last box of the reflection notes, “Synthesize,” and ask them to discuss: “What do you think Jack has learned about poetry based on what he says and writes on pages 31–37?” Remind students to refer to the text, their notes, and the What Makes a Poem a Poem? anchor chart to support their discussions. • After 2 or 3 minutes, cold call a few students to share their thinking aloud. Then ask the whole class to independently record an answer in the “Synthesize” box of their notes. Remind students that their responses should include key words from the prompt and be supported by details from the text, their reflection notes, and the poetry anchor chart. • As time allows, invite students to share their synthesis statements in groups and/or with a partner outside their group then revise as needed, based on ideas they heard from peers. 	



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief: I Notice/I Wonder about Poetry (5 minutes)</p> <ul style="list-style-type: none"> Bring students together whole group and focus 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 poems ‘Street Music’ and ‘The Apple,’ what do you notice about poetry now?” * “What do you still wonder about poetry?” After 2 or 3 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. 	<ul style="list-style-type: none"> Consider posting discussion questions to support visual learners. To further support students during discussions, provide sentence starters as needed. Example: “After reading ‘Street Music’ and ‘The Apple,’ I notice that poetry ...” and “Now I wonder ...”
<p>B. Revisit Learning Targets and Review Homework (5 minutes)</p> <ul style="list-style-type: none"> Redirect students’ attention to the learning targets then ask them to use the Glass, Bugs, Mud Checking for Understanding technique to demonstrate how they feel about their individual level of mastery toward each target. Tell students they will take the End of Unit 1 Assessment in the next lesson. Explain that in this assessment they will have an opportunity to demonstrate what they have been practicing for the last several lessons: their ability to write a quality paragraph using evidence from a new section of the text. Review the homework assignment and clarify tasks as necessary. 	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> Reread pages 31–41 of <i>Love That Dog</i> and the poems “Street Music” and “The Apple.” Add two vivid words or phrases to the “Vivid Words and Phrases” section of your poetry journal. Complete Poetry Task 4 in the “My Poetry” section of your poetry journal. Read your independent reading book. <p><i>Note: Review and provide feedback on students’ notes (from their reader’s notebooks) before the next lesson so students can refer to them during the End of Unit 1 Assessment.</i></p>	<ul style="list-style-type: none"> To support struggling readers, consider providing a recorded version of the text and poem. Some students may benefit from having a partially completed poetry task, or help with brainstorming and recording ideas before the end of the school day.



EXPEDITIONARY
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Grade 4: Module 1B: Unit 1: Lesson 7

Supporting Materials



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

Dates/Pages	Summary Statement	Details from the Text (2–3)
Feb. 15 (pp. 31–34)	After reading a poem about street music, Jack writes about his own street.	<p>“I liked that poem we read today about street music ...”</p> <p>He writes that his street isn’t as loud as the one in the poem.</p> <p>Jack uses imagery to describe his street.</p>
Feb. 21–Feb. 26 (pp. 35–37)	Jack really likes the poems where the words make the shape of something.	<p>Jack says the poems that make a shape are really great.</p> <p>Jack writes a shape poem called “My Yellow Dog.”</p>
March 1–March 7 (pp. 38–41)	<p>Jack lets his teacher type up his yellow dog poem.</p> <p>OR</p> <p>Jack really likes the tree poem by another student in his class.</p>	<p>Jack tells his teacher she can type up his poem and that it would look good on yellow paper.</p> <p>Jack is embarrassed when people compliment his poem.</p> <p>OR</p> <p>“... I really really like the one you put up about the tree ...”</p> <p>He wants to know why the tree poet didn’t put her or his name on the poem.</p> <p>He asks his teacher to tell the tree poet that his or her poem is really good.</p>



Jack’s Reflections Notes:
“Street Music” and “The Apple”
(Answers, for Teacher Reference)

Focus Question: What has Jack learned about poetry?

What Jack says about poetry ...	Page
He likes the poem about street music.	Page 31
He likes the poems that make the shape of what’s being described in the poem.	Page 35
“My brain was pop-pop-popping when I was looking at those poems.”	Page 35
“I never knew a poet person could do that funny kind of thing.”	Page 35

What Jack writes ...	What we can infer ...
“My street is not in the middle of the city so it doesn’t have that LOUD music of horns and trucks clash flash screech”; “... whisp, meow, swish.”	Jack learned to use onomatopoeia.
A poem called “My Yellow Dog” in the shape of a dog.	Jack learned to use a concrete structure to make the poem in the shape of the dog being described.
Head, head ... body, body, body ... tail, tail ... yellow, yellow ... leg, leg ...	Jack can use repetition.
Wag, slobber, yellow, sniff ...	Jack uses imagery.

Synthesize: Explain what Jack has learned about poetry, based on what he says and writes.

Jack has learned to use onomatopoeia, repetition, and imagery in his own poetry. He also learned to use a concrete structure.



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

Teacher Directions: The following anchor chart is co-constructed with students during Work Time B and added to throughout the module. Be sure the definitions for the characteristics of poetry, in **bold**, are added to the chart. Possible examples and explanations are also listed.

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



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

Name of poem	Characteristics of Poetry	Examples
<p>“Stopping by Woods on a Snowy Evening” by Robert Frost</p>	<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>
<p>“Dog” by Valerie Worth</p>	<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 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)

Name of poem	Characteristics of Poetry	Examples
<p>“The Pasture” by Robert Frost</p>	<p>Structure</p> <p>Repetition</p> <p>Rhyme</p>	<p>Two stanzas; four lines each</p> <p>“I shan’t be gone long. – You come too.” (fourth and eighth lines) “I’m going out to ...” (first and fifth lines)</p> <p>“away/may” “young/tongue”</p>
<p>“Street Music” by Arnold Adoff</p>	<p>Structure—irregular (<i>ir-</i> not; <i>regular</i> normal; not normal)</p> <p>Onomatopoeia—words that imitate sounds</p> <p>Metaphor—a comparison that suggests one thing is the same as another</p>	<p>Words, lines and stanzas do not have a pattern (spaced apart in different ways); no recognizable stanzas or lines</p> <p>Grinding; clash; screeching; roar; blasts</p> <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)

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



Poetry Task 4

1. Think of something you would like to create a concrete poem of. Then draw a picture of what you want to write about.
2. Brainstorm a list of five to seven words that represent parts of the picture you drew and/or that would help a reader see, smell, taste, hear, or feel what you will write a poem about.
3. Create a concrete poem in the shape of your picture that repeats the five to seven words you brainstormed. (If necessary, refer to the poems “My Yellow Dog” and “The Apple” from *Love That Dog* as examples.)



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 8
End of Unit Assessment: Extended Response:
Love That Dog, Pages 1–41: What Has Jack
Learned about Poetry?



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

- I can describe in depth a character in a story, drawing on specific details in the text. (RL.4.3)
- I can produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (W.4.4)
- I can draw evidence from literary texts to support analysis, reflection, and research. (W.4.9)

Supporting Learning Targets

- I can plan and write a quality paragraph to explain what Jack has learned about poetry, using details and examples from pages 1–41 of *Love That Dog* as evidence.
- I can reflect on my progress toward the learning target.

Ongoing Assessment

- Poetry Task 4 (in journal; from homework)
- End of Unit 1 Assessment
- Reflection in poetry journal



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Reviewing Homework and Engaging the Reader (5 minutes) B. Reviewing Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. End of Unit 1 Assessment (35 minutes) B. Reflecting on Learning (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief: Sharing Reflections (5 minutes) 4. Homework <ol style="list-style-type: none"> A. In the next lesson we will summarize the first half of the book. To prepare, reread pages 1–41 of <i>Love That Dog</i>. 	<ul style="list-style-type: none"> • In this lesson, students take the End of Unit 1 Assessment. They plan and write a paragraph to answer the question: What has Jack learned about poetry? After completing the assessment, students are asked to reflect on their ability to write quality paragraphs with evidence in order to analyze the text. Use students' assessment results as well as their reflections to determine what progress they have made towards these skills. Note: This assessment does not include W.4.2 (writing informative/explanatory texts), Students will be formally assessed on W.4.2 in both Units 2 and 3 of this module. While this Unit 1 assessment does not formally assess all aspects of W.4.2, it does provide formative assessment towards this standard. Use students' assessment results to gather information on the instructional support they will need towards this standard to prepare for the writing instruction in Units 2 and 3. • Some students may require additional time to complete this assessment independently. Make provisions for those students accordingly. • Some students may benefit from having someone read the questions aloud to them. Again make provisions for those students accordingly. • In advance: <ul style="list-style-type: none"> – Review the Back-to-Back, Face-to-Face protocol (see Appendix). – Post: Guiding questions anchor chart, learning targets, What makes a poem a poem? anchor chart, Discussion Norms anchor chart.



Lesson Vocabulary	Materials
plan, paragraph, explain, drawing, details, examples, reflect, progress	<ul style="list-style-type: none">• Poetry journals (from Lesson 1; students' own)• What Makes a Poem a Poem? anchor chart (from Lesson 2)• Reader's notebook (from Lessons 1–7; students' own):<ul style="list-style-type: none">– Jack's Reflections notes: "The Red Wheelbarrow"– Jack's Reflections notes: "Dog"– Jack's Reflections notes: "Street Music" and "The Apple"– Close Read Questions and Notes: <i>Love That Dog</i>, pages 6–11 and "Stopping by Woods on a Snowy Evening" (from pages 9-13 in reader's notebook)– Close Read Questions and Notes: <i>Love That Dog</i>, pages 25–30 (from pages 14-16 in reader's notebook)• <i>Love That Dog</i> (book; from Lesson 2; one per student)• Close Readers Do These Things anchor chart (from Lesson 2)• Quality Paragraph anchor chart (from Lesson 6)• End of Unit 1 Assessment: Extended Response: <i>Love That Dog</i>, Pages 1–41: What Has Jack Learned about Poetry? (one per student)• Blank, lined paper (one per student)• NYS 4-5 Rubric for Expository Writing (for teacher reference)• End of Unit 1 Assessment: Extended Response: <i>Love That Dog</i>, Pages 1–41: What Has Jack Learned about Poetry? (Sample Student Response; For Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Reviewing Homework and Engaging the Reader (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to turn to “My Poems” section in their poetry journals and reread the poem they wrote for homework. • Briefly review directions for the Back-to-Back, Face-to-Face protocol. Provide clarification as necessary then give students 1 minute to find a partner who is <i>not</i> a member of their regular group. • Once students pair up, give students the following directions: <ol style="list-style-type: none"> 1. Read your poem to your partner. 2. Tell your partner what you like about your poem. 3. Point out the characteristics of poetry featured in your poem (use literary terms). 4. Repeat. • Refer students to the literary terms listed in the “Characteristics of Poetry” section of the What Makes a Poem a Poem? anchor chart and have them begin the protocol. 	<ul style="list-style-type: none"> • Post discussion questions for student reference.
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Display and ask students to chorally read aloud each learning target with you. Ask students to pay attention to familiar vocabulary from the target and be ready to restate each target in their own words. <ul style="list-style-type: none"> * “I can plan and write a quality paragraph to explain what Jack has learned about poetry, using details and examples from pages 1–41 of <i>Love That Dog</i> as evidence.” * “I can reflect on my progress toward the learning target.” • Ask students to consider then discuss with a nearby peer: <ul style="list-style-type: none"> * “How could you restate each of these targets in your own words, based on your understanding of the key terms: <i>plan, paragraph, explain, drawing, details, examples, reflect, and progress?</i>” • After 2 minutes, cold call a few students to share their thinking aloud. • Tell students that now they will take the End of Unit 1 Assessment to show what they have learned about how to plan and write a paragraph that explains what Jack has learned about poetry in the first half of the novel <i>Love That Dog</i>. 	<ul style="list-style-type: none"> • Locate and display images of key terms from the targets to support visual and second language learners. • Consider allowing students to “act out” what they think each target means.



Work Time	Meeting Students' Needs
<p>A. End of Unit 1 Assessment (35 minutes)</p> <ul style="list-style-type: none"> • Give students an appropriate amount of time and support to locate the materials from their reader's notebooks that they will need to complete the end of unit assessment: <ul style="list-style-type: none"> – Jack's Reflections notes: "The Red Wheelbarrow," p. 6 – Jack's Reflections notes: "Dog," p. 7 – Jack's Reflections notes: "Street Music" and "The Apple," p. 8 – Close Read Questions and Notes: <i>Love That Dog</i>, pages 6–11 and "Stopping by Woods on a Snowy Evening," p. 9-13 – Close Read Questions and Notes: <i>Love That Dog</i>, pages 25–30, p. 14-16 • Also make sure that students have their text <i>Love That Dog</i> to refer to, and that the Close Readers Do These Things anchor chart, What Makes a Poem a Poem? anchor chart, and Quality Paragraphs anchor chart are all posted for student reference throughout the assessment. • Distribute the End of Unit 1 Assessment: Extended Response: <i>Love That Dog</i>, Pages 1–41: What Has Jack Learned about Poetry? and blank, lined paper. Read the directions and prompt with students then answer clarifying questions. • When students are ready, ask them to begin. • While students take the assessment, circulate to monitor their test-taking skills. Prompt students throughout the assessment, letting them know how much time they have left and encouraging them to continue working. This is an opportunity to analyze students' behavior while taking an assessment. Document strategies student use during the assessment. For example, look for students annotating their text, using their graphic organizer to plan their writing, and referring to plans and the text as they write. • If students finish the assessment early, allow them to: <ul style="list-style-type: none"> – Read independently. – Draw a sketch of one the poems they read during the first unit, in the "My Reflection" section of their poetry journals. • Ask students to hold on to their assessments to refer to during Part B of Work Time. 	<ul style="list-style-type: none"> • If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment. • ELLs receive extended time as an accommodation on New York State assessments.



Work Time (continued)	Meeting Students' Needs
<p>B. Reflecting on Learning (10 minutes)</p> <ul style="list-style-type: none"> Review the learning targets with students then ask them to turn to the next blank page in the “My Reflections” section of their poetry journals. Tell students they are going to consider the first target as well as the paragraph they planned and wrote for the assessment then reflect on their progress in their journals, just as they did after the mid-unit assessment. Then, pose the following questions for students to consider and then respond to in writing: <ul style="list-style-type: none"> “What are the greatest strengths of your paragraph? Explain your thinking.” “What would you like to improve about your ability to plan OR write a paragraph? Why?” Ask students to think about and then independently write a response to each question. After students have written their reflections, ask them to prepare to share their thinking during the debrief. 	<ul style="list-style-type: none"> Consider posting discussion questions for student reference. Allow students who struggle with expressing their ideas in writing to dictate their reflections to you or another adult to scribe. This allows all students to participate in the self-reflection in a meaningful way.
Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Sharing Reflections (5 minutes)</p> <ul style="list-style-type: none"> Pair students up. Ask them to share reflections from their poetry journals. Invite several students to share out whole group. Collect students' End of Unit 1 Assessments and journals for review (use criteria named in the assessment directions as well as the NYS 4-5 Rubric for Expository Writing (for teacher reference) to score and provide feedback on students' assessments). 	<ul style="list-style-type: none"> Consider providing sentence starters and frames to ensure all students have access to the conversation: “My paragraph is strong because ____; I think I could improve my plan/writing by _____ because _____.”
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> In the next lesson we will summarize the first half of the book. To prepare, reread pages 1–41 of <i>Love That Dog</i>. 	<ul style="list-style-type: none"> Consider providing a recording of the text and poems for struggling readers.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 1: Lesson 8

Supporting Materials



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End of Unit 1 Assessment:

Extended Response: *Love That Dog*, Pages 1–41: What Has Jack Learned about Poetry?

.....
Name:

.....
Date:

Learning Target:

- I can plan and write a quality paragraph to explain what Jack has learned about poetry, using details and examples from pages 1–41 of *Love That Dog* as evidence.

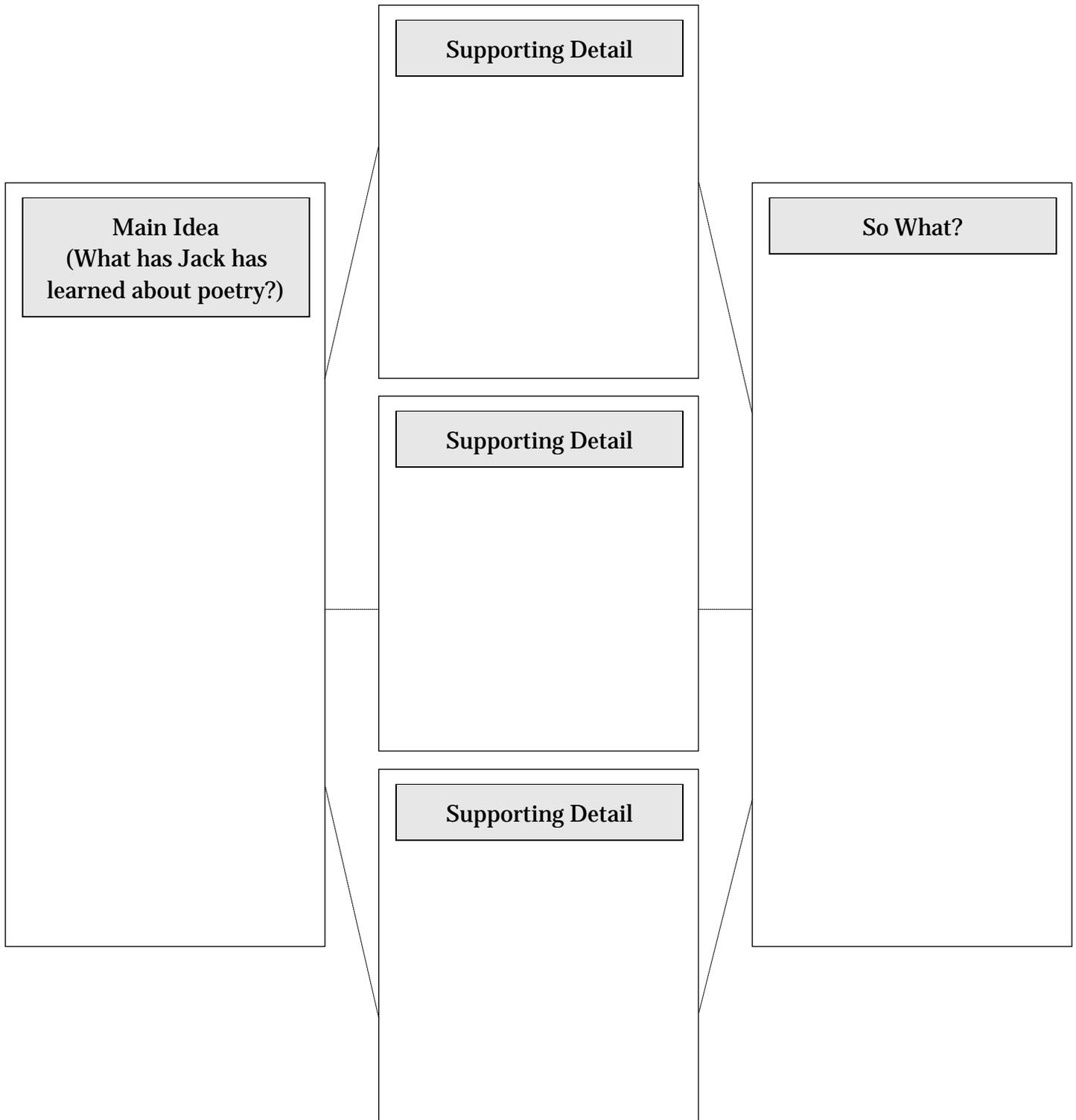
Directions:

After reading the first half of Love That Dog, write a paragraph in which you explain what Jack has learned about poetry. Provide at least three details from pages 1–41 of the novel to support your discussion.

1. To help you answer the question “**What has Jack learned about poetry?**” refer to the following resources:
 - Notes from your reader’s notebook
 - What Makes a Poem a Poem? anchor chart
 - Pages 1–41 of *Love That Dog*
 - Quality Paragraphs anchor chart
2. Use the Topic Expansion graphic organizer to organize your ideas before writing your paragraph.
3. On a piece of lined paper, write your paragraph. Be sure to include the following:
 - A topic sentence that states the main idea
 - At least three details that tell more about the main idea (including references to specific characteristics of poetry)
 - A concluding sentence that explains why the topic matters (“So what?”)
 - Language appropriate to the audience, with few conventional errors
4. Once you have written your paragraph, check your work against the plan on your graphic organizer to be sure you included evidence from the text.



End of Unit 1 Assessment:
Extended Response: *Love That Dog*, Pages 1–41: What Has Jack Learned about Poetry?
Topic Expansion Graphic Organizer





End of Unit 1 Assessment:

Extended Response: *Love That Dog*, Pages 1–41: What Has Jack Learned about Poetry?
(Example Response; For Teacher Reference)

Learning Target Assessed:

- I can describe in depth a character in a story, drawing on specific details in the text. **(RL.4.3)**
- I can produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. **(W.4.4)**
- I can draw evidence from literary texts to support analysis, reflection, and research. **(W.4.9)**

Directions:

After reading the first half of Love That Dog, write a paragraph in which you explain what Jack has learned about poetry. Provide at least three details from pages 1–41 of the novel to support your discussion.

1. To help you answer the question “**What has Jack learned about poetry?**” refer to the following resources:
 - Notes from your reader’s notebook
 - What Makes a Poem a Poem? anchor chart
 - Pages 1–41 of *Love That Dog*
 - Quality Paragraphs anchor chart
2. Use the Topic Expansion graphic organizer to organize your ideas before writing your paragraph.
3. On a piece of lined paper, write your paragraph. Be sure to include the following:
 - A topic sentence that states the main idea
 - At least three details that tell more about the main idea (including references to specific characteristics of poetry)
 - A concluding sentence that explains why the topic matters (“So what?”)
 - Language appropriate to the audience, with few conventional errors
4. Once you have written your paragraph, check your work against the plan on your graphic organizer to be sure you included evidence from the text.



CRITERIA	CCLS	SCORE				
		4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
CONTENT AND ANALYSIS: the extent to which the essay conveys ideas and information clearly and accurately in order to support an analysis of topics or texts	W.2 R.1-9	—clearly introduce a topic in a manner that follows logically from the task and purpose —demonstrate insightful comprehension and analysis of the text(s)	—clearly introduce a topic in a manner that follows from the task and purpose —demonstrate grade-appropriate comprehension and analysis of the text(s)	—introduce a topic in a manner that follows generally from the task and purpose —demonstrate a literal comprehension of the text(s)	—introduce a topic in a manner that does not logically follow from the task and purpose —demonstrate little understanding of the text(s)	—demonstrate a lack of comprehension of the text(s) or task
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	W.2 W.9 R.1-9	—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustain the use of varied, relevant evidence	—develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustain the use of relevant evidence, with some lack of variety	—partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant —use relevant evidence inconsistently	—demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant	—provide no evidence or provide evidence that is completely irrelevant
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	W.2 L.3 L.6	—exhibit clear, purposeful organization —skillfully link ideas using grade-appropriate words and phrases —use grade-appropriate, stylistically sophisticated language and domain-specific vocabulary —provide a concluding statement that follows clearly from the topic and information presented	—exhibit clear organization —link ideas using grade-appropriate words and phrases —use grade-appropriate precise language and domain-specific vocabulary —provide a concluding statement that follows from the topic and information presented	—exhibit some attempt at organization —inconsistently link ideas using words and phrases —inconsistently use appropriate language and domain-specific vocabulary —provide a concluding statement that follows generally from the topic and information presented	—exhibit little attempt at organization, or attempts to organize are irrelevant to the task —lack the use of linking words and phrases —use language that is imprecise or inappropriate for the text(s) and task —provide a concluding statement that is illogical or unrelated to the topic and information presented	—exhibit no evidence of organization —exhibit no use of linking words and phrases —use language that is predominantly incoherent or copied directly from the text(s) —do not provide a concluding statement
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	W.2 L.1 L.2	—demonstrate grade-appropriate command of conventions, with few errors	—demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	—demonstrate emerging command of conventions, with some errors that may hinder comprehension	—demonstrate a lack of command of conventions, with frequent errors that hinder comprehension	—are minimal, making assessment of conventions unreliable

- If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 2.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.



End of Unit 1 Assessment:

Extended Response: *Love That Dog*, Pages 1–41: What Has Jack Learned about Poetry?
(Sample Student Response; For Teacher Reference)

Jack, the main character in the novel *Love that Dog*, has learned a lot about poetry since he started the year with Miss Stretchberry. He began the year thinking that poetry was only written by girls and told his teacher he couldn't write poetry because his brain was empty. Then he read his first poem, "The Red Wheelbarrow" with his class and he learned that poems were written with short lines. Then he learned about rhyming and repetition when he read poems like "Stopping by Woods on a Snowy Evening" and "The Tiger". But he didn't really start to like poetry until he read poems like "Dog", "Street Music" and "The Apple". After reading these poems he learned that poems create vivid pictures in readers' head using imagery. Finally, Jack felt like he had learned enough about poetry to share his own poem with the class, and he let his teacher put up his poem "My Yellow Dog" with his name on it.