EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 2:
Overview

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Unit 2: Writing to Learn about Poetry

In this unit, students apply what they have learned in Unit 1 to further explore poetry through writing. Students begin the unit with a shared writing experience, writing a summary of the first half of the novel *Love That Dog* by Sharon Creech. Then, they complete their reading of the book with a focus on what inspired Jack as a writer. Students are guided in finding and organizing evidence for this prompt in preparation for a book discussion with peers. For the mid-unit assessment, students write a summary of the full novel (RL.4.2, W.4.9, W.4.2.a, b).

In the second half of the unit, students are introduced to the performance task (which has three parts; see stand-alone document). They continue to focus on learning about poetry through writing, now by writing their own poems. Students choose from a selected group of poets to study more deeply, and in small "poet groups" will read and analyze new poems by these poets. Then, students will write an inspired poem as one part of the performance task. Students will then be introduced to the peer critique process and use what they have learned about poetry to revise their original poems with a focus on imagery. The unit ends with students reading and analyzing a new poem for the end of unit assessment (RL.4.5, L.4.5a).

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.*

Mid-Unit 2 Assessment	**Writing a Summary of the Full Novel *Love That Dog*** 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.

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Content Connections
This module is designed to address English Language Arts standards as students read literature and informational texts about poets' lives and what inspired their writing. This module does not directly tie into New York State Social Studies or Science standards.

Texts
1. Sharon Creech, *Love That Dog* (New York, NY: Harper Collins Publishers, 2001), ISBN: 0-06-029287-3.
2. William Carlos Williams, "The Great Figure" (no purchase necessary; included in lesson supporting materials).
3. Valerie Worth, "safety pin" (no purchase necessary; included in lesson supporting materials).
4. Walter Dean Myers, "Lawrence Hamm, 19 Student Athlete" (no purchase necessary; included in lesson supporting materials).
5. Robert Frost, "A Patch of Old Snow" (no purchase necessary; included in lesson supporting materials).
6. Williams Carlos Williams, "Metric Figure" (no purchase necessary; included in lesson supporting materials).

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This unit is approximately 2.5 weeks or 12 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Shared Writing: Organizing Information to Summarize the First Half of *Love That Dog*	• I can effectively engage in discussions I can explain what a text says, using specific details from the text. (RL.4.1) • I can summarize a story, drama, or poem. (RL.4.2) • I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) 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)	• I can gather and organize details from the text to summarize pages 1–41 of *Love That Dog*. • I can plan an informative paragraph that summarizes pages 1–41 of *Love That Dog*.	• Participation in shared writing of Topic Expansion graphic organizer	• Quality Paragraphs anchor chart.
Lesson 2	Shared Writing: Drafting an Informative Paragraph that Summarizes the First Half of *Love That Dog*	• I can summarize a story, drama, or poem. (RL.4.2) • I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) 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)	• I can write an informative paragraph that summarizes pages 1–41 of *Love That Dog*.	• Participation in shared writing of informative paragraph	• Quality Paragraphs anchor chart

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Reading Closely: *Love That Dog*, Pages 42–67	• I can explain what a text says, using specific details from the text. (RL.4.1) • I can describe a story's character, setting, or events using specific details from the text. (RL.4.3)	• I can summarize pages 42–67 of *Love That Dog*. • I can describe what inspires Jack to write poetry, based on evidence from the text.	• Participation in writing of Frayer models • Summary notes • What Inspires Jack? graphic organizer	• Guiding Questions anchor chart • Close Readers Do These Things anchor chart.
Lesson 4	Reading, Writing, and Emotion: *Love That Dog*, Pages 68–72	• I can explain what a text says, using specific details from the text. (RL.4.1) • I can describe a story's character, setting, or events using specific details from the text. (RL.4.3)	• I can reflect in writing about my thoughts and feelings after reading "My Sky." • I can infer why Jack wrote the poem "My Sky." • I can respect the feelings of my classmates during a discussion of "My Sky."	• What Inspires Jack? graphic organizer	• Discussion Norms anchor chart
Lesson 5	Preparing to Discuss a Literary Text: Gathering and Organizing Evidence	• I can explain what a text says, using specific details from the text. (RL.4.1) • 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) b. I can develop the topic with facts, definitions, details, and quotations. • I can prepare myself to participate in discussions. (SL.4.1a)	• I can describe what inspired Jack, using evidence from *Love That Dog*. • I can prepare for a discussion about *Love That Dog* by using evidence from the text.	• Summary notes • What Inspires Jack? graphic organizer • Preparing for a Literary Discussion note-catcher	

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 6	Discussing a Literary Text: *Love That Dog*	• I can effectively engage in discussions with diverse partners about fourth-grade topics and texts. (SL.4.1)	• I can describe what inspires Jack, using evidence from Love That Dog. • I can effectively participate in a discussion about Love That Dog. - I can prepare for the discussion by using evidence from Love That Dog. - I can ask questions so I am clear about what is being discussed. - I can ask questions on the topic being discussed. • I can follow our class norms when I participate in a conversation.	• Preparing for a Literary Discussion note-catcher • Literary Discussion recording form • Participation in literary discussion	• Discussion Norms anchor chart • Participating in a Literary Discussion anchor chart • Fishbowl protocol
Lesson 7	Mid-Unit Assessment: Writing a Summary of the Full Novel *Love That Dog*	• I can summarize a story, drama, or poem. (RL.4.2) • I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) 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)	• I can write a topic sentence supported by evidence from the text for my summary of *Love That Dog*. • I can plan and write an informative paragraph that fully summarizes the novel *Love That Dog*.	• Mid-Unit 2 Assessment: Writing a Summary of the Full Novel *Love That Dog*	• Quality Paragraphs anchor chart.

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	Launching the Performance Task	• 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 synthesize my understanding of the What Makes a Poem a Poem? by describing the characteristics of poetry. • I can choose a poet to study whose poems inspire me as a writer.	• Poetry journal	• What Makes a Poem a Poem? anchor chart • Four Corners protocol.
Lesson 9	Reading and Analyzing New Poems: Selected Poets	• 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 explain the meaning of simple similes and metaphors in context. (L.4.5a)	• I can explain how authors use vivid words and phrases to show their thoughts and feelings about a topic. • I can use literary terms to describe the characteristics of my selected poet's poem.	• Close Read Questions and Notes: Reading and Analyzing a New Poem by My Selected Poet	• Close Read Questions and Notes: Reading and Analyzing a New Poem by My Selected Poet
Lesson 10	Poetry Workshop: Writing an Inspired Poem for the Performance Task	• I can use the writing process to produce clear and coherent writing (with support). (W.4.4) • 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)	• I can plan a poem that includes characteristics of poetry used by the poet I am studying. • I can write a poem inspired by the poet I am studying.	• Writing a Poem: Planning graphic organizers • Students' poem drafts	• Performance Task anchor chart • What Makes a Poem a Poem? anchor chart • Concentric Circles protocol

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Poetry Workshop: Critiquing and Revising for Vivid Imagery	• I can develop and strengthen my writing through planning, revising, and editing with guidance and support from peers and adults. (W4.5) • I can use the writing process to produce clear and coherent writing (with support). (W.4.4) • I can write a poem in response to a particular author or theme studied in class. (W.4.11)	• I can give kind, helpful, and specific feedback on a classmate's poem during a critique session. • I can revise my inspired poem to include vivid imagery.	• Students' revised poems	• What Makes a Poem a Poem? anchor chart • Peer Critique Protocol anchor chart • Give One, Get One, Move On protocol • Peer Critique protocol
Lesson 12	End of Unit Assessment: Reading and Analyzing a New Poem	• I can explain what a text says, using specific details from the text. (RL.4.1) • I can make inferences using specific details from text. (RL.4.1) • I can explain the meaning of simple similes in context. (L.4.5a) • 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 explain the meaning of a new poem. • I can explain the meaning of a simile or metaphor in a poem. • I can use literary terms to describe characteristics of poetry.	• End of Unit 2 Assessment: Reading and Analyzing a New Poem	• What Makes a Poem a Poem? anchor chart

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Optional: Experts, Fieldwork, and Service

Experts:

- Invite a local author to speak to students about the writing process and what inspires her or him as a writer. Ask the author to share how writing is improved through critique and revision.

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

- Consider collaborating with your school's art specialist to have students create their own artwork inspired by the poem they select to read by their poet as an added component of the performance task. This artwork could be added to students' presentation of their poems and essay during the performance task Poet's Performance at the end of Unit 3 and could be an additional assessment of NYS ELA CCLS standard RL.4.11.

Preparation and Materials

Reader's Notebook and Poetry Journal

In this unit, the reader's notebook will continue to be referenced 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 continue to use their poetry journal from Unit 1. In the last half of the unit students will receive additional poems and graphic organizers for writing, consider having students keep their reader's notebook, poetry journal, and other module related materials together in a folder.

Independent Reading and Volume of Reading

Students are encouraged to continue independent reading; see the Unit 2 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.

Fluency Resource

In this unit students begin to practice reading a poem from their selected poet aloud to prepare for part of their performance task –see Fluency Resource in the stand-alone document Foundational Reading and Language Standards: Grades 3-5 Resources Package.

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2:
Recommended Texts

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The list below includes texts with a range of Lexile® text measures about novels that are written in verse. This provides appropriate independent reading for each student as it relates to the module topic. 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.

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

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile ranges that correspond to Common Core Bands: below-grade band, within band, and above-grade 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 the Appendix of the Common Core State Standards.

Common Core Band Level Text Difficulty Ranges:
(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grades 2–3: 420–820L
- Grades 4–5: 740–1010L
- Grades 6–8: 925–1185L

Title	Author and Illustrator	Text Type	Lexile Measure
Lexile text measures below-grade band level (below 740L)			
Read a Rhyme, Write a Rhyme	Jack Prelutsky (compiler), Meilo So (illustrator)	Poetry	NP
The Dancing Pancake	Eileen Spinelli (author), Joanne Lew-Vriethoff (illustrator)	Novel in Verse	440
Like Pickle Juice on a Cookie	Julie Sternberg (author), Matthew Cordell (illustrator)	Novel in Verse	440
Zack File 20: How I Went from Bad to Verse	Dan Greenburg (author), Jack E. Davis (illustrator)	Literature	470
Gone Fishing: A Novel in Verse	Tamera Will Wissinger (author), Matthew Cordell (illustrator)	Novel in Verse	475*
Looking Like Me	Walter Dean Myers (author), Christopher Myers (illustrator)	Poetry	475*

*Lexile based on a conversion from Accelerated Reading level.

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Title	Author and Illustrator	Text Type	Lexile Measure
Zen Shorts	Jon J. Muth (author, illustrator)	Literature	540
Where I Live	Eileen Spinelli (author), Matt Phelan (illustrator)	Novel in Verse	550*
Another Day as Emily	Eileen Spinelli (author), Joanne Lew-Vriethoff (illustrator)	Novel in Verse	625*
May B.: A Novel	Caroline Starr Rose (author)	Novel in Verse	680*
Little Dog, Lost	Marion Dane Bauer (author), Jennifer A. Bell (illustrator)	Novel in Verse	710
Stitchin' and Pullin': A Gee's Bends Quilt	Patricia McKissack (author), Cozbi A. Cabrera (illustrator)	Novel in Verse	710*
Lexile text measures within band level (740–1010L)			
Minn and Jake	Janet S. Wong (author), Geneviève Côté (illustrator)	Novel in Verse	775*
Come on, Rain!	Karen Hesse (author), Jon J. Muth (illustrator)	Literature	780
Grow: A Novel in Verse	Juanita Havill (author), Stansislawa Kodman (illustrator)	Novel in Verse	800*
Hate That Cat: A Novel	Sharon Creech (author)	Novel in Verse	800*
Words with Wings	Nikki Grimes (author)	Novel in Verse	850
Talkin' about Bessie: The Story of Aviator Elizabeth Coleman	Nikki Grimes (author), E.B. Lewis (illustrator)	Novel in Verse	970

*Lexile based on a conversion from Accelerated Reading level.

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Title	Author and Illustrator	Text Type	Lexile Measure
Lexile text measures above-grade band level (over 1010L) and HL content			
Jazz	Walter Dean Myers (author), Christopher Myers (illustrator)	Poetry	NP
A Kick in the Head: An Everyday Guide to Poetic Forms	Paul B. Janeczko (compiler), Chris Raschka (illustrator)	Poetry	NP
Poetry Matters: Writing a Poem from the Inside Out	Ralph Fletcher (author)	Poetry Authorship	900*
Serafina's Promise	Ann E. Burg (author)	Novel in Verse	590HL[1]
Mountain Dog	Margarita Engle (author), Olga and Aleksey Ivanov (illustrators)	Novel in Verse	1050 HL[1]

Many poetry books that have more than 50 percent non-standard or non-conforming prose are not given a Lexile measure but rather the NP code. This is mostly because the book does not have complete sentences and lacks punctuation and therefore cannot be given a Lexile measure.

*Lexile based on a conversion from Accelerated Reading level.

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[1] Although low in terms of Lexile measure, this book falls under "high level" for content.

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EXPEDITIONARY LEARNING

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

Shared Writing: Organizing Information to Summarize the First Half of *Love That Dog*

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can explain what a text says, using specific details from the text. (RL.4.1) I can summarize a story, drama, or poem. (RL.4.2) I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) 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)	
Supporting Learning Targets	**Ongoing Assessment**
• I can gather and organize details from the text to summarize pages 1–41 of *Love That Dog*. • I can plan an informative paragraph that summarizes pages 1–41 of *Love That Dog*.	• Participation in shared writing of Topic Expansion graphic organizer

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Agenda	Teaching Notes
1. Opening A. Reviewing Learning Targets (5 minutes) 2. Work Time A. Understanding the Purpose and Elements of an Informative Paragraph (10 minutes) B. Guided Practice: Reviewing Summary Notes for an Informative Paragraph about *Love That Dog* (15 minutes) C. Shared Writing: Planning an Informative Paragraph (20 minutes) 3. Closing and Assessment A. Debrief (5 minutes) B. Browsing Books for Unit 2 Independent Reading in (5 minutes) 4. Homework A. Revisit one of the books you read for independent reading during Unit 1. Using a Topic Expansion graphic organizer, plan a summary paragraph about that book.	• The first two lessons in this unit serve as a bridge between Units 1 and 2. Students pause from the close reading they have been doing and write a summary of the first half of *Love That Dog*. The purpose of this is twofold: First, it lets students review the main events of the novel. Second, it allows for a formal introduction to writing an informative paragraph. Informative paragraphs are introduced and partially assessed in this unit, and they will be reviewed and assessed again in Unit 3. • In this lesson, students determine the most important events in the first half of *Love That Dog* and, using the Topic Expansion graphic organizer introduced in Unit 1, plan the body and concluding statement of their paragraph through shared writing. In the next lesson, students continue the shared writing experience to draft the topic sentence and paragraph. These lessons build on students' introduction to quality paragraphs from Unit 1. • In shared writing, the teacher and students compose text together: both contribute 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 through modeling key skills and concepts related to the writing process (e.g., organizing, drafting, revision, mechanics, and conventions). Students gain competence and confidence in their writing skills as the teacher models and guides the thinking process writers go through. • Topic Expansion graphic organizer similar to the one introduced in Unit 1. The difference with the organizer used in this lesson is the labels of the boxes in the middle column—instead of "Supporting Details," they are headed with "Beginning," "Middle," and "End." For this writing task, these headings refer to the beginning of the first half of the novel, the middle of the first half of the novel, and the end of the first half of the novel. • In the Opening, students review what it means to summarize. This is meant to be brief, because the skill of summarizing is addressed in more depth later in the lesson. After their shared writing experience (during Lessons 1 and 2), students will apply this skill independently on the Mid-Unit 2 Assessment, when they will summarize the entire novel.

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Agenda	Teaching Notes (continued)
	• At the end of this lesson, students have time to briefly browse the recommended texts for this unit, 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. They actually will a begin reading their new book for homework after Lesson 2. Note that some students may wish to continue reading their selected book from Unit 1, since the focus of the recommended texts for these two units is similar. Consider allowing students to continue reading their texts from Unit 1 if they wish to do so. • 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 through homework, but more time is needed and can be done during the additional literacy block described in the resource package. • In advance: – Prepare chart paper for a blank class Topic Expansion graphic organizer. – Display the Quality Paragraphs anchor chart. – Review: Fist to Five Checking for Understanding technique (see Appendix). – Review the stand-alone document "Foundational Reading and Language Standards Resource Package for Grades 3–5" for recommendations on holding students accountable for independent reading. – Display recommended texts for Unit 2 in an area where students can browse them.

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Lesson Vocabulary	Materials
summarize, informative paragraph, determine, important, chronological	• Quality Paragraphs anchor chart (from Unit 1, Lesson 6) • Reader's notebook (students' own; from Unit 1) • *Love That Dog* summary notes (from pages 2-5 of the reader's notebook; one to display) • Class Topic Expansion graphic organizer (new; co-written in Work Time C; see sample in supporting materials) • Topic Expansion graphic organizer (blank; two per student; one for use during the lesson and one for homework) • Unit 2 Recommended Texts list (for teacher reference; see separate Unit overview documents) • Unit 2 recommended texts (for independent reading; various texts for students to browse; see Teaching Notes, above)

Opening	Meeting Students' Needs

A. Reviewing Learning Targets (5 minutes)
• Congratulate students on completing the first unit of the module. Tell students that in this unit, they will continue reading and writing about *Love That Dog* as they finish the novel and use what they are learning about poetry to write their own poems.
• Cold call on a student to read the learning targets aloud.
• Ask students to turn and talk:
  * "What does it mean to *summarize*?"
• Listen for responses such as: "It means to explain the main events in a story," or "It means to retell the main points of something."
• Validate or clarify student responses and invite students to turn and talk, asking:
  * "What is an *informative paragraph*?"
• Listen for responses such as: "It's a paragraph that explains or informs the reader about a topic."
• Explain that readers often pause while reading a book to review and remind themselves of the events that have happened so far before continuing on in the book. Tell students that before they finish reading *Love That Dog*, they will spend a couple of days thinking and writing about the events that have happened so far in the book.
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

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Work Time	Meeting Students' Needs

A. Understanding the Purpose and Elements of an Informative Paragraph (10 minutes)
• Inform students that over the next two lessons they will be writing an informative paragraph. Ask:
  * "What is the purpose of an informative paragraph?"
• Listen for responses such as:
  – "To explain something to the reader."
  – "To teach someone about a topic."
• Validate student responses and explain that although writing informative paragraphs can teach a reader about something, they can also help writers better understand what they are reading.
• Then ask:
  * "What topics could writers write about in an informative paragraph?"
• Listen for students to comment that writers can write about any topic. Point out that writers must be knowledgeable about the topic they are writing about.
• If students did not name writing about books as a topic for informative paragraphs, tell them that it is another topic that writers often write about. Ask:
  * "What topics could writers write about in an informative paragraph about a book?"
• Listen for responses such as: "Writers could write about the characters in a book," or "Writers could write about what is happening in a book."
• Point out to students that the paragraphs they wrote in Unit 1 about *Love That Dog* were informative paragraphs about the book.
• Tell students that their informative paragraphs will include the same basic elements that they learned about in Unit 1. Direct students' attention to the **Quality Paragraphs anchor chart** and review elements of a paragraph. Then explain that in an informational paragraph:
  – The first sentence of the paragraph should be indented, just like all paragraphs.
  – The topic sentence that states the main idea, what the paragraph is about.
  – It has at least three details that tell more about the main idea, and these sentences are the supporting details.
	• To further support struggling writers and visual learners, consider constructing an anchor chart outlining the purposes and elements of an informational paragraph. Include the components that will be needed for a paragraph that summarizes *Love That Dog*.

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Work Time (continued)	Meeting Students' Needs
– It has a concluding sentence that restates the main idea. – Just like all paragraphs it should not have lots of spelling or punctuation errors. • Explain to students that the informative paragraphs they will be writing today will summarize the first half of *Love That Dog*. Remind students of what it means to summarize, as discussed in the opening. • Ask: * "How can writing a summary of the first half of the book help you understand it better?" • Listen for responses such as: "It can help me remember the big events of the book," or "It can help me see how the big events of the book are connected to one another." • Then ask: * "If the purpose of our informative paragraph is to summarize, what information would we include in it?" • Listen for responses and record appropriate suggestions on the board: "We should include the characters' names, the setting, and the main events of a story." • Remind students that in an informative paragraph, the writer introduces a topic and develops that topic with facts, definitions, details, and quotations. Ask: * "Where can we find the facts, definitions, details, and quotations to include in our informative paragraph?" • Listen for responses such as: "We can find them in *Love That Dog*," or "We can find them in graphic organizers from Unit 1." • Tell students they can also find details and quotations from their graphic organizers from Unit 1 if they do not say this on their own. • Tell students that today, they will organize their notes from Unit 1 and plan their informative paragraph summarizing the first half of *Love That Dog*, and that in Lesson 2 they will draft their paragraphs.	

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Work Time (continued)	Meeting Students' Needs

B. Guided Practice: Reviewing Summary Notes for an Informative Paragraph about *Love That Dog* (15 minutes)
• Tell students that before they start drafting their paragraph, they must decide what information from the novel to include.
• Invite students to take out their **reader's notebook** and open to the ***Love That Dog* summary notes** on pages 2-5. Ask:
  * "How have we been using this graphic organizer to help us better understand *Love That Dog*?"
• Listen for responses such as: "We have been writing summary statements for chunks of the book and writing details from the text that support each summary statement," or "It helps us understand small chunks of the text by thinking about the main event in that chunk and thinking about details that support our thinking about the event."
• Explain that a paragraph that summarizes a text does not include every single detail from the text, so they will need to review their notes to *determine* the most *important* details to include.
• Display the *Love That Dog* summary notes. Using the first two rows ("Sept. 13–Sept. 21 pp. 1–2" and "Sept 27–Oct. 10 pp. 3–5"), model how to determine if a summary statement is important and should be included in the paragraph. When modeling, be sure to do the following:
  – Explain why a detail or event might be more important than another.
  – Put a check mark by the most important details or events, indicating that these should be included in their paragraph.
• Invite students to read the third and fourth rows ("Oct. 17 pp. 6–7" and "Oct. 24–Nov. 6 pp. 8–11") silently.
• Then, ask students to turn and talk with a partner about whether either of these details should be included in the paragraph.
• Cold call on students to share their partner's thinking.
• Listen for responses such as: "We should include the detail from October 17 because Jack says he does not understand the poem he is reading. It shows that he doesn't know much about poetry."
	• Consider posting directions for determining important events to support visual learners.

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Work Time (continued)	Meeting Students' Needs
• Tell students that they will work with a partner to determine the importance of the events and details on their *Love That Dog* summary notes. Provide the following directions: 1. With a partner, reread the summary statements and notes on your note-catcher. 2. With your partner, put a check mark by any of the details or events that you think are most important and should be included in your paragraph. • Clarify directions as needed then ask students to begin. Circulate to offer support as needed.	

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Work Time (continued)	Meeting Students' Needs

C. Shared Writing: Planning an Informative Paragraph (20 minutes)
• Tell students that because they have now identified the most important details and events to include in their summaries, they can begin planning their paragraphs.
• Give students 5 minutes to turn and talk with a partner, orally summarizing the first half of the book based on their summary notes.
• When students have finished their oral summaries, ask:
  * "How did you organize your oral summary?"
• Listen for responses such as: "I told my summary in the order of the events in the book." Explain that telling the events in the order in which they happened represents a *chronological* structure. Tell students that summaries of literary texts usually follow this structure.
• Gather students so they can all see the blank **class Topic Expansion graphic organizer** posted on chart paper or on paper projected with a document camera. Tell them that they will now begin a shared writing experience in order to plan the informative paragraph.
• Point out that the boxes in the middle column of the Topic Expansion graphic organizer have different headings this time. Cold call on a student to read the headings ("Beginning," "Middle," "End"). Ask:
  * "Why might we use these headings in this part of the graphic organizer?"
• Listen for responses such as: "These headings will help us organize our plan so it is in the order the events happened in the book." If students do not express this idea, explain that using these headings will also help them group supporting details together when they begin to write the draft of their paragraph.
• Explain to students that today they will focus on planning the body and concluding statement of their summaries, and that in the next lesson they will plan the topic sentence and draft their paragraph as a class.
• Invite students to turn and talk to a partner. Ask:
  * "What happened in the beginning of *Love That Dog*?" (If necessary, prompt students to refer to their summary notes while discussing with their partner.)
• Cold call on students to share what they talked about with their partner.
	• Whole class discussions encourage respectful and active listening, as well as social construction of knowledge. To further support struggling writers or ELLs, give students time to jot down their ideas before they discuss the prompts for shared writing with a partner. This will allow for additional processing time.
	• An alternative to having students copy the shared writing of the class Topic Expansion graphic organizer is to type it up and distribute it to students to use in the next lesson.

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Work Time (continued)	Meeting Students' Needs

• Listen for responses such as: "In the beginning, Jack did not know much about poetry." Remind students that informational paragraphs develop a topic using facts, definitions, details, or quotations from the text. Invite students to turn and talk to a partner. Ask:
  * "What details from the text support your thinking about what happened in the beginning of the book?"
• Cold call on students to share what they talked about with their partner.
• Listen for responses such as: "He says he doesn't understand the poems he is reading." Drawing from the ideas the students shared, write notes in the "Beginning" box on the Topic Expansion graphic organizer. (See the example in supporting materials.) Continue this process to complete the "Middle" and "End" boxes on the graphic organizer, being sure to include details from the text.
• Invite students to turn and talk to a partner. Ask:
  * "How does Jack feel about his poetry at the end of this half of the book?"
• Cold call on students to share what they talked about with their partner.
• Listen for responses such as: "He enjoys reading and writing poetry," or "He is becoming more confident about his poetry." Drawing from the ideas the students shared, craft and write a sentence that can conclude a paragraph summarizing the first half of the book (see the example in supporting materials).
• Distribute **Topic Expansion graphic organizers**. Explain to students that they should now copy the class Topic Expansion graphic organizer onto their own copy.
• Give students 10 minutes to copy the graphic organizer, and then invite students to put their materials away.	

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Closing and Assessment	Meeting Students' Needs
A. Debrief (5 minutes) • Invite students to turn and talk to a partner to orally summarize the first half of the book using their Topic Expansion graphic organizers. • When students have finished their oral summaries, ask: * "How was this summary different from the summary you shared with your partner earlier in the lesson?" • Cold call on students to share what they talked about with their partner. Listen for responses such as: "I grouped details that went together," or "I included some details from the text that supported my thinking." • Invite students to give you a Fist to Five to self-assess how well they understand how to plan an informational paragraph that summarizes a text (with five fingers indicating they can teach someone else how to plan an informational paragraph, four to three fingers indicating they are close to being able to plan a paragraph with a little support, two fingers to one finger indicating they know what it means to plan a paragraph but they need support, and a fist if they are unsure what it means to plan an informational paragraph).	
B. Browsing Books for Unit 2 Independent Reading (5 minutes) • Remind students that you have gathered many books related to this topic for them to read independently throughout the module. • Remind students that they should use the Goldilocks Rule for selecting "just right" texts for independent reading. • Invite students to browse the **Unit 2 recommended texts** you have displayed for them. • Gather students together, review homework, and distribute another copy of the topic expansion graphic organizer to each student.	• You may wish to provide students with additional time to browse and select a text for reading at their independent reading level. • Some students may not be finished with their independent reading texts from Unit 1. Consider allowing students to keep and continue reading their independent reading books from Unit 1 and select a new text later, or exchange their Unit 1 text for a new text if they wish to do so.

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Homework	Meeting Students' Needs
• Revisit one of the books you read for independent reading during Unit 1. Using a Topic Expansion graphic organizer, plan a summary paragraph about that book.	• If students are not finished reading their book for independent reading from Unit 1, they can summarize the portion they have read for homework.

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EXPEDITIONARY LEARNING

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

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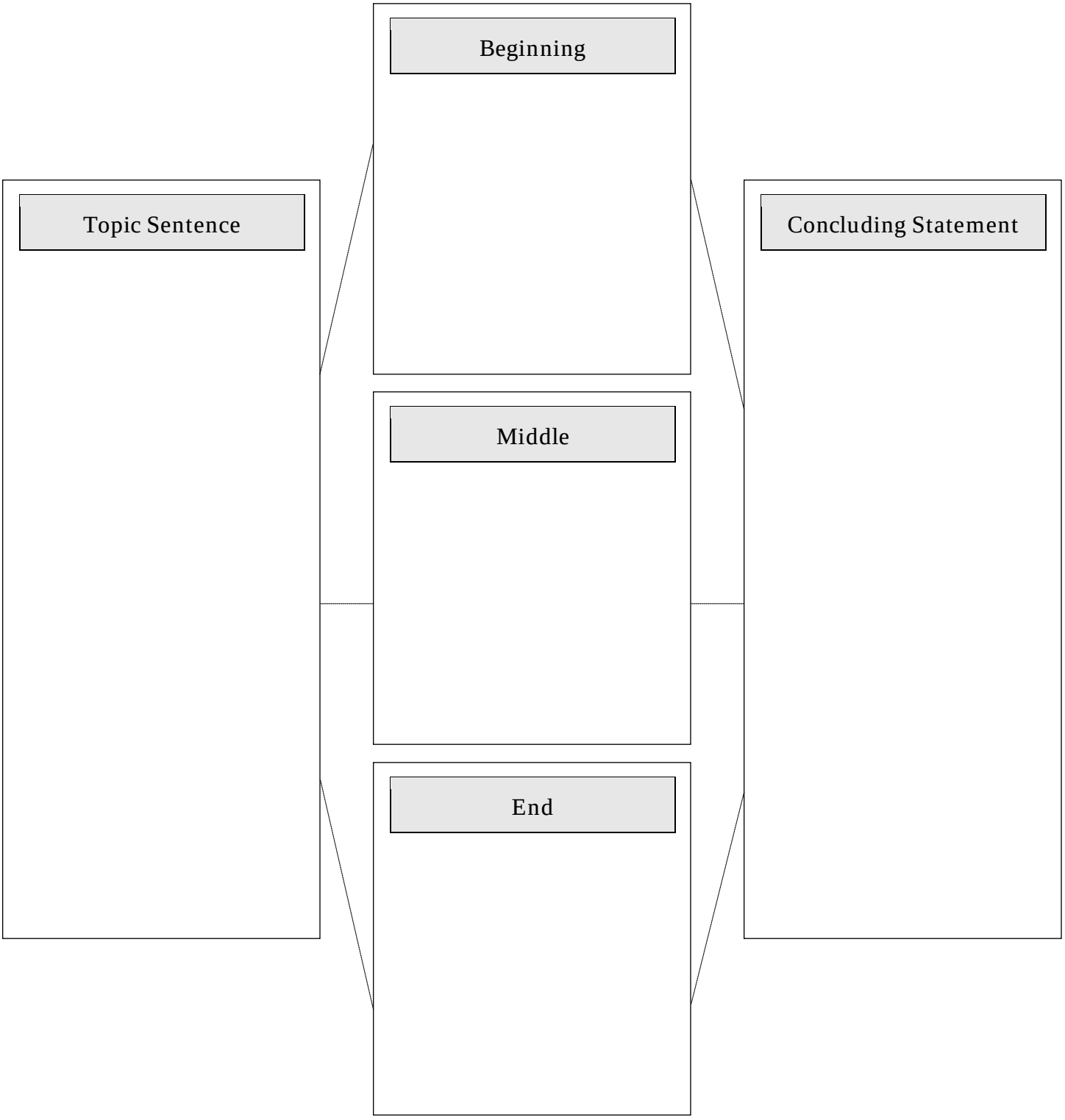
Topic Expansion Graphic Organizer

Name: **Date:**



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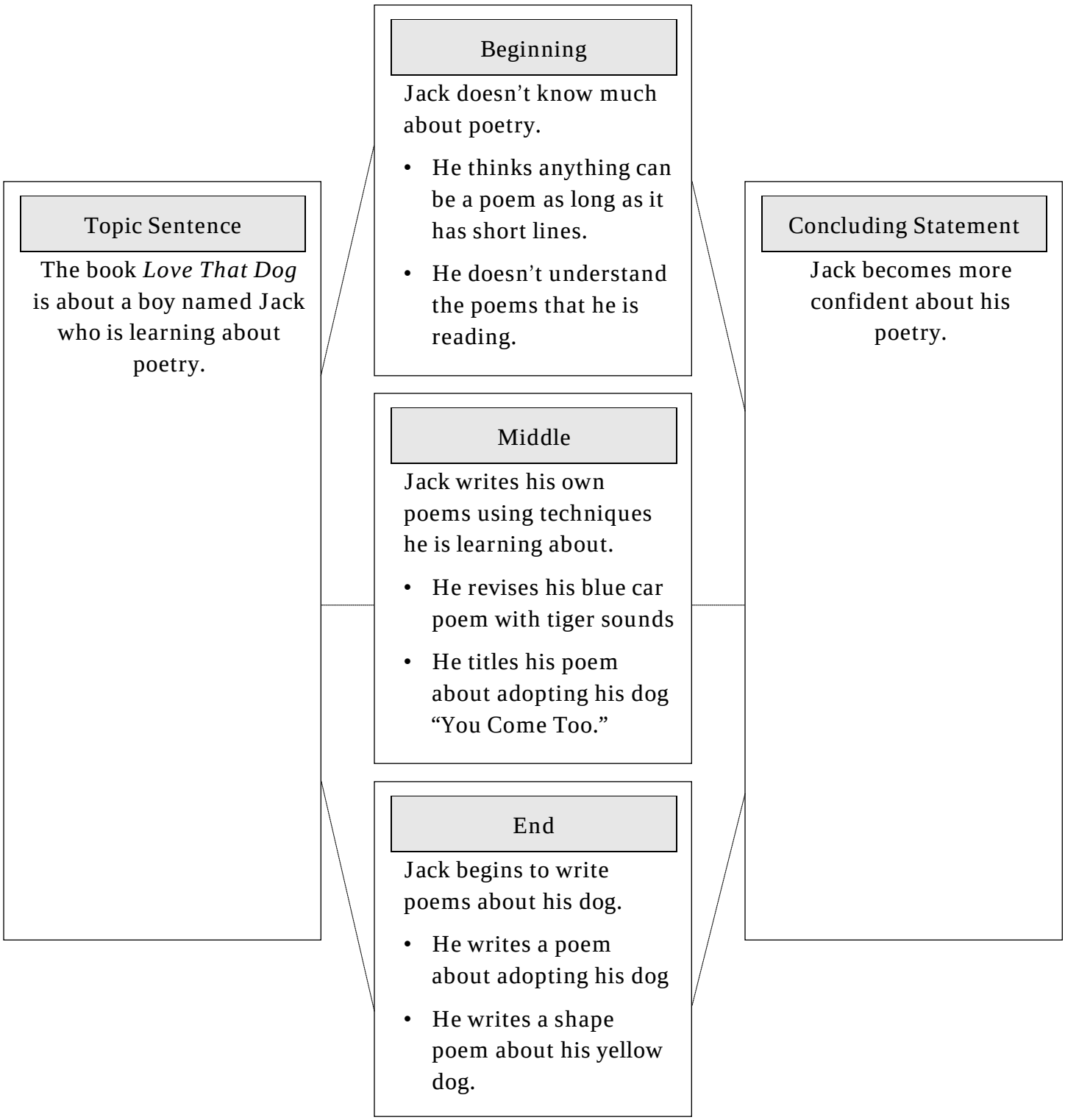
Topic Expansion Graphic Organizer
(Completed, for Teacher Reference)



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EXPEDITIONARY LEARNING

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

Shared Writing: Drafting an Informative Paragraph that Summarizes the First Half of *Love That Dog*

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GRADE 4: MODULE 1B: UNIT 2: LESSON 2

Shared Writing:

Drafting an Informative Paragraph that Summarizes the First Half of *Love That Dog*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can summarize a story, drama, or poem. (RL.4.2) I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) 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)

Supporting Learning Target	Ongoing Assessment
• I can write an informative paragraph that summarizes pages 1–41 of *Love That Dog*.	• Participation in shared writing of informative paragraph

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Agenda	Teaching Notes
1. Opening A. Sharing Homework: Oral Summaries of Unit 1 Independent Reading (5 minutes) B. Reviewing the Learning Target (5 minutes) 2. Work Time A. Reviewing *Love That Dog*, Pages 1–41 (10 minutes) B. Shared Writing: Introducing a Topic in an Informative Paragraph (10 minutes) C. Shared Writing: Drafting an Informative Paragraph (30 minutes) 3. Closing and Assessment A. Debrief (5 minutes) 4. Homework A. Using your summary plans from yesterday's homework, write a paragraph that summarizes your selected book from Unit 1 independent reading. B. Begin reading your new book for independent reading, or continue reading your book from Unit 1.	• As noted in the previous lesson, Lessons 1 and 2 serve as a bridge from Unit 1, giving students an opportunity to review the main events of the book and allowing for a formal introduction to writing an informative paragraph. Informative paragraphs are introduced and partially assessed in this unit, and they will be reviewed and assessed again in Unit 3. • Students continue the shared writing experience. In this lesson, students work from the class' Topic Expansion graphic organizer from the class shared planning in Lesson 1 and work with the teacher to craft a topic sentence and draft a class informative paragraph. • In the opening of this lesson, students share an oral summary based on their homework from Lesson 1 (planning a summary of their text from independent reading from Unit 1). This prepares them to write the summary for their Lesson 2 homework.. Some students may wish to bring along their actual Unit 1 independent reading book as they share an oral summary based on their plan. • After hearing peers' oral summaries of Unit 1 independent reading books, some students may get intrigued about a book a classmate describe, and thus want to choose that book for their own Unit 2 independent reading. Since recommended texts for these units are similar, consider allowing students to continue reading their texts from Unit 1 if they wish to do so. • In Work Time A, students work in triads to review sections of the first half of the novel by each rereading a section. This allows student to more efficiently review the novel and better write a summary during the shared writing that follows. Consider placing struggling readers with more proficient readers for this activity. • In advance: – Prepare chart paper for shared writing of informative paragraph. – Display the Quality Paragraphs anchor chart and class Topic Expansion graphic organizer.

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Lesson Vocabulary	Materials
informative paragraph, purpose, topic, topic sentence, transitional phrase, criteria	• Topic Expansion graphic organizer (from Lesson 1 homework; students' own about their independent reading book) • Topic Expansion graphic organizer (from Lesson 1 classwork; students' own about the first half of *Love that Dog*) • Quality Paragraphs anchor chart (from Unit 1, Lesson 6) • Class Topic Expansion graphic organizer (from Lesson 1; co-created) • Example topic sentences for *Love That Dog* Summary (pp. 1–41) (for teacher reference) • Class *Love That Dog* Summary (pp. 1–41) (new; co-written in Work Time B; see sample in supporting materials for teacher reference) • Lined paper (one piece per student)

Opening	Meeting Students' Needs
A. Reviewing Homework: Oral Summaries of Unit 1 Independent Reading (5 minutes) • Remind students that they have begun to focus on planning strong informative paragraphs. Tell students that in a moment, they will share an oral summary of the text they read for independent reading for Unit 1 with a partner. • Ask students to get out their homework **Topic Expansion graphic organizer** for summaries of their independent reading book. Ask them to read their summary paragraph plan and think about how they will orally summarize their book. • Invite students partner with a classmate then decide who will share their oral summary first. • Circulate to check who has completed their homework and observe how students orally summarize their books and reference their notes from homework. • Tell students to hold on to their plans, since they will need them for tonight's homework where they will be expected to write an informative summary paragraph from these plans.	• Consider allowing students to bring their independent reading texts from Unit 1 along for sharing during this activity.

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Opening (continued)	Meeting Students' Needs
B. Reviewing the Learning Target (5 minutes) • Focus students' attention on the posted learning target and ask them to chorally read it aloud: * "I can write an *informative paragraph* that summarizes pages 1–41 of *Love That Dog*." • Ask students to discuss with a partner what they think this target means. • After 1 or 2 minutes, invite a few partnerships to share their thinking with the whole class. Clarify any misconceptions students may have about key terms or the targets.	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs

A. Reviewing *Love That Dog*, Pages 1–41 (10 minutes)
• Tell students that today they will draft a paragraph summarizing the first half of *Love That Dog*.
• Invite students to take out their **Topic Expansion graphic organizers** from Lesson 1 classwork and form triads, being sure to work with other students who are not in their reading groups.
• Tell students that they will be reviewing the first half of *Love That Dog* in their new triad, with each person describing a different part of the first half of the novel. Be sure they are clear that they are working only on pages 1–41. Invite students to choose:
  – A person to describe the beginning of the section (pages 1-14)
  – A person to describe the middle (pages 15-27)
  – And a person to describe the end of the section (pages 27-41)
• Give students 2 minutes to review their summary notes of these pages and prepare to share with their group.
• Then, give students a few minutes to describe to their group what happened in their section of the first half of the novel.
	• To further support students, consider reviewing these sections of the text as a whole class by dividing students into three groups with each reviewing their notes for a section of the text. Call on students to give oral summaries of each section of the text and clarify as needed.

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Work Time (continued)	Meeting Students' Needs

B. Shared Writing: Introducing a Topic in an Informative Paragraph (10 minutes)
• Direct students' attention to their Topic Expansion graphic organizers. Explain to students that today they will be using this organizer to draft an informative paragraph that summarizes the first half of *Love That Dog*.
• Tell students that before they begin drafting, they need to craft the topic sentence for their paragraphs. Invite students to turn and talk to a partner. Ask:
  * "What is the *purpose* of a *topic sentence*?"
• Cold call on students to share what they talked about with their partner. Listen for responses such as: "A topic sentence clearly introduces the topic of a paragraph," or "A topic sentence tells the main idea of the paragraph." If necessary, refer to the **Quality Paragraphs anchor chart** (from Unit 1, Lesson 6).
• Remind students that a topic sentence is usually the first sentence of a paragraph and that it introduces the topic to the reader.
• Invite students to turn and talk to a partner. Ask:
  * "What is the purpose of our informative paragraph?"
• Cold call on students to share what they talked about with their partner. Listen for responses such as: "The purpose is to share a summary of what we have read of *Love That Dog*," or "It will describe the events of the first half of *Love That Dog*."
• Invite students to review their Topic Expansion graphic organizers to Think-Pair-Share. Ask:
  * "What will be the *topic* of our informative paragraph?"
• Cold call on students to share what they talked about with their partner. Listen for responses such as: "The topic is Jack in *Love That Dog* and how he is learning about poetry."
• Display the **class Topic Expansion graphic organizer** from Lesson 1 where all students can see, either by using a document camera or by displaying it on chart paper. As a class, brainstorm at least two topic sentences that would work with this informative paragraph. Point out that when we write about a book, the name of the book and the author are usually included in the topic sentence—see **example topic sentences for *Love That Dog* Summary (pp. 1–41) (for teacher reference)**. Write these topic sentences in the "Topic Sentence" box on the class Topic Expansion graphic organizer for students to see.
• Give students a few minutes to copy the topic sentences onto their Topic Expansion graphic organizer.
	• To further support struggling writers or ELLs, give students time to jot down their ideas before they discuss the prompts for shared writing with a partner. This will allow for additional processing time.

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Work Time (continued)	Meeting Students' Needs

C. Shared Writing: Drafting an Informative Paragraph (25 minutes)
• Explain to students that they are now ready to use their Topic Expansion graphic organizer to draft their paragraph.
• Begin a shared writing experience in order to draft the informative paragraph by gathering students so they can all see a piece of posted chart paper or a piece of paper projected through a document camera for the **class *Love That Dog* Summary (pp. 1–41)**. Be sure that the class can see the class Topic Expansion graphic organizer as well.
• Remind students that informational paragraphs introduce a topic clearly. Explain to students that the first sentence they will write is the topic sentence. Tell them they will choose one from the sentences they brainstormed during Work Time A.
• Ask students to help you begin the summary by choosing a student to choose a topic sentence from the Topic Expansion graphic organizer, come up to the paper, and write it on the first line of the page (see example in supporting materials). If necessary, remind students that the first sentence of a paragraph is always indented.
• Invite students to turn and talk to a partner. Ask:
  * "What should we write about next in our paragraph?"
• Cold call on students to share what they talked about with their partner. Listen for responses such as: "We should develop our topic by describing the events of the first half of *Love That Dog*."
• Invite students to turn and talk to a partner. Ask:
  * "Using your Topic Expansion graphic organizer, what would be a sentence that could come next?"
• Cold call on students to share what they talked about with their partner.
• Listen for responses such as: "In the beginning, Jack does not know much about poetry."
• Drawing from the ideas the students shared, craft and write the next sentence (see the example in supporting materials), modeling starting with a *transitional phrase* if necessary. Point out the phrase and explain to students that this kind of transition can help the reader better understand the order of the events when reading the paragraph.
• Invite students to turn and talk to a partner. Ask:
  * "What should we write about next in our paragraph?"
• Cold call on students to share what they talked about with their partner.
• Listen for responses such as: "We should develop this idea with a detail from the text."
	• Some alternatives to having students copy the shared writing of the class paragraph are to have students write on every other line of the lined paper or to type it up and distribute it to students.

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Work Time (continued)	Meeting Students' Needs
• Invite students to turn and talk to a partner. Ask: * "Using your Topic Expansion graphic organizer, what would be a sentence that could come next?" • Cold call on students to share what they talked about with their partner. • Listen for responses such as: "He thinks any words can be a poem as long as they are written in short lines, and he says that he does not understand the poems that he is reading." Drawing from the ideas the students shared, craft and write the next sentence (see the example in supporting materials). • Continue this process to complete the remainder of the paragraph, being sure to include transitional phrases and details from the text. • Invite students to chorally read their completed class *Love That Dog* Summary (pp. 1–41). • Distribute **lined paper** and explain to students that they should now copy the class *Love That Dog* Summary (pp. 1–41) for their own reference. • Give students 10 minutes to copy the summary, and then invite students to put their materials away.	

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Closing and Assessment	Meeting Students' Needs

A. Debrief (5 minutes)
• Direct students' attention to the Quality Paragraphs anchor chart. Tell them they will be using it to check the paragraph they just drafted. Cold call on a student to read the first bullet point:
  * "The first sentence of the paragraph should be *indented*."
• Invite students to Think-Pair-Share and ask:
  * "Is the first sentence of our paragraph indented? What evidence from the paragraph supports your thinking?"
• Cold call students to share what they talked about with their partner. Listen for responses such as: "We put a space in front of the first sentence."
• Repeat for each bullet point on the anchor chart.
• Share with students that they will have a chance to practice writing an informative paragraph again on the Mid-Unit 2 Assessment and again in Unit 3. Cold call on a student to read the learning target for today's lesson:
  * "I can write an informative paragraph that summarizes pages 1–41 of *Love That Dog*."
• Invite students to self-assess how well they understand how to write an informative paragraph by showing a thumbs-up indicating they can teach someone else how to write an informative paragraph without support, a thumbs-sideways indicating they can write a paragraph with support, or a thumbs-down if they are unsure what it means to write an informative paragraph.	

Homework	Meeting Students' Needs
• Using your summary plans from yesterday's homework (your Topic Expansion graphic organizer), write a paragraph that summarizes your selected book from Unit 1 independent reading. • Begin reading your new book for independent reading, or continue reading your book from Unit 1.	

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EXPEDITIONARY LEARNING

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

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Example Topic Sentences for *Love That Dog* Summary (pp. 1–41)
(For Teacher Reference)

The book *Love That Dog* is about a boy named Jack who is learning about poetry.

In Love That Dog by Sharon Creech, a boy named Jack learns about poetry by reading and writing poems at school.

Love That Dog is a book written like a journal by a boy who is learning about poetry.

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Love That Dog Summary (pp. 1–41)

(Sample, for Teacher Reference)

The book *Love That Dog* is about a boy named Jack who is learning about poetry. In the beginning of the book, Jack doesn't know much about poetry. He thinks any words can be a poem as long as they are written in short lines, and he says he does not understand the poems he is reading. As Jack learns more about poetry, he starts to write his own poems using techniques he is learning about. For example, he revises a poem he wrote about a blue car so it sounds like "The Tiger" by William Blake. He titled one of his poems "You Come Too," which is a line from the poem "The Pasture" by Robert Frost. Even though he did not want to at first, Jack begins writing poems about his dog. "You Come Too" is about when his family adopted the dog, and he writes a shape poem about his dog. By the end of the first half of the book, Jack is becoming more confident about his poetry.

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 3

Reading Closely: *Love That Dog*, Pages 42–67

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can explain what a text says, using specific details from the text. (RL.4.1) I can describe a story's character, setting, or events using specific details from the text. (RL.4.3)	
Supporting Learning Targets	**Ongoing Assessment**
• I can summarize pages 42–67 of *Love That Dog*. • I can describe what inspires Jack to write poetry, based on evidence from the text.	• Participation in writing of Frayer models • Summary notes • What Inspires Jack? graphic organizer

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Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Reviewing Learning Targets (10 minutes) 2. Work Time A. Reading Aloud and Summarizing: *Love That Dog*, Pages 42–67 (20 minutes) B. What Does It Mean to Inspire? (Frayer Model) (10 minutes) C. Rereading to Gather Evidence: *Love That Dog*, Pages 42–67 (15 minutes) 3. Closing and Assessment A. Revisiting Learning Targets (5 minutes) 4. Homework A. Reread one of your favorite poems from Unit 1. In the "My Reflections" section of your poetry journal, reflect on the following question: What do you think inspired the poet to write this poem? Use evidence from the poem to support your answer.	• This lesson begins a four-lesson arc in which students answer the guiding question "What inspires writers to write poetry?" as this question relates specifically to Jack. Students begin by reading and summarizing sections of *Love That Dog* (as was the routine throughout Unit 1), adding to their summary notes in their reader's notebook. Then, students are introduced to the focus question "What inspires Jack?" and reread sections with this question in mind. In Lessons 5 and 6, students will prepare for and participate in a literary discussion in which they discuss their thinking about what inspires Jack. • In this lesson, students are introduced to the What Inspires Jack? graphic organizer, which they will use to keep track of things that inspire Jack and collect evidence from the text that supports their thinking. Students will add to this graphic organizer in Lessons 4 and 5, and will use it when planning for and participating in the literary discussion in Lessons 5 and 6. • In the Opening, students are introduced to the word "inspire" through quote (or quotes). This is meant as an engaging way to introduce this word, not an in-depth discussion of the term. See the Quotes about Inspiration (in supporting materials) and choose one or more to share with students. Or find your own quote about inspiration for this portion of the lesson. • Then, in Work Time B, students go into more depth about the meaning of the word "inspire," using a Frayer model to analyze and understand the meaning of this word. Students are introduced to Frayer model by practicing defining the more familiar word "poetry." This helps reinforce students' learning from Unit 1. If you prefer, consider using another familiar word instead, based on your students' needs. • The Frayer model can be used in a variety of ways. In this instance students begin using the Frayer model with the teacher sharing a dictionary definition of word *inspire*. This is done since students have not read any text (the novel or poems) that includes that word. Students then move on to identify characteristics of the word, and identify examples and non-examples of the word. They then circle back to write the definition of the word using their own words. • When using the Frayer model with students, carefully choose the non-examples. You likely will find that students' comprehension of new terms becomes considerably more focused and refined if they can identify examples of what the term is not about or inappropriate applications of the term's use. For example, if you were using the Frayer model for the word "walk," the words "sit" and "run" are both non-examples. Yet "run" is a better choice for a non-example, because running is a movement that is similar to yet still different from walking.

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Agenda	Teaching Notes (continued)
	• In Lesson 4, students will read pages 68–72 of *Love That Dog* in which the main character Jack shares a poem with his teacher about the death of his dog. Lesson 4 is designed to help students navigate the emotional impact of this event in the text, but the content could prove sensitive for some students. Review pages 68–72 of *Love That Dog* and consider whether you would like to inform students' care takers about the content of the text. Spoiler alert: if you decide to inform parents and guardians, be aware that this may result in students knowing the content of these pages in advance of the lesson. • In advance: – Select a quote (or quotes) to introduce the term "inspire" to students (see Quotes about Inspiration in the supporting materials for possibilities). – Review the Frayer Model in Vocabulary Strategies (see Appendix) – Prepare two pieces of chart paper for blank Frayer Model graphic organizers. – Display the Close Readers Do These Things anchor chart and the Guiding Questions anchor chart.

Lesson Vocabulary	Materials
inspire, characteristics, examples, non-examples, definition	• Quotes about Inspiration (for teacher reference) • Close Readers Do These Things anchor chart (from Unit 1, Lesson 2) • Reader's notebook (students' own; from Unit 1) – *Love That Dog* summary notes (from pages 2-5 of the reader's notebook) – What Inspires Jack? graphic organizer (from pages 20-21 of the reader's notebook) • *Love That Dog* summary notes (answers, for teacher reference) • Guiding Questions anchor chart (from Unit 1, Lesson 1) • Frayer Model graphic organizer (one per student and two blank copies for teacher modeling) • Frayer Model—Poetry (for teacher reference) • Frayer Model—Inspire (completed, for teacher reference) • What Inspires Jack? graphic organizer (answers, for teacher reference)

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Opening	Meeting Students' Needs

A. Engaging the Reader and Reviewing Learning Targets (10 minutes)
• Display a quote or quotes about inspiration—see **Quotes about Inspiration (for teacher reference)**. Ask students to turn and talk with a partner briefly about each of the following questions, then call on a few pairs to share for each:
  * "What do you notice and wonder about this quote?"
  * "What does 'inspiration' mean?"
  * "Do you think this quote means?"
• Tell students that today, they will be exploring the meaning of the word *inspire*, the root word for "inspiration," and discussing how Jack was inspired to write poetry.
• Direct students' attention to the posted learning targets:
  * "I can summarize pages 42–67 of *Love That Dog*."
  * "I can describe what inspires Jack to write poetry, based on evidence from the text.
• Ask students to discuss with a partner what they think these targets mean.
• After 1 or 2 minutes, invite a few partnerships to share their thinking with the whole class. Clarify any misconceptions students may have about key terms or the targets.
	• If there are misconceptions about the meaning of the word inspiration, note them but do not address them at this point. These will be addressed during the lesson
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

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Work Time	Meeting Students' Needs
A. Reading Aloud and Summarizing: *Love That Dog*, Pages 42–67 (20 minutes) • 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 *Love That Dog*. • Listen for students to mention reading the section aloud, determining the gist, then summarizing chunks of text. Tell students they are going to use the same process today, first by reading for gist then rereading pages 42–67 to write summary statements supported by paraphrased or quoted details from the text. • Give the following directions: 1. Partner up with a member of your group. 2. Take turns reading each page aloud, starting at the top of page 42 and stopping at the end of page 45. 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: – "Jack discovers Walter Dean Myers." – "Jack is excited about the poems by Walter Dean Myers." – "Jack's favorite poem by Walter Dean Myers is 'Love That Boy.'" • Ask students to turn to the ***Love That Dog* summary notes** on pages 2-5 in their **reader's notebooks**. Have them draw a star in the next to the rows for "March 14 pp. 42–45" through "May 7—May 8 pp. 66–67" on page 4 of their notes, to help focus their attention on the pages and dates they will need to summarize in this lesson. Also, review how to complete each column of the summary notes, as needed to refresh students' memories. • Ask students to whisper read pages 42–45 as a group, and then share their ideas about how to summarize these pages with group members. Circulate to listen to groups as they chorally read the text together. If needed, support students in reading at a pace that allows all group members to participate and comprehend what they are reading—not too fast and not too slow.	• If students are struggling to whisper read in their small groups, consider asking students to whisper read along with you as you read the text. This will let you model proper pace and expression and allow them to practice their fluent reading skills with assistance from a strongly fluent reader. • Another option is to have a small group model this whisper reading as a group for the rest of the class. For more about helping students build fluency skills, see the Fluency Resource in the stand-alone document "Foundational Reading and Language Standards Resource Package for Grades 3–5."

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Work Time (continued)	Meeting Students' Needs
• Once students have had an opportunity to read then discuss their thinking, cold call a few students to share their ideas whole group—see ***Love That Dog* summary notes (answers, for teacher reference)**. After several students have shared out, direct students to record a summary statement for pages 42–45 as well as paraphrased details or quotes from the text in support of their summary statement (model for students how to paraphrase and/or record quotes in support of a summary statement, if necessary). • Then, ask students to whisper read pages 46–49 of *Love That Dog* in their small groups and then discuss in those same small 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 whole class—see *Love That Dog* summary notes (answers for teacher reference). After students share out, ask them to record a summary statement for pages 46–49 as well as paraphrased details or quotes from the text in support of their summary. • Invite students to continue working with their groups to reread and complete the next three rows on the *Love That Dog* summary notes ("April 4–April 24 pp. 50–63" through "May 7–May 8 pp. 66–67"). • Then, invite students from different groups to share their ideas whole class—see *Love That Dog* summary notes (answers for teacher reference).	

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Work Time (continued)	Meeting Students' Needs

B. What Does It Mean to Inspire? (Frayer Model) (10 minutes)
• Direct students' attention to the **Guiding Questions anchor chart** (from Unit 1, Lesson 1), specifically:
  * "What inspires writers to write poetry?"
• Explain to students that over the next several lessons, they will be thinking about this question in relation to Jack.
• Underline the word "inspires" and invite students to show a thumbs-up if they have heard this word before or a thumbs-down if they have not heard this word before.
• Tell students they will be using a graphic organizer called a Frayer Model to help them understand what this word means more deeply. Display a blank **Frayer Model graphic organizer** so all students can see.
• Cold call students to read the headings in each box. Tell students that by thinking about each of these dimensions of a word, they will have a better understanding of what the word means and its relationship to other words.
• Clarify for students that before using this graphic organizer with the word "inspire," they will watch you use it with a word they know a lot about already. Write the word "poetry" in the oval in the center of the blank Frayer Model graphic organizer. Model using the graphic organizer to understand what the word "poetry" means. See **Frayer Model—Poetry (for teacher reference)**. Be sure to model:
  – Record a definition of this word from the dictionary (leave the "definition in your own words" blank until the final step
  – Writing facts or descriptions about the word in the "Characteristics" box
  – Writing examples of the word in the "Examples" box
  – Writing close non-examples of the word in the "Non-Examples" box
  – Using the ideas from the "Characteristics," "Examples," and "Non-Examples" boxes to write a "definition in your own words" for the word
• Answer any clarifying questions students may have about using this graphic organizer.
• Distribute blank Frayer Model graphic organizers to students and display a new blank Frayer Model graphic organizer so all students can see.
• Ask students to help you complete this graphic organizer for the word "inspire" by choosing a student to write the word in the oval in the center.
	• The Frayer Model supports ELLs and struggling readers because it can be used with pictures or words, provides concrete details about the term or concept though analysis of the terms definition and characteristics and uses examples and non-examples to clarify the meaning of a term or concept. Consider providing ELLs examples and non-examples in their home language.

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Work Time (continued)	Meeting Students' Needs
• Read the dictionary definition of "inspire": to fill (someone) with the urge or ability to do or feel something, especially to do something creative and have students record this definition on their graphic organizer in the first box labeled "Definition" under "From the Dictionary". • Remind students that they will not write the definition in their own words in this box until they have completed all of the other boxes (Characteristics, Examples, and Non-examples). • Invite students to turn and talk to a partner. Ask: * "What are some examples of times you were inspired by someone or something? Or, what are some examples of when someone else was inspired by someone or something?" • Cold call on students to share what they talked about with their partner. Listen for responses such as: "A painter can be inspired by the subject he is painting," or "I was inspired to learn how to sing when I first heard a song on the radio." • Drawing from the ideas the students shared, discuss and write examples in the "Examples" box. See **Frayer Model—Inspire (completed, for teacher reference)** and invite students to write examples in their own graphic organizer. • Continue this process to complete the remainder of the graphic organizer. Be sure to complete the "In Your Own Words" definition last, and remind students that they will need to use their own words when crafting this definition. • Tell students that next, they will begin to think about what inspired the poets they have been learning about through *Love That Dog*.	

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Work Time (continued)	Meeting Students' Needs

C. Rereading to Gather Evidence: *Love That Dog*, Pages 42–67 (15 minutes)
• Ask students to turn to the **What Inspires Jack? graphic organizer** on pages 20-21 in their reader's notebooks. Cold call on a student to read the heading of the left column:
  * "What inspires Jack?"
• Explain to students that over the next several lessons, they will be thinking about this question in relation to Jack.
• Explain to students that they can probably think of some things that inspire Jack to write poetry already. Review the **Close Readers Do These Things anchor chart (from Unit 1, Lesson 2)** and emphasize the importance of finding evidence in the text to support their answer to this question.
• Tell students that they will be rereading pages 42–67 looking for things that inspire Jack to write poetry and finding evidence in the text that supports their thinking.
• Model rereading pages 42–48, looking for things that inspire Jack to write poetry and finding evidence in the text that supports your thinking. See first row of **What Inspires Jack? graphic organizer (answers, for teacher reference)** in supporting materials. Be sure to model:
  – Identifying something that inspires Jack
  – Thinking aloud about how the reader knows Jack is inspired by this
  – Paraphrasing or quoting a detail from the text that shows how you know it inspires Jack
• Invite students to try this on their own by rereading page 49 and identifying something that inspires Jack. After a few minutes, invite students to turn and talk with a partner. Ask:
  * "What inspires Jack?"
• Cold call on students to share what they talked about with their partner. Listen for responses such as: "He is inspired by his own success with writing."
• Invite students to continue talking with their partner. Ask:
  * "How do you know this inspires Jack?"
• Cold call on students to share what they talked about with their partner. Listen for responses such as: "I know this because he starts to let his teacher hang his poems up and is willing to share them with others."	

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Work Time (continued)	Meeting Students' Needs
• Invite students to continue talking with their partner. Ask: * "What evidence from the text supports your thinking?" • Cold call on students to share what they talked about with their partner. Listen for responses such as: "On page 49 Jack says, 'yes, you can type up what I wrote about my dog Sky...'" • Give students 10 minutes to continue rereading pages 50–67 with their groups, looking for things that inspire Jack to write and finding text evidence to support their thinking. • After 10 minutes, praise students for their hard work closely rereading and analyzing *Love That Dog*. Then ask students to prepare for the Closing.	

Closing and Assessment	Meeting Students' Needs
A. Revisiting Learning Targets (5 minutes) • Ask students to read each of the learning targets chorally aloud and to use a Thumb-O-Meter to demonstrate their level of mastery toward each target. • Review the homework task with students and provide clarification as necessary.	
Homework	**Meeting Students' Needs**
Reread one of your favorite poems from Unit 1. In the "My Reflections" section of your poetry journal, reflect on the following question: What do you think inspired the poet to write this poem? Use evidence from the poem to support your answer. *Note: Read pages 68-72 and decide if you would like to inform parents about the emotionally sensitive content of pages this section of* Love That Dog. *Note that this may result in students knowing the content of these pages in advance of the lesson.*	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 3
Supporting Materials

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Quotes about Inspiration
(For Teacher Reference)

Teacher Directions: Choose one or more of the quotes below (or select quotes of your own about inspiration) to share and discuss with students during the Opening of this lesson. Write your selected quote(s) on the board or display using a document camera.

"Inspiration is something that makes me want to write it down. It's something that makes you want to ask more questions about it." —Sherman Alexie (writer)

"You give inspiration a lot more windows to climb through if you're working." —Chris Thile (musician)

"I think that [inspiration] usually comes because you've been toiling away for a long time ... then somehow these things come together." —Rebecca Gross (artist)

"Inspiration, for me, [is] when something uplifts me and sparks a new idea about an unrelated topic." —Septime Webre (artistic director/choreographer)

"Many times, inspiration comes [to me] from just reading about a subject and where the mind starts to take you. It starts getting more and more exciting the more that you build up that knowledge base." —Jeanne Gang (architect)

"I'm inspired by work that provokes me, surprises me, excites me, that seems to do something in a new way." —Tod Lippy (magazine editor)

"I personally find inspiration in life's 10,000 joys and 10,000 sorrows." —Marc Bamuthi Joseph (poet/performance artist)

Source: "The Inspiration Quotient: A Different Kind of IQ." *NEA Arts Magazine*. 2013. No. 4, from http://arts.gov/NEARTS/2013v4-inspiration-quotient

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

Dates/Pages	Summary Statement	Details from the Text (2-3)
March 14 (pp. 42-45	**Jack discovers Walter Dean Myers and is really excited about his poems, especially "Love That Boy".**	**"the best best BEST poem ever"**
		"I sure liked that poem by Mr. Walter Dean Myers called 'Love That Boy'"
March 22 & March 27 (pp. 46-49)	**Jack writes poems about his dog in the same style as Walter Dean Myers.**	**"Hey there, Sky!"**
		"that one uses too many of Mr. Walter Dean Myers' s words"
April 4-April 24 (pp. 50-63)	**Jack realizes he is inspired by Walter Dean Myers and wants to meet him.**	**"They will know I was *inspired by* Mr. Walter Dean Myers"**
		he writes a letter inviting Myers to his school
April 26-May 2 (pp. 64-65)	**Jack keeps thinking about a topic that he doesn't want to be thinking about.**	**"when you are trying not to think about something"**
		"you can't help it you think about it and think about it and think about it"
May 7-May 8 (pp. 66-67)	**Jack learns how to type his own poems.**	**he asks his teacher to show him how to use the computer**
		"will it help me type better and faster"

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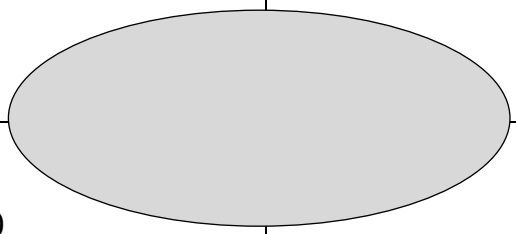
Frayer Model Graphic Organizer

Definition
(From the dictionary)

(In your own words)

Characteristics
(Facts about the word)



Examples
(What does this word look like?)

Non-Examples
(What does this NOT look like?)

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Frayer Model—Poetry
(For Teacher Reference)

Definition
(From the dictionary)
The art of writing expressing feelings and ideas with a distinctive style that often includes rhyme.

(In your own words)
Writing chosen and arranged to create an emotional response through imagery, sound, and rhythm

Characteristics
(Facts about the word)

- Stanzas and lines
- Sometimes has rhymes or rhythm
- Uses words to help the reader imagine with the senses

poetry

Examples
(What does this word look like?)

Love That Dog

"The Red Wheelbarrow"

"Stopping by Woods on a Snowy Evening"

Non-Examples
(What does this NOT look like?)

Charlotte's Web

Little Red Riding Hood

A newspaper article

Prose

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Frayer Model—Inspire
(Completed, for Teacher Reference)

Definition
(From the dictionary)
To give someone the desire or courage to do something, often creative

(In your own words)
To give someone an idea about what to do or create

Characteristics
(Facts about the word)

- Influence
- Motivate
- Fill someone with purpose or creativity

inspire

Examples
(What does this word look like?)

The topic of an artist's work

Wanting to help a cause after hearing someone speak about it

Making something that is similar to something someone else made, but with your own spin on it

Non-Examples
(What does this NOT look like?)

Liking something because your friend likes it

Copying someone else's work

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What Inspires Jack? Graphic Organizer
(Answers, for Teacher Reference)

Note: The * indicates additions to this chart made during Lesson 4. All other text is added during Lesson 3.

What inspires Jack?	How I know	Evidence from the text	Page
His dog (something he cares about deeply)	Jack wrote about him.	"My yellow dog followed me everywhere"	46
	*He wrote about him even though he died, and it probably made him feel sad. (Note: this is not added until after students have read the poem "My Sky" on pages 68-72 in Lesson 4)	*"My Sky"	*68-72
His own success in writing	He starts to let his teacher hang his poems up and is willing to share them with others.	"yes, you can type up what I wrote about my dog Sky ..."	49
His teacher	He spends a lot of time writing back and forth to his teacher. When she encourages him, he writes more.	"and thank you for typing up my secret poem ..."	50

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What Inspires Jack? Graphic Organizer
(Answers, for Teacher Reference)

What inspires Jack?	How I know	Evidence from the text	Page
Walter Dean Myers	Jack wrote poems that are like his.	"That one uses too many of Walter Dean Myers's words." "and I liked what you put at the top: *inspired by Walter Dean Myers*"	49 51
	Jack says so.	"They will know I was *inspired by* Mr. Walter Dean Myers.	51
Other poems and understanding poetry	Jack wrote poems that are like other poems he studied.	"blue car blue car splattered with mud speeding down the road" "and kept on going in such a hurry so fast so many miles to go"	71
*He wanted to share about something sad that happened to him (Note: this is not added until after students have read the poem "My Sky" on pages 68-72 in Lesson 4)	*He wrote a poem about his dog dying and then gave it to his teacher.	*"My Sky"	*68–72

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EXPEDITIONARY LEARNING

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

Reading, Writing, and Emotion: *Love That Dog*, Pages 68–72

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can explain what a text says, using specific details from the text. (RL.4.1) I can describe a story's character, setting, or events using specific details from the text. (RL.4.3)	
Supporting Learning Targets	**Ongoing Assessment**
• I can reflect in writing about my thoughts and feelings after reading "My Sky." • I can infer why Jack wrote the poem "My Sky." • I can respect the feelings of my classmates during a discussion of "My Sky."	• What Inspires Jack? graphic organizer

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Agenda	Teaching Notes
1. Opening A. Reviewing Learning Targets (5 minutes) 2. Work Time A. Preparing to Read: Writing and Emotion (10 minutes) B. Reading and Reflection: The Emotional Impact of "My Sky" (15 minutes) C. Rereading and Discussion: Why Did Jack Write "My Sky"? (20 minutes) 3. Closing and Assessment A. Debrief and Revisiting Learning Targets (10 minutes) 4. Homework A. Read and summarize pages 73–86 and complete the *Love That Dog* summary notes on page 5 of your reader's journal. B. Optional: Think of a time you experienced a strong feeling such as happiness, sadness, anger, or another emotion. Write a poem about this experience in the "My Poems" section of your poetry journal.	• In this lesson, students read the poem "My Sky" in the book *Love That Dog* by Sharon Creech. This poem is likely to affect some students emotionally, because it details the death of Jack's dog. This lesson is designed to help students cope with the strong emotions that reading and writing can illicit. For this reason, the routines of the previous lessons where students read, summarized, and analyzed do not carry over into this lesson. These routines will pick up again in Lesson 5 as students prepare for a literary discussion of the text. • This lesson is intended to give teachers guidance on reading this section of the text with their students. However, the needs of students should dictate how this lesson unfolds. It is important to support students' emotional needs as they read this section of the text; therefore, teachers should use their professional judgment as they plan their instruction. • Some students may have read ahead of the class. Consider pulling these students aside in advance and asking them not to tell the class about the events on s 68–72 in the novel. Explain that it will be important for everyone to learn about these events through the text first. • The beginning of this lesson helps to prepare students for the emotional nature of this section of the text. Then, after the text is read aloud, they are given time to reflect and process their response to the text in writing. (Some classes and/or students may require more or less time for written reflection.) To protect students' privacy and give the class a sense of emotional safety, these reflections are not shared aloud. After students have time to reflect, they discuss the events outlined in the poem and consider why the character Jack was moved to write this poem. • For most of this lesson, students work whole group or individually; however, there will be times when they talk with a partner. Consider placing students with a partner they know and feel comfortable with. • Consider students who may find it particularly difficult to read about the death of a pet due to personal circumstance and seek support of family members or a school counselor. • In advance: Post the learning targets and Discussion Norms anchor chart.

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Lesson Vocabulary	Materials
reflect, infer, respect, emotion, optional	• Poetry journals (students' own; from Unit 1) • *Love That Dog* (book; one per student) • Reader's notebook (students' own; from Unit 1) – What Inspires Jack? graphic organizer (from pages 20-21 of the reader's notebook) • What Inspires Jack? graphic organizer (answers, for teacher reference, from Lesson 3) • Discussion Norms anchor chart (begun in Unit 1, Lesson 1) • Discussion Norms anchor chart (with additions for teacher reference)

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Opening	Meeting Students' Needs

A. Reviewing Learning Targets (5 minutes)
• Remind students that they began considering what inspires Jack to write poetry in the previous lesson. Tell students that today they read another poem written by Jack, called "My Sky" and infer why Jack wrote this poem.
• Call on a few volunteer students to read each of the learning targets aloud to the class:
  * I can reflect in writing about my thoughts and feelings after reading "My Sky."
  * I can infer why Jack wrote the poem "My Sky."
  * I can respect the feelings of my classmates during a discussion of "My Sky."
• Underline the words *reflect*, *infer*, and *respect*. Ask students to turn to a partner and discuss the meaning of each of these words. Cold call pairs to explain what each of these words means to them.
• Point to the word *respect* and explain that this word will be especially important in today's lesson. Ask students:
  * "What does it mean to respect someone's feelings?"
• Listen for students to suggest that this means:
  – That you listen without interruption when others are sharing their feelings
  – That you do not laugh or use sarcasm when someone is sharing how he or she feels.
  – Not asking insensitive questions when someone does not want to share his or her feelings.
• Tell students that "My Sky" is a sad poem and that it will be important to respect the feelings of their classmates during this lesson. Ask students to give specific examples of what respecting the feelings of others might look or sound like.
	• If students have struggled with respectful discussions in the past, consider spending more time discussing the third learning target in this lesson. Reading stories that illustrate respecting others' feelings or role playing can allow students to have a clearer picture of this learning target. Consider talking with your school counselor for additional support and guidance in leading a discussion of this learning target.

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Work Time	Meeting Students' Needs
A. Preparing to Read: Writing and Emotion (10 minutes) • Ask students to get out their **poetry journals** and partner up. • Ask them to brainstorm and record words that describe powerful emotions on a new page in the "Vivid Words and Phrases" section of their poetry journals. • After a minute or two, call on a few pairs to share the words they brainstormed and record them on the board or a piece of chart paper. • Listen for words such as: happiness, sadness, fear, and anger. Under students' list, write additional words used to describe emotion, such as: frustration, anxiety, joy, excitement, contentment, grief, and confusion. • Briefly discuss the meaning of unfamiliar words with students and note words that have similar or opposite meanings. • Tell students that today they will read a poem written by Jack in the novel *Love That Dog*, called "My Sky." Explain that this is a powerfully emotional piece of writing. Go on to explain that it is emotional for two reasons, the first being that Jack is describing an emotional experience. His emotion is captured in his writing of this poem. Explain that the second reason it is an emotional piece of writing is because it is likely to evoke strong emotions from those who read it. Tell students that you would like them to reflect on the following question in writing in the "My Reflections" section of their poetry journal: * "Describe a time you read something that made you feel a strong emotion. Why do you think writers write about emotional experiences?" • Give students 5 minutes for silent reflection. • Afterward, ask students if there are any volunteers who want to share their reflection with the group. If students do not offer to share, consider sharing your own reflections on this question. • Remind students of their discussion and work with the term "inspire" in the previous lesson. Explain that writers can be inspired by strong emotions. They may want to write about an emotional experience for a variety of reasons, including to communicate an idea or to send a message to their readers, or even to help themselves understand or process an emotional event in their lives. • Tell students that the author Sharon Creech was inspired to describe her character Jack's emotional experience in the poem "My Sky." Explain that she likely knew this poem would evoke strong emotions in her readers, too. Ask students to take a moment to think about how they will respect the feelings of their classmates after reading this poem.	• Consider talking with your school counselor for additional support and guidance in leading the discussion during this portion of the lesson.

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Work Time (continued)	Meeting Students' Needs
B. Reading and Reflection: The Emotional Impact of "My Sky" (15 minutes) • Ask students to get out their copies of ***Love That Dog*** and turn to page 68. Read the poem "My Sky" aloud as students follow along in their copies of the text. • Afterward, if necessary based on the needs of your class, reassure students that feelings of sadness after reading about the death of a pet are natural. For some, these feelings may be quite strong due to life experience. Explain that writing often helps people deal with strong emotions and that you would like students to take some time to reflect in writing. Let them know their writing will not be shared unless they decide to share it privately, and that it will not be graded. • Introduce the following reflection question, emphasizing that whatever they choose to write in response to this question is fine: * "What are you thinking or feeling after reading this poem?" • The time needed for reflection will vary by class and individual. As students write, check in with students who may need support.	• It is important to allow students time to process the emotional content of the poem "My Sky." For some students, this poem may connect with their personal experiences with death. For others, it may be their first encounter with a text that describes the death of a beloved pet with such emotional power.

C. Rereading and Discussion: Why Did Jack Write "My Sky"? (20 minutes)
• Once students have reflected, discuss the following question as a class or have students discuss with their partner then share out their thoughts:
  * "Why did Jack write 'My Sky'?"
• Listen for students to make connections to the previous day's lesson about the meaning of the word "inspiration." Consider prompting students with the following questions during the discussion:
  * "On pages 7 and 13, Jack told his teacher, 'I don't want to write about that blue car that had miles to go before it slept' and 'Yes, I used to have a pet, and no I don't want to write about it.' Now that you have read 'My Sky,' what can you infer about why he said these things?"
  * "After reading 'My Sky,' we know that Jack did end up writing about the blue car and his dog. What can you infer from the novel about why he changed his mind?"
• After discussing the text, ask students to get out their **reader's notebooks** and turn to pages 20-21 to the **What Inspires Jack? graphic organizer**.
	• Based on the needs of your students, choose whether to have students discuss the question "Why did Jack write 'My Sky'?" first as a whole class or first as partners and then whole group.

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Work Time (continued)	Meeting Students' Needs
• Ask students to talk with their partner about what can be added to their notes after today's lesson. Give pairs a few minutes to discuss, and then call on students to share and record notes as a group. Listen for students to share comments and record notes as a whole group. See sample notes in the **What Inspires Jack? graphic organizer (completed for teacher reference).** Notes added during this lesson are indicated with an asterisk *.	

Closing and Assessment	Meeting Students' Needs

A. Debriefing and Revisiting Learning Targets (10 minutes)
• Gather students together to review the learning targets. Call on a few volunteers to read each of the learning targets aloud to the class:
  * "I can reflect in writing about my thoughts and feelings after reading 'My Sky.'"
  * "I can infer why Jack wrote the poem 'My Sky.'"
  * "I can respect the feelings of my classmates during a discussion of 'My Sky.'"
• Ask students to take a moment to think about their individual progress toward these targets. Ask them to give you a Fist to Five based on their progress toward each.
• Reread the third learning target and ask students to turn to a neighbor and discuss the following question:
  * "How did our class perform overall with this learning target?"
• Remind students that this question is not about how individuals performed, but rather the class as a whole.
• Direct students' attention to the posted **Discussion Norms anchor chart**. Ask:
  * "Is there anything we can add to our Discussion Norms anchor chart to help us remember to respect one another's feelings during discussions in the future?"
• Discuss students' ideas for an additional norm, and then come to consensus with students about the norm that should be added. See the **Discussion Norms anchor chart (for teacher reference)** for possibilities.
• Discuss the homework for this lesson and explain the meaning of the term *optional*, as meaning students have the option, or choice, to either do the second part of their homework or not for today's lesson.
	• Consider giving students the following sentence frames for reflecting on the third learning target of the lesson to ensure that they focus on class performance rather than individual classmates: "I think we respected each other's feelings today by _____. I think we could respect each other's feelings more if we _____."

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Homework	Meeting Students' Needs
• Read and summarize pages 73–86 and complete the ***Love That Dog* summary notes** on page 5 of your reader's notebook. • Optional: Think of a time you experienced a strong feeling such as happiness, sadness, anger, or another emotion. Write a poem about this experience in the "My Poems" section of your poetry journal.	

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EXPEDITIONARY LEARNING

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

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Discussion Norms Anchor Chart
(For Teacher Reference)

Teacher Note: Suggested additions to this anchor chart for Lesson 4 are in bold print below.

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 ..."
- **Everyone should respect the feelings of others when discussing topics or texts that contain strong emotion.**
  - **This means we listen without interruption when others are sharing their feelings, that we do not laugh or use sarcasm, and that we do not ask insensitive questions when someone does not want to share his or her feelings.**

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 5

Preparing to Discuss a Literary Text: Gathering and Organizing Evidence

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can explain what a text says, using specific details from the text. (RL.4.1) 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) b. I can develop the topic with facts, definitions, details, and quotations. I can prepare myself to participate in discussions. (SL.4.1a)	
Supporting Learning Targets	**Ongoing Assessment**
• I can describe what inspired Jack, using evidence from *Love That Dog*. • I can prepare for a discussion about *Love That Dog* by using evidence from the text.	• Summary notes • What Inspires Jack? graphic organizer • Preparing for a Literary Discussion note-catcher

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Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Reviewing Learning Targets (10 minutes) 2. Work Time A. Rereading to Gather Evidence: *Love That Dog*, Pages 73–86 (15 minutes) B. Guided Practice: Preparing Evidence and Questions for a Literary Discussion (15 minutes) C. Independent Practice: Preparing Evidence and Questions for a Literary Discussion (15 minutes) 3. Closing and Assessment A. Debrief (5 minutes) 4. Homework A. Add notes from the first half of the book to your Preparing for a Literary Discussion note-catcher on page 22 of your reader's notebook.	• This is the third lesson in a four-lesson arc in which students explore the guiding question "What inspires writers to write poetry?" based on their analysis of what inspires Jack. • In this lesson students prepare for a discussion about the following question: "What was Jack's biggest inspiration?" This question is altered from the question they considered in Lessons 3 and 4 ("What inspires Jack?"). Of course there is no single correct answer to what Jack's "biggest" influence was, but asking students to take a stand in this way provokes more authentic, rich, and engaging discussion of the text. In this lesson students focus on selecting evidence from their notes and the text to support this opinion and prepare them for a respectful debate of this question during the literary discussion in Lesson 5. • Literary discussions provide students the opportunity to understand collectively and build on one another's ideas about a text. These talks provide a window on students' thinking that can help teachers figure out what students really know and what their misconceptions might be. • Students review their summaries written for Lesson 4 homework, and continue gathering evidence for the focus question, "What inspires Jack?" Then they begin to prepare for a literary discussion that will take place in Lesson 6. • In advance: – Preview Lesson 6 to get a clear sense of where this lesson sequence is heading. – Review: Fist to Five Checking for Understanding technique (see Appendix).

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Lesson Vocabulary	Materials
inspiration, literary discussion	• Reader's notebook (students' own; from Unit 1) – *Love That Dog* summary notes (from pages 2-5 of the reader's notebook) – What Inspires Jack? graphic organizer (from pages 20-21 of the reader's notebook) – Preparing for a Literary Discussion note-catcher (from page 22 of the reader's notebook; plus one for display) • *Love That Dog* summary notes (answers, for teacher reference) • What Inspires Jack? graphic organizer (answers, for teacher reference, from Lesson 3) • Preparing for a Literary Discussion note-catcher (example, for teacher modeling)

Opening	Meeting Students' Needs
A. Engaging the Reader and Reviewing Learning Targets (10 minutes) • Remind students what they were expected to do for homework: "Read and summarize pages 73–86 and complete the ***Love That Dog*** **summary notes**." • Invite students to get out their **reader's notebook** and join their reading groups. • Ask them to turn to their *Love That Dog* summary notes on pages 2-5 in their reader's notebooks. Invite them to share their summary notes with their reading groups. Encourage them to revise their statements for clarity based on their conversation. • Cold call one or two groups to share their summary statements. Listen for summaries such as: "Jack thinks his poem about Sky will make the other kids sad, but tells his teacher it's OK to post his poem on the board" –see the ***Love That Dog*** **summary notes (answers, for teacher reference).** • Congratulate students on finishing the novel *Love That Dog* and ask them to discuss with their groups: * "What did you enjoy most about reading this book?" • Call on a few groups to share then comment that they can looking forward to a deeper discussion of the text in this lesson and the one that follows. • Focus student's attention on the learning targets. Cold call on a student to read today's learning targets: * "I can describe what inspired Jack, using evidence from *Love That Dog*." * "I can prepare for a discussion about *Love That Dog* by using evidence from the text."	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

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Opening (continued)	Meeting Students' Needs

• Ask:
  * "What question about Jack have we been trying to answer over the past several lessons?"
• Listen for responses such as: "We have been trying to figure out what inspires Jack."
• Direct students' attention to the second learning target. Explain that over the next two lessons they will have a chance to prepare for and discuss a new question related to the focus question:
  * "What was Jack's biggest *inspiration*?"
• Introduce the concept of a *literary discussion* by saying that readers and writers share their thinking with others and that it helps build their understanding of a text by sharing their own thoughts as well as learning from what others say. Explain that readers and writers in the real world talk all the time to expand their thinking about texts.	

Work Time	Meeting Students' Needs

A. Rereading to Gather Evidence: *Love That Dog*, Pages 73–86 (15 minutes)
• Explain to students that before they begin preparing for the discussion, they will be rereading pages 73–86 in *Love That Dog* to look for more evidence for the focus question:
  * "What inspires Jack?"
• Ask students to turn to the **What Inspires Jack? graphic organizer** on pages 20-21 in their reader's notebooks. Ask:
  * "How have we been using this graphic organizer to help us think about what inspires Jack?"
• Listen for responses such as: "We have been rereading the text looking for things that inspire Jack, then using the graphic organizer to record how we know something inspires him and finding evidence from the text that supports our thinking."
• If necessary, model rereading pages 73 and 74 looking for things that inspire Jack to write poetry and finding evidence in the text that supports your thinking. See **What Inspires Jack? graphic organizer (answers for teacher reference)** from Lesson 3.
• Give students 10 minutes to work with their reading groups to reread the remainder of the book and identify things that inspire Jack. Circulate to support students as needed, prompting if necessary with questions such as: "Does that inspire Jack?" or "How do you know this inspires Jack?" or "What evidence from the text supports your thinking?"	

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Work Time (continued)	Meeting Students' Needs
• After 10 minutes, give students specific positive feedback for ways you see them closely rereading and analyzing *Love That Dog*.	

B. Guided Practice: Preparing Evidence and Questions for a Literary Discussion (15 minutes)
• Remind the class of the literary discussion question they will discuss in the next lesson:
  * "What was Jack's biggest inspiration?"
• Point out to students that they have been gathering evidence for things that inspired Jack to write. Explain that in order to prepare for this discussion, they will choose one of those things and discuss why they think it was his biggest inspiration.
• Refer to the second learning target for today:
  * "I can prepare for a discussion about *Love That Dog* by using evidence from the text."
• Explain the importance of readers sharing specific evidence from texts in their discussions with others. Today students will collect notes and prepare for the discussion. Tell them they will have the actual discussion in the next lesson.
• Display the **Preparing for a Literary Discussion note-catcher** from page 22 of their reader's notebook and invite students to open to it.
• Point out that this page has different sections for recording notes. Indicate to students that for now, they will be taking notes only on the first section (three-column chart) of the recording form, labeled "Preparation." (The last two sections will be saved for the literary discussion and for teacher feedback when the literary discussion is over.)
• Briefly model how to fill in the graphic organizer. For this example, use Jack's teacher as his biggest inspiration. Be sure to demonstrate:
  – Thinking aloud about why his teacher might be his biggest inspiration, using the What Inspires Jack? graphic organizer completed in Work Time A and in Lessons 3 and 4, and the text.
  – Skimming *Love That Dog* for evidence that supports the discussion question.
  – As you model, invite students to help you add to the chart by asking questions such as: "Why else might his teacher be his biggest inspiration?" or "What evidence from the text supports your thinking?" As students share, write notes on the note-catcher.
	• When reviewing the graphic organizers or recording forms, consider using a document camera to display the document to support students who struggle with auditory processing.
	• Providing models of expected work supports all students, especially challenged learners.

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Work Time (continued)	Meeting Students' Needs
C. Independent Practice: Preparing Evidence and Questions for a Literary Discussion (15 minutes) • Tell students that now they will have some time to prepare for the literary discussion on their own, doing what they just practiced as a class. • Give students the following reminders: 1. They should only record in the first section of the Preparing for a Literary Discussion note-catcher. The second section, "My Literary Discussion Notes: Ideas and Questions," will be used during the literary discussion in the next lesson and must be left blank until the class begins the discussion in the next lesson. 2. Before they begin, they should review their What Inspires Jack? graphic organizer to decide what his biggest inspiration was. • Give students 15 minutes to complete the first section of the Preparing for a Literary Discussion note-catcher. Confer with the class as necessary, and remind them to use specific evidence from the text to support their thinking. • As students work independently, circulate and check in with them. Encourage students to choose just one thing that they think most inspired him, reminding them that there is not one right answer to this question. To ensure that students use specific evidence from *Love That Dog*, ask them questions such as: "Where in the text did you find that evidence?" or "How do you know that evidence helps answer our question, 'What inspires Jack?'" Encourage them to record page numbers with their evidence so they can easily refer to it if needed during the literary discussion.	• During Work Time C, you may want to pull a small group of students to support in finding evidence from their notes. Some students will need more guided practice before they are ready for independent work. • Allow ELLs and other students to use pictures and symbols as necessary on their recording forms.

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Closing and Assessment	Meeting Students' Needs
A. Debrief (5 minutes) • Focus students' attention whole group. Invite them to use the Fist to Five Checking for Understanding technique to show how confident they are in answering the discussion question, ranging from showing a fist if they are completely unsure of what inspires Jack to showing five fingers if they can share several pieces of evidence supporting what inspires Jack. Be sure to check in with students who show either a fist or one to two fingers before the discussion in Lesson 6. • Explain to students that they should finish any preparation notes on the Preparing for a Literary Discussion note-catcher for homework and add any evidence from the first half of the book to their note-catcher that shows things that inspire Jack. Remind students they will have their discussion in the next lesson.	

Homework	Meeting Students' Needs
• Add notes from the first half of the book to your Preparing for a Literary Discussion note-catcher on page 22 of your reader's notebook.	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 5
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***Love That Dog*:**
Summary Notes
(Answers, for Teacher Reference)

Dates/Pages	Summary Statement	Details from the Text (2-3)
May 14 (pp. 68-72)	**Jack writes a poem describing the day Sky died, using lines inspired by other poems and his understanding of poetry.**	**"Sky was chasing chasing chasing with his feet going every which way"**
		"I turned around and saw a *blue car blue car splattered with mud speeding down the road*"
		"And Sky closed his eyes and he never opened them again ever."
May 15-May 17 (pp. 73-74)	**Jack thinks his poem about Sky will make the other kids sad.**	**"it might make them sad"**
		"I hope it doesn't make people feel too sad"
May 21-May 29 (pp. 75-79)	**Jack is excited when he finds out Walter Dean Myers is coming to his school.**	**"That was the best best BEST news ever"**
		"Wow!"
June 1-June 6 (pp. 80-85)	**Jack describes his favorite parts and feelings about meeting Walter Dean Myers.**	**"all of the thoughts in my head were buzzing"**
		"And when you read your poems you had the best best BEST voice"
Jack's "Love That Dog" poem (pp. 86)	**Jack writes a poem about Sky that is very similar to a poem by Walter Dean Myers.**	**"Love that dog"**
		"I said I love that dog"
		"Hey there, Sky!"

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Preparing for a Literary Discussion Note-catcher
(Example, for Teacher Reference)

Teacher Note: This is an example of a possible student response. There is not one correct response to the discussion question, however students should support their responses with reasons and evidence from the novel.

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
His teacher	He spends so much time writing back and forth to his teacher. When she encourages him, he writes more.	• "and thank you for typing up my secret poem ..." (p. 50) • "Like how you did with the blue-car things and reading-the-small-poems thing. On the board typed up they look like poems and the other kids are looking at them and they think they really are poems and they are all saying *Who wrote that?*" (p. 24) • "Yes you can type up what I wrote about my yellow dog." (p. 28) • "Maybe you could put my name on it. But only if you want to. Only if you think it looks good enough." (p. 38)

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Preparing for a Literary Discussion Note-catcher
(Example, for Teacher Reference)

What was Jack's biggest inspiration?	I think this was his biggest inspiration because …	Evidence from the text
His teacher	He trusts her. He asks her to not post his poems or put his name on his poems, and she doesn't. That makes him want to write more.	• "Do you promise not to read it out loud? Do you promise not to put it on the board?" (p. 4) • "(But still don't tell anyone who wrote them, okay?)" (p. 11)
	He feels comfortable being honest with her, and that makes him write more.	• "I don't want to write about that blue car that had miles to go before it slept." (p. 7) • "I really really really did NOT get the pasture poem you read today." (p. 20)

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 6
Discussing a Literary Text: *Love That Dog*

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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can effectively engage in discussions with diverse partners about fourth-grade topics and texts. (SL.4.1)	
Supporting Learning Targets	**Ongoing Assessment**
• I can describe what inspires Jack, using evidence from *Love That Dog*. • I can effectively participate in a discussion about *Love That Dog*. a. I can prepare for the discussion by using evidence from *Love That Dog*. b. I can follow our class norms when I participate in a conversation. c. I can ask questions so I am clear about what is being discussed. d. I can ask questions on the topic being discussed.	• Preparing for a Literary Discussion note-catcher • Literary Discussion recording form • Participation in literary discussion

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Agenda	Teaching Notes
1. Opening A. Reviewing Learning Targets (5 minutes) 2. Work Time A. Preparing for a Literary Discussion (10 minutes) B. Conducting the Literary Discussion—Round 1 (20 minutes) C. Conducting the Literary Discussion—Round 2 (20 minutes) 3. Closing and Assessment A. Debrief (5 minutes) 4. Homework A. Review your *Love* That Dog: Summary notes for the whole novel to prepare for the mid-unit assessment. Reread any sections of the text that you do not remember well to refresh your memory.	• This is the last lesson in a four-lesson arc in which students explore the guiding question "What inspires writers to write poetry?" based on their analysis of what inspires Jack. • In this lesson students are asked use the notes they prepared in lesson 5 on the Preparing for a Literary Discussion note-catcher to discuss the following question: "What was Jack's biggest inspiration?" Students are asked to share their opinions respectfully on this question and provide evidence from the text to support this opinion. Students are likely to have differing opinions on this question and this is not only alright but desirable, as long as the discussion remains respectful and grounded in evidence from the novel. These expectations are emphasized to students throughout the course of the lesson. • The literary discussion that takes place in this lesson is set up as a Fishbowl, in which half of the class participates in a discussion while the other half observes to provide feedback. Then the groups switch and repeat the process. The group that is observing will provide the group discussing feedback on their use of the Discussion Norms first established in Unit 1. This allows students to engage with both the content and the process of the discussion. • Literary discussions give students the opportunity to understand collectively and build on one another's ideas about a text. These talks provide a window on students' thinking that can help teachers figure out what students really know and what their misconceptions might be. • In advance: – Review the Fishbowl protocol (see Appendix). – Post Discussion Norms anchor chart (from Lesson 4).

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Lesson Vocabulary	Materials
effectively participate, literary discussion	• Discussion Norms anchor chart (begun in Unit 1, Lesson 1; added to in Lesson 4 of this unit) • Participating in a Literary Discussion anchor chart (new; teacher-created) • Reader's notebook (students' own; from Unit 1) – Preparing for a Literary Discussion note-catcher (from page 22 of the reader's notebook) – Literary Discussion recording form (from page 23 of the reader's notebook) • Sticky notes (three to four per student) • Literary Discussion Criteria checklist (for teacher reference)

Opening	Meeting Students' Needs
A. Reviewing Learning Targets (10 minutes) • Ask students to read the first learning target aloud with you. * "I can describe what inspires Jack, using evidence from *Love That Dog*." • Remind students that they have been thinking about what inspires Jack and forming an opinion about what they think was his biggest inspiration. Explain that they are likely to have differing opinions on this and that this is OK, as long as they support their opinions with reasons and evidence from the text. Ask students to turn to a partner and discuss the following: * "What does it sound like when people respectfully disagree about something?" • After a few minutes of discussion, call on a few pairs to share. Listen for students to say that respectfully disagreeing sounds like a nice tone of voice (not upset or sarcastic). • Tell students that this might sound something like paraphrasing what a person is saying and then explaining how your opinion differs. Give students an example: "So what you are saying is Robert Frost was a better poet than William Carlos Williams, because his poems used rhyme. I disagree; I don't think using rhyme makes you a better poet. William Carlos Williams didn't use rhyme, but he did lots of vivid imagery in his poems."	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

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Opening (continued)	Meeting Students' Needs

• Ask students to read the second learning target: "I can effectively participate in a discussion about *Love That Dog*." Focus students' attention on the phrase *effectively participate*. Ask:
  * "What does it look or sound like to effectively participate with peers?"
• Listen for responses such as:
  – "Wait my turn to speak, so I am heard."
  – "Don't shout/speak too loudly."
  – "Make sure everyone gets a turn to speak."
  – "No one person does most/all of the speaking."
  – "Use information from the text to support my ideas."
• Add students' ideas to the **Discussion Norms anchor chart** begun in Unit 1, Lesson 1.
• Ask the students to read the second and third supporting targets for the target they just reviewed:
  * "I can ask questions so I am clear about what is being discussed."
  * "I can ask questions on the topic being discussed."
• Ask students what they think is the difference between these two targets. Listen for things like: "The first one is asking me to make sure I'm understanding what is being talked about by everyone during the discussion," and "The second one is asking me to ask questions during the discussion, not just listen to other people talk."
• Again emphasize the importance of respectfully asking questions and respectful disagreement.	

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Work Time	Meeting Students' Needs
A. Preparing for a Literary Discussion (10 minutes) • Remind students that a *literary discussion* is a discussion that readers have in order to share their thinking with others, and that it helps build their understanding of a text by giving them an opportunity to share their own thoughts as well as learn from what others say. • Explain that readers and writers in the real world talk all the time to expand their thinking about texts. While readers discuss these big questions with one another, it is important for them to create a set of rules, or norms, that they will all follow so everyone's ideas can be heard and considered. • Display the **Participating in a Literary Discussion anchor chart**. Briefly review the anchor chart with the class and answer any clarifying questions. • Clearly post the focus question for discussion. Tell students that before they can participate in the literary discussion today, they will spend a few minutes reviewing the notes they made on their **Preparing for a Literary Discussion note-catcher** on page 22 in their **reader's notebook** in Lesson 5. • Give students 3–5 minutes to review their notes for the literary discussion.	• Structured class discussion can help ELLs process their thinking verbally and learn from the thoughts of others. • When reviewing the graphic organizers or recording forms, consider using a document camera to display the document to support students who struggle with auditory processing. • Encourage students to agree or disagree using thumbs-ups or thumbs-down. This can help students who struggle with language to process what their peers are saying. • Consider drawing visuals next to each norm, giving ELLs another access point to understand the text.

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Work Time (continued)	Meeting Students' Needs

B. Conducting the Literary Discussion—Round 1 (20 minutes)
• Remind the class of the literary discussion question:
  * "What was Jack's biggest inspiration?"
• Transition students to a whole group meeting area. Remind them to bring their reader's notebooks with the Preparing for a Literary Discussion note-catcher and the **Literary Discussion recording form** on pages 22 and 23.
• Explain that today they will talk to one another about what they have been reading. Explain that this will not be the same kind of conversation that they might have on the playground or at other times during the day. Ask:
  * "Why might this conversation be different?"
• Listen for responses such as: "We'll have to be more formal with one another and talk like we would talk to an adult."
• Ask the students to find the section of their Literary Discussion recording form labeled "My Literary Discussion Notes: Ideas and Questions." Tell them that this is where they will take notes during the discussion—they can jot down ideas or questions here that they want to share, to help them remember their thinking as they wait for their turn to speak.
• Ask students to find a partner. Invite partners to form an inner circle and an outer circle. Explain to students that those in the inner circle will have their discussion first while the students in the outer circle observe. Then, the partners will switch places so the other partners have a chance to have their discussion.
• Distribute several **sticky notes** to each student in the outside circle to record observations of Discussion Norms. Be explicit with students that they are recording evidence of the norms of the whole group, not individual students, and that these comments should be kind, helpful, and specific, so that the group can improve their performance in future class discussions.
• Briefly review the discussion norms and explain that students' feedback should be based on these norms.
• Provide a brief example of what students should write down on their sticky notes by saying something like: "Pay attention to the group you are observing and notice how they use the norms of a group discussion. You might write down something on your sticky note such as: 'Most students used evidence from *Love That Dog* to support their thinking.'"
• Direct students to begin the literary discussion. Use the **Literary Discussion Criteria checklist (for teacher reference)** to monitor student progression toward the learning targets. Quickly redirect and support students as needed, but avoid leading the conversation. Remind students that their questions and comments should be directed to one another, not the teacher.
	• Provide sentence frames for students to use as they participate in the literary discussion: "When I saw/heard ____, I learned ____" and "I wonder ____."

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Work Time (continued)	Meeting Students' Needs

C. Conducting the Literary Discussion—Round 2 (20 minutes)
• Ask students to switch places with their partners so that those students who were sitting in the outside circle are now sitting in the inside circle.
• Again review the discussion norms and invite students to help you give feedback to the exiting group. Consider using the following prompt:
  * "What are two things this group did really well?"
  * "What is one thing they could work on next time?"
• Discuss strategies that might help the next group be more successful in this area.
• Distribute several sticky notes to each student in the outside circle in order to record observations of discussion norms.
• As you circulate and note which students are speaking and what ideas are being shared, make sure to record these observations on sticky notes. Refer to these in future lessons.
• Tell students who are seated in the inside of the circle that it is now their turn to discuss what they think Jack's biggest inspiration was. Explain that they likely thought of new ideas or questions while listening to the first group. Give them a moment to add notes to their Literary Discussion recording form in the "My Literary Discussion Notes: Ideas and Questions.
• Remind students seated on the outside circle to reread the Discussion Norms anchor chart and think about the norms they will be focusing on as their peers discuss.
• Direct students to begin their literary discussion. Again use the Literary Discussion Criteria checklist (for teacher reference) to monitor student progression toward the learning targets. Quickly redirect and support students as needed, but avoid leading the conversation. Remind students that their questions and comments should be directed to one another, not the teacher.
• At the end of the discussion, congratulate students for completing their first literary discussion and invite them to return to their seats for the debrief.
	• Provide sentence frames for students to use as they participate in the literary discussion: "When I saw/heard ____, I learned ____" and "I wonder ____."

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Closing and Assessment	Meeting Students' Needs
A. Debrief (5 minutes) • Read aloud the learning target: "I can effectively participate in a discussion about *Love That Dog*." Ask students to give a thumbs-up if they met the target or thumbs-down if they still need to work on the target. • Cold call on several students to share why they gave themselves a thumbs-up or thumbs-down. Prompt them to refer to the Discussion Norms anchor chart as a way to support their self-assessment. • Review the homework, and inform students that in the following lesson, they will be asked to write a paragraph summarizing the whole novel, *Love That Dog*.	

Homework	Meeting Students' Needs
• Review your *Love That Dog*: Summary notes for the whole novel to prepare for the mid-unit assessment. Reread any sections of the text that you do not remember well to refresh your memory.	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 6
Supporting Materials

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Participating in a Literary Discussion Anchor Chart
(For Teacher Reference)

Teacher Directions: Write the following on chart paper to create this anchor chart.

Participating in a Literary Discussion

Discussing a question about a text you are reading with your peers can help you understand what you have read.

- Think about the discussion question.
- Revisit the text and gather evidence to support your thinking.
- Gather in a circle on the floor with your Preparing for a Literary Discussion note-catcher and Literary Discussion recording form.
- Take turns sharing your thinking about the question. Be sure to reference the evidence you gathered from the text and recorded on your note-catcher.
- As you listen to the conversation, record any new ideas or questions you would like to share with the group as you wait to speak.
- Respond to others and build on their ideas.
- Follow group discussion norms.

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Literary Discussion Criteria Checklist
(For Teacher Reference)

Teacher Directions: List each student's name. Add any norms that your class has agreed upon. In the columns, note how well each student demonstrates the norms and meets the learning targets listed in the heading columns.

Learning target: I can effectively participate in a discussion about *Love That Dog*.

a. I can prepare for the discussion by using evidence from *Love That Dog*.

b. I can follow our class norms when I participate in a conversation.

c. I can ask questions so I am clear about what is being discussed.

d. I can ask questions on the topic being discussed.

Student's name	Prepares with evidence	Follows discussion norms	Asks questions to clarify understanding	Asks questions related to topic	Teacher comments

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 7

Mid-Unit Assessment: Writing a Summary of the Full Novel *Love That Dog*

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can summarize a story, drama, or poem. (RL.4.2) I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) 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)

Supporting Learning Targets	Ongoing Assessment
• I can write a topic sentence supported by evidence from the text for my summary of *Love That Dog*. • I can plan and write an informative paragraph that fully summarizes the novel *Love That Dog*.	• Mid-Unit 2 Assessment: Writing a Summary of the Full Novel *Love That Dog*

Agenda	Teaching Notes
1. Opening A. Reviewing Learning Targets (10 minutes) 2. Work Time A. Mid-Unit 2 Assessment: Writing a Summary of the Full Novel *Love That Dog* (45 minutes) 3. Closing and Assessment A. Reflecting on Learning Targets (5 minutes) 4. Homework A. Continue reading your independent reading book.	• In this lesson, students take the Mid-Unit 2 Assessment. Students apply what they have learned about reading literary texts and writing informative paragraphs by planning and writing a summary of the full novel *Love That Dog*. Students prepared for this assessment during the first half of this unit by engaging in a shared writing of an informative paragraph summarizing the first half of the book. It this assessment, students will use their *Love That Dog* Summary notes in their reader's notebooks (that they collected during Units 1 and 2) to independently write an informational paragraph that summarizes the entire novel. • 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. • Post: Quality Paragraphs anchor chart.

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Lesson Vocabulary	Materials
Do not preview vocabulary for this assessment lesson.	• Quality Paragraphs anchor chart (from Unit 1, Lesson 6) • *Love That Dog* (book; one per student) • Reader's notebook (students' own; from Unit 1) – *Love That Dog* summary notes (from pages 2-5 of the reader's notebook) • Mid-Unit 2 Assessment: Writing a Summary of the Full Novel *Love That Dog* (one per student) • Poetry journals (students' own; from Unit 1) • Mid-Unit 2 Assessment: Writing a Summary of the Full Novel *Love That Dog* (sample student response, for teacher reference) • NYS 4-5 Rubric for Expository Writing

Opening	Meeting Students' Needs
A. Reviewing Learning Targets (10 minutes) • Tell students that today they will complete the Mid-Unit 2 Assessment, in which they will do independently much of what they have been practicing during the first half of the unit: – Plan an informative paragraph that summarizes *Love That Dog*. – Write an informative paragraph that fully summarizes the novel *Love That Dog*. • Remind students that they will need to refer to the text to address the prompt thoroughly. Explain that unlike previous lessons where they were summarizing sections of the book, this assessment will require them to fully summarize the whole novel. Encourage the students to do their best. Let them know that this is a chance to show what they know and how much effort they are making to read carefully and identify important details in a literary text. • Direct students' attention to the learning targets and ask them to read the targets silently to themselves: * "I can write a topic sentence supported by evidence from the text for my summary of *Love That Dog*." * "I can plan and write an informative paragraph that summarizes *Love That Dog*." • Focus students' attention on the posted **Quality Paragraphs anchor chart** and review the components of quality paragraphs with students.	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

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Opening (continued)	Meeting Students' Needs
• Have students give a thumbs-up if they are clear on what they will be expected to do, a thumbs-sideways if they understand part but not all of what to do, and a thumbs-down if they are very unsure about what they should do. • Address any clarifying questions before beginning the assessment.	

Work Time	Meeting Students' Needs
A. Mid-Unit 2 Assessment: Writing a Summary of the Full Novel *Love That Dog* (45 minutes) • Ask students to clear their desks and get out a pencil , their copy of ***Love That Dog,*** *and their* ***reader's notes***. Ask them to turn to their ***Love That Dog*** **summary notes** on pages 2-5 of the reader's notebook. Encourage students to review and reference these notes to fully summarize the novel from beginning to end for their assessment. • Distribute the **Mid-Unit 2 Assessment: Writing a Summary of the Full Novel *Love That Dog***. • Read the directions for the assessment aloud. Remind students that they should refer to the text and their notes when they plan and write their summary. • Invite students 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 they take an assessment. Document strategies that students use during the assessment. For example, look for students who are annotating their text, using their graphic organizer to take notes before answering questions, and referring to the text and their notes as they answer questions. • Collect students' assessments.	• If students receive accommodations for assessments, communicate with the cooperating service providers about the practices of instruction in use during this study as well as the goals of the assessment. • For some students, this assessment might require more than the 30 minutes allotted. Consider providing students time over multiple days if necessary.

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Closing and Assessment	Meeting Students' Needs
A. Reflecting on Learning Targets (5 minutes) • Reread the learning targets to students. Then ask students to turn to the next blank page in the "My Reflections" section of their **poetry journals**. • Tell students that just as they did after the End of Unit 1 Assessment, they are going to consider the learning targets as well as the paragraph they wrote today, and then reflect on their progress in their journals. • Give the following prompt for students to consider and then respond to in their journals: * "Rate your performance toward each target using a Fist to Five. Give an explanation for each rating." • Collect students' poetry journals. Review students' reflections against the learning targets as formative assessment data regarding their progress toward the learning targets.	• To provide additional support for ELLs, use a sentence frame like the following: "For the ____learning target I would rate my progress as a ____ because _____." Consider giving an example as well: "For the first learning target I would rate my progress a 4 because I think my topic sentence in my summary clearly told the reader that my paragraph was about what happened in the novel."
Homework	**Meeting Students' Needs**
• Continue reading your independent reading book. *Note: In unit 3 students will begin to work on writing an expository essay as one part of their performance task. Their essay will consist of three paragraphs. Be sure to return this assessment to students and review the results and your feedback on the qualities of their paragraph before the start of Unit 3 so that students will be better prepared for this writing instruction.*	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 7
Supporting Materials

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Mid-Unit 2 Assessment:
Writing a Summary of the Full Novel *Love That Dog*

Name:

Date:

Long-Term Learning Targets Assessed:

I can summarize a story, drama, or poem. (RL.4.2)

I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2)

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 texts to support analysis, reflection, and research. (W.4.9)

Writing Prompt: After reading *Love That Dog*, write an informative paragraph summarizing the book. Use at least three details from the text in your paragraph. Remember to address each of the components of quality paragraphs that we have listed on the Quality Paragraphs anchor chart.

Part 1: Planning your writing: Use the graphic organizer on the next page to plan your writing. Review and reference the novel *Love That Dog* and your *Love That Dog* summary notes in your reader's notebook.

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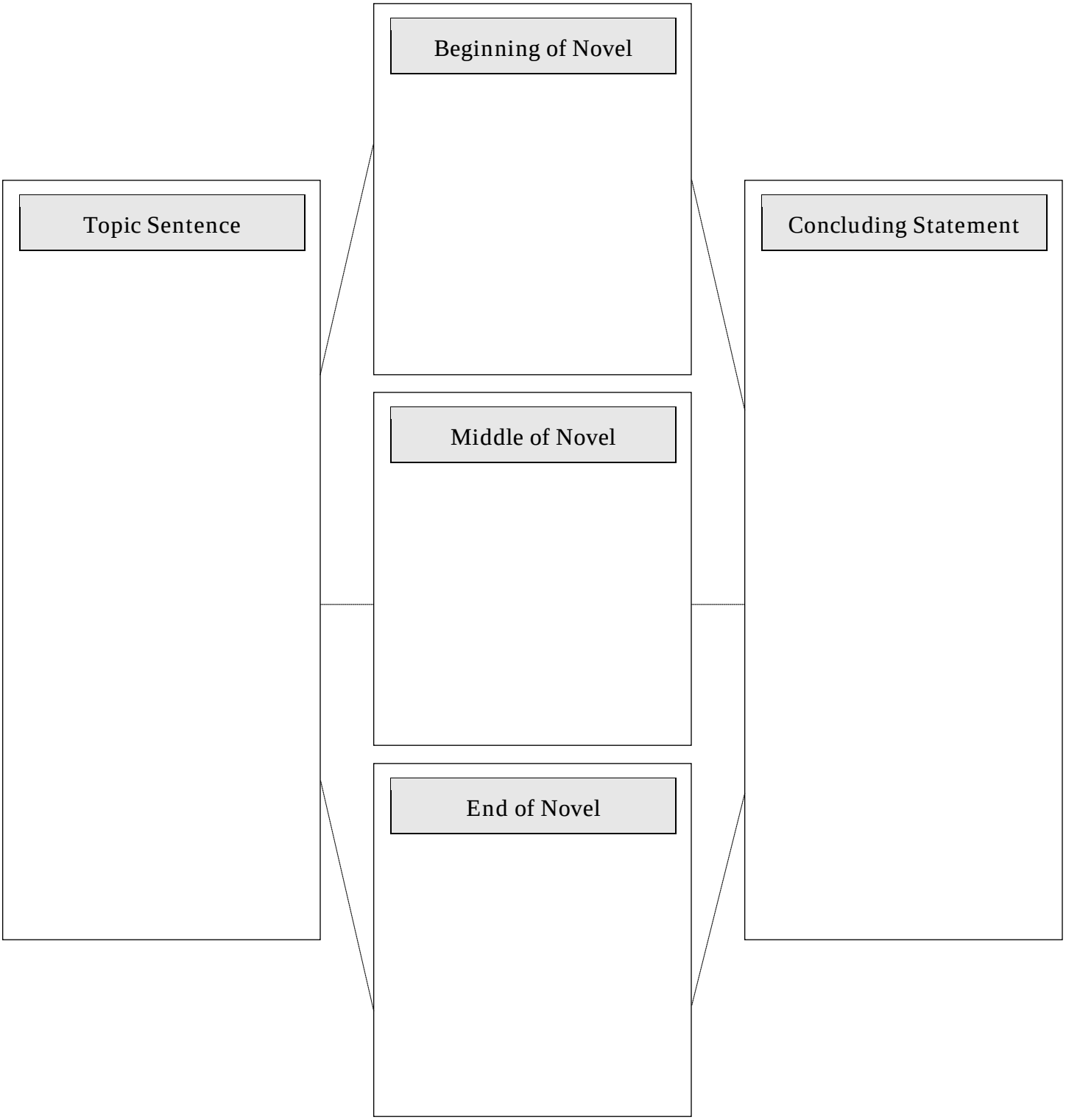
Mid-Unit 2 Assessment:
Writing a Summary of the Full Novel *Love That Dog*



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Mid-Unit 2 Assessment:
Writing a Summary of the Full Novel *Love That Dog*

Part 2: Summarizing the text: Now, use the graphic organizer you just completed to write an informative paragraph responding to the prompt.

A quality response will:

- Clearly introduce the topic
- Develop the topic with facts, definitions, and details
- Use linking words and phrases
- End with a concluding statement

Be sure to check your paragraph for correct spelling, capitalization, and punctuation.

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Mid-Unit 2 Assessment:
Writing a Summary of the Full Novel *Love That Dog*

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Mid-Unit 2 Assessment:
Writing a Summary of the Full Novel *Love That Dog*
(Sample Student Response, for Teacher Reference)

Note: Student responses will vary, but should include the most major events from the novel and as well as a paragraph with a topic sentence that introduces novel, supporting details that include most major events in the novel, and a concluding statement. See the NYS 4-5 Rubric for Expository Writing in the supporting materials for this lesson for further guidance on scoring this assessment.

Long-Term Learning Targets Assessed:
I can summarize a story, drama, or poem. (RL.4.2)
I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2)
- a. I can introduce a topic clearly. (W.4.2a)
- a. I can group supporting facts together about a topic in an informative/explanatory text. (W.4.2a)
- b. I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)

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

Writing Prompt: After reading *Love That Dog*, write an informative paragraph summarizing the book. Use at least three details from the text in your paragraph. Remember to address each of the components of quality paragraphs that we have listed on the Quality Paragraphs anchor chart.

Part 1: Planning your writing: Use the graphic organizer on the next page to plan your writing. Review and reference the novel *Love That Dog* and your *Love That Dog* summary notes in your reader's notebook.

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Mid-Unit 2 Assessment:
Writing a Summary of the Full Novel *Love That Dog*

Topic Sentence

In *Love That Dog* by Sharon Creech, a boy named Jack learns about himself and poetry by reading and writing poems at school.

Beginning of Novel

Jack doesn't know much about poetry.

- doesn't understand the poems he reads in class
- doesn't know why things he writes could be called poems

Middle of Novel

He starts to write poems about his dog.

- uses techniques he has been learning about
- becomes inspired by poems he is reading, especially ones by Walter Dean Myers

End of Novel

He meets Walter Dean Myers and writes a poem about his dog that is inspired by Walter Dean Myers's poem "Love That Boy."

- Was very excited to meet Walter Dean Myers
- Didn't want to show him his poem "Love That Dog" because he was worried Walter Dean Myers would be mad

Concluding Statement

In the end, Jack learned to write poetry by reading and thinking about poetry.

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Mid-Unit 2 Assessment:
Writing a Summary of the Full Novel *Love That Dog*
(Sample Student Response, for Teacher Reference)

Part 2: Summarizing the text: Now, use the graphic organizer you just completed to write an informative paragraph responding to the prompt.

A quality response will:

- Clearly introduce the topic
- Develop the topic with facts, definitions, and details
- Use linking words and phrases
- End with a concluding statement

Be sure to check your paragraph for correct spelling, capitalization, and punctuation.

In *Love That Dog* by Sharon Creech, a boy named Jack learns about himself and poetry by reading and writing poems at school. In the beginning, Jack does not know much about poetry. He does not understand the poems he reads in class, and he does not know why the things he writes could be called poems. Then, he begins writing poems about his dog. He uses techniques he learns from other poems. Jack really enjoys the poems by Walter Dean Myers and writes a poem about his dog that is inspired by him. Jack writes a letter to Walter Dean Myers inviting him to his school. Walter Dean Myers comes to Jack's school, which Jack was very excited about. But he didn't want to show Walter Dean Myers the poem about his dog because he was worried that Walter Dean Myers would be mad because it was very similar to one of his poems. Jack did end up sharing it with Walter Dean Myers when he wrote a letter thanking him for coming to his school. In the end, Jack learned to write poetry by reading and thinking about poetry.

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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.

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 8
Launching the Performance Task

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
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)	
Supporting Learning Targets	**Ongoing Assessment**
• I can synthesize my understanding of the What Makes a Poem a Poem? by describing the characteristics of poetry. • I can choose a poet to study whose poems inspire me as a writer.	• Poetry journal

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Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Revisiting "What Makes a Poem a Poem?" (10 minutes) B. Reviewing Learning Targets (5 minutes) 2. Work Time A. Introducing the Performance Task (10 minutes) B. Reading New Poems to Select a Poet (25 minutes) 3. Closing and Assessment A. Selecting a Poet (10 minutes) 4. Homework A. Look back in *Love That Dog* and reread the poem from Unit 1 by your selected poet and review the notes in your reader's notebook about this poem. B. Reread the poem from Unit 1 written by your selected poet.	• This lesson serves as a transition between the first half of the module (reading and analyzing *Love That Dog*) and the second half of the module (studying a poet and his/her poems). • During the Closing, students choose a poet they wish to study for the remainder of the module. Students will have the choice to select from the following poets: Robert Frost, Walter Dean Myers, and Valerie Worth (Note: two other poets whose poems students read in Unit 1 – William Carlos Williams and Arnold Adoff – will be used for whole class modeling purposes in Unit 3. Therefore, these two poets are not provided as options for students to select). • It is important to allow students to make this choice as freely as possible, so they can connect with the second guiding question for this module ("What inspires writers to write poetry?"). Students eventually will write original poems inspired by the poet whom they choose to study. In subsequent lessons in Units 2 and 3, students will work in small "poet groups," base on the poet whom they have selected. If there is just one student who selects a particular poet, use your professional judgment on the best options for this student. (For example, guide this student to select another poet s/he enjoys equally; have this student work with another poet group in future lessons but still focus on his or her own poet; or have this meet with a teacher or instructional aid consistently for additional support throughout the remainder of the module.) • During Work Time B, all students read a selection of new poems by the three selected poets, in order to get more of a sense of each poet's styles and techniques. They then choose a poet, and will closely read and analyze just that one poet's poem in Lesson 9. Preview Lesson 9 to envision this arc of instruction. • During Work Time B, students participate in a modified version of the Four Corners protocol. Instead of using four corners, students will only select from three corners of the room: one corner for each of the three poets offered as a choice for the performance task. • In advance: – Display the What Makes a Poem a Poem? anchor chart and Frayer Model—Poetry – Prepare the new Performance Task anchor chart. – Review: Milling to Music Checking for Understanding technique and the Four Corners protocol (see Appendix).

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Lesson Vocabulary	Materials
Structure, features, poetry, experience, emotion, synthesize	• What Makes a Poem a Poem? anchor chart (from Unit 1, Lesson 2) • Frayer Model—Poetry (from Lesson 3) • Performance Task anchor chart (new; teacher-created) • "safety pin" by Valerie Worth (one per student) • "Lawrence Hamm, 19 Student Athlete" by Walter Dean Myers (one per student): • "A Patch of Old Snow" by Robert Frost (one per student): • Poetry journals (students' own; from Unit 1) • Reader's notebook (students' own; from Unit 1)

Opening	Meeting Students' Needs

A. Engaging the Reader: Revisiting "What Makes a Poem a Poem?" (10 minutes)
• Congratulate students on completing their reading of *Love That Dog* and the Mid-Unit 2 Assessment.
• Explain to students that before they move into the next half of the unit, they will revisit the guiding question:
  * "What makes a poem a poem?"
• Display the **What Makes a Poem a Poem? anchor chart** (from Unit 1, Lesson 2) and the **Frayer Model—Poetry** from Lesson 3. Tell students that they will use these charts to help them synthesize their understanding of what poetry is.
• Ask students to read over the What Makes a Poem a Poem? anchor chart and the Frayer Model—Poetry. Ask students to turn and talk with a partner about the following question:
  * Based on our new learning, is there anything from the anchor chart that you would like to add to our Frayer Model?"
• Call on pairs and add student observations as necessary.
• Point out that the characteristics on the Frayer Model have to do with the *structure* and *features* of poetry, and that there is another really important aspect of poetry to explore: the meaning. Poets write poems to express something important; they just choose poetry as their preferred way to share. Tell students that today, the class will be thinking about the meaning of poems and how poems affect both the people who write them and the people who read them.	

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Opening (continued)	Meeting Students' Needs

• Remind students of Jack's poem "My Sky." Invite students to turn and talk. Ask:
  * "Why did Jack write this poem?"
• Refocus students for a full group discussion. Ask them to think about Jack's poem and the other poems they have read and discuss this question: "What are some reasons poets write poems?"
• Cold call students to share what they talked about with their partner. Listen for responses such as: "Poems can tell about important things you experience and how you feel."
• Invite students to turn to page 73 of *Love That Dog* and point out the following line: "If you put it on the board and people read it, it might make them sad."
• Invite students to turn and talk. Ask:
  * "Based on what Jack says, what has he learned about poetry?"
• Cold call students to share what they talked about with their partner. Listen for responses such as: "Poems can make you feel things."
• Explain that this is an important characteristic of poetry—that poets often write poems to share *experiences* and to make their readers feel an *emotion*. Tell students that poets do this through the way they structure the poem and through the words they choose to use in the poem.
• Add the following characteristics to the Frayer Model—Poetry:
  – "Shares a poet's experience"
  – "Makes the reader feel an emotion"	

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Opening (continued)	Meeting Students' Needs

B. Reviewing Learning Targets (5 minutes)
• Direct students' attention to the posted learning targets and have a volunteer read them aloud:
  * "I can synthesize my understanding of the What Makes a Poem a Poem? by describing the characteristics of poetry."
  * "I can choose a poet to study whose poems inspire me as a writer."
• Underline the word *synthesize* and ask students to turn and talk to a partner what this word means.
• Cold call students to share what they talked about with their partner. Listen for responses such as: "It means to pull together what we understand about something." Clarify the meaning as necessary.
• Point out to students that they just synthesized their understanding of poetry when they added to the Frayer Model for the word "poetry."
• Share with students that, like Jack, they will have a chance to read poems by a poet they are interested in, write poems using techniques inspired by that poet, and read to learn more about that poet's life. Tell students that they will begin doing this in today's lesson.
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

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Work Time	Meeting Students' Needs

A. Introducing the Task (10 minutes)
• Ask:
  * "Among the poets he studied, which poet did Jack connect with the most?"
• Listen for students to identify Walter Dean Myers.
• Ask:
  * "How did Jack react when he discovered Walter Dean Myers?"
• Listen for responses such as: "He wrote poems in the same style or using Walter Dean Myers's words," or "He read a book about him to learn more about him."
• Remind students briefly of how to participate in the Milling to Music Checking for Understanding technique. Tell them they will mill as they talk with various classmates about this question:
  * "Which poems or poets have you connected with during this module? Why?"
• Invite students to begin milling. Repeat xxx
• Then refocus students whole group. Cold call students to share what they talked about with their partner.
• Display the **Performance Task anchor chart**. Cold call one or more students to read the prompt. Build up the excitement! Clarify for students that they will complete this performance task over the course of the module in three parts, starting with selecting a poet and writing their own poem in this unit. Then in Unit 3 they will write their essay and read their poems and essay for the Poet's Performance. (Note: Each of these parts will be outlined further and added to the anchor chart over the remainder of the module as students engage in the work preparing for the performance task).
• Remind students that they have been writing poems throughout the module. These poems will help them write their original poems for this performance task.
• Tell students that during the rest of this lesson, they will read some more poems by the poets that they can choose to study. Then they will select which poet they want to study for the remainder of the module.	

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Work Time (continued)	Meeting Students' Needs
B. Reading New Poems to Select a Poet (25 minutes) • Explain to students that before they choose which poet they will study more deeply for their performance task, they will have a chance to read another poem by the poets Robert Frost, Valerie Worth, and Walter Dean Myers. • Distribute all three of the poems to each student: – **"safety pin"** by Valerie Worth – **"Lawrence Hamm, 19 Student Athlete"** by Walter Dean Myers – **"A Patch of Old Snow"** by Robert Frost • Invite students to identify the poem "safety pin" by Valerie Worth. Ask: * "Which poem from Unit 1 was written by Valerie Worth?" Listen for students to say: "Dog." • Ask: * "What do you remember about the poem 'Dog'?" • Listen for students to refer to elements from the What Makes a Poem a Poem? anchor chart such as: – "It is free verse." – "It doesn't rhyme or have a specific rhythm." – "It uses words like 'heavy jaws' and 'yawns' to help us hear and see the dog that the poem is about." • Tell students to keep these elements in mind as they read the poem "safety pin." Read "safety pin" aloud (to model fluent reading) as students follow along silently. • Invite students to turn and talk with a partner. Ask: * "What is Valerie Worth describing in this poem?" * "What did you like about it?" • Cold call students to share what they talked about with their partner. Listen for responses such as: "She is describing what a safety pin looks like when it is closed and opened."	• To further support ELL students (or all students) with visualizing the poems, consider displaying the following photographs for students while they read the poems: a picture of dirty snow melting on the grass or sidewalk, a picture of a basket ballplayer shooting a basket, and a picture of a safety pin. • Note that students are only reading these poems for gist during this section of the agenda, in order to select a poet for study. In the following lesson students will read their selected poem more closely.

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Work Time (continued)	Meeting Students' Needs
• Repeat for the next two poems ("Lawrence Hamm, 19 Student Athlete" by Walter Dean Myers and "A Patch of Old Snow" by Robert Frost). – Start by remembering the poem read by each author in Unit 1 (reread familiar poem if necessary). – Then read aloud the new poem as students follow along silently. – Then ask students what the author is describing in the poem. • Collect the poems ("safety pin", "Lawrence Hamm, 19 Student Athlete" and "A Patch of Old Snow") so they can be distributed again in Lesson 9 (or have students place the poems in their folders).	

Closing and Assessment	Meeting Students' Needs
A. Selecting a Poet (10 minutes) • Invite students to turn to the "My Reflections" section of their **poetry journal**. • Then, pose the following questions for students to consider and then write a responses to: * "Of the poets we have learned about during this module (Valerie Worth, Walter Dean Myers, and Robert Frost), which poet are you inspired to study further? Explain your thinking." • Give students several minutes to think and write. • Then refocus students whole group. Use a modified Four Corners protocol as a way for students to share with their classmates which poet they plan to study. Identify a corner in the classroom for each of the three poets, and ask the students to move to the corresponding corner for the poet they just wrote about when you give the signal. • Once they are in their corresponding corners, invite students to turn and talk to a partner at their corner, asking students to share: * "What inspires you to study this poet more?" • Cold call students to share what they talked about with their partner. Listen for responses such as: "I like the way this poet's words sound," or "I connect to what this poet writes about." • Tell students that in order to begin their study, for homework they will look back in *Love That Dog* and reread the poem from Unit 1 by their expert group poet, and they will look through their **reader's notebooks** to review their notes about this poem.	

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Homework	Meeting Students' Needs
• Look back in *Love That Dog* and reread the poem from Unit 1 by your selected poet and review the notes in your reader's notebook about this poem. • Reread the poem from Unit 1 written by your selected poet.	• To further support students, let them listen to an audio recording of the new poem by their selected poet in advance of this homework.

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 8
Supporting Materials

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Performance Task Anchor Chart
(For Teacher Reference)

Teacher Directions: Write the performance task description on a piece of chart paper in advance of this lesson. Note that the parts of the performance task are added in subsequent lessons.

Performance Task

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 they she or he 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.

<table>
<tr><td>To be added in Lesson 10</td><td>To prepare for your performance task:

Part 1: Write a poem inspired by your selected poet that includes:
Characteristics of poetry inspired by your selected poet's writing</td></tr>
<tr><td rowspan="2">To be added in Unit 3, Lesson 7</td><td>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 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</td></tr>
<tr><td>Part 3: Select a poem by your poet to read aloud.</td></tr>
</table>

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Selected Poems:
"safety pin" by Valerie Worth

safety pin

Closed, it sleeps
On its side
Quietly,
The silver
Image
Of some
Small fish;

Opened, it snaps
Its tail out
Like a thin
Shrimp, and looks
At the sharp
Point with a
Surprised eye.

From ALL THE SMALL POEMS AND FOURTEEN MORE © Copyright 1987 by Valerie Worth. Illustrations © by Natalie Babbitt. Reprinted by permission of Henry Holt & Company, LLC. All Rights Reserved.

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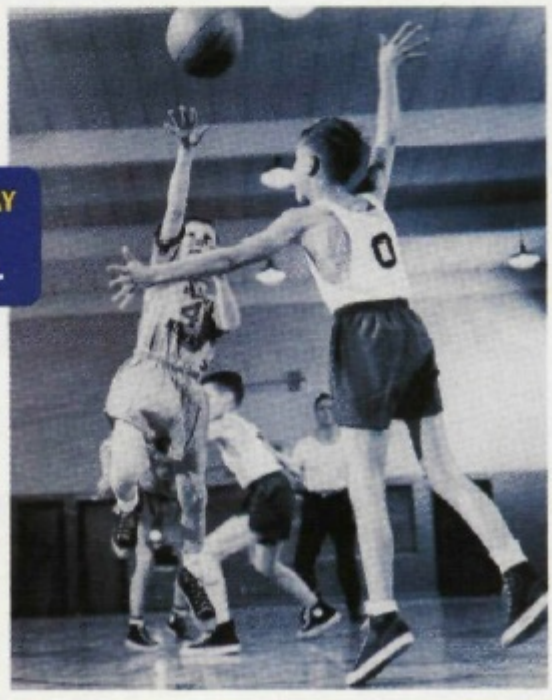
Selected Poems:

"Lawrence Hamm, 19 Student Athlete" by Walter Dean Myers

Lawrence Hamm, 19
Student Athlete

It's more than the ball—
Blur dribbled down the hardwood floor—
More than the step past you,
Greater than the lift, the awesome soar
Through space, rim high, higher,
And the monster jam that crumbles
Egos, all this and moves
So sweet that make shadows stumble.
I own this sacred space
This holy court, these painted lanes
This kiss of palm on glass
These kicks, the smell of sweat and pain.
Call me muscle, and flight.
"Gone!" is my name, and "Slam!"
In this sweet universe
Of Ball, I am! I am!



KIDS AT PLAY
Shooting hoops, 1953.

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Selected Poems:
"A Patch of Old Snow" by Robert Frost

A Patch of Old Snow

There's a patch of old snow in a corner
That I should have guessed
Was a blow-away paper the rain
Had brought to rest.

It is speckled with grime as if
Small print overspread it,
The news of a day I've forgotten,
If I ever read it.

"A Patch of Old Snow" Mountain Interval. 1920.

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 9
Reading and Analyzing New Poems:
Selected Poets

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
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 explain the meaning of simple similes and metaphors in context. (L.4.5a)	
Supporting Learning Targets	**Ongoing Assessment**
• I can explain how authors use vivid words and phrases to show their thoughts and feelings about a topic. • I can use literary terms to describe the characteristics of my selected poet's poem.	• Close Read Questions and Notes: Analyzing a New Poem by My Selected Poet

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Agenda	Teaching Notes
1. Opening A. Reviewing Learning Targets and Engaging the Reader (10 minutes) 2. Work Time A. Guided Practice: Poetry Analysis of "The Great Figure" (10 minutes) B. Group Practice: Analyzing a New Poem from Selected Poets (30 minutes) 3. Closing and Assessment A. Sharing and Reflecting on Learning Targets (10 minutes) 4. Homework A. Reread both poems by your selected poet (from today and from *Love That Dog*). In your poetry journal in the "My Reflections" section, respond to the following questions: How are these poems similar and how are they different? Which poem inspires you the most and why? B. In the "My Poems" section of your poetry journal, brainstorm topics you might like to write a poem about.	• This lesson has two purposes: First, it gives students additional practice analyzing poetry in advance of the End of Unit 2 Assessment. Second, it supports students as they explore an additional work by their selected poet. • In Lesson 10, students will take part in a poetry workshop during which they will have an opportunity to experiment with writing their own poems. They will use their analysis of their poet's work and knowledge of the characteristics of poetry to write a poem inspired by their poet, this "inspired poem" will be read aloud by students during their performance task. • You may wish to extend this lesson (Lesson 9) by providing students with additional poems by their poet so students can practice these skills further. This will also allow them to get a better feel for their poet's style and experiment with writing additional poems using this same style before the poetry workshop in Lesson 10 –See recommended text lists for addition poems by Robert Frost, Walter Dean Myers, and Valerie Worth. • In this lesson, students begin working with their "poet groups." These groups will be based on the poet they selected (during Lesson 8) to study for the rest of the module. But groups should also be composed of students whose skills and dispositions are complementary. Ideally, groups would consist of three students, but could consist of two or four students as needed. • In Work Time A, students are introduced to a piece of artwork by Charles Demuth, "I Saw a Figure 5 in Gold," which was inspired by William Carlos William's poem, "The Great Figure". Consider collaborating with your school's art specialist to have students create their own artwork inspired by the poem they select to read by their poet for the performance task. This artwork could be added to student's presentation of their poems and essay during the performance task and could be an additional assessment of NYS ELA CCSS standard RL.4.11. • During Work Time B, consider providing additional support for students who have selected Walter Dean Myers as their poet. Myers's poem is more complex and may require additional scaffolding. This could take the form of additional guided practice, strategic partnerships of proficient and struggling readers, or partially completed Close Read Questions and Notes with additional prompts to support students in reading the text. • In advance:

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Agenda	Teaching Notes (continued)
	– Post: Learning targets, What Makes a Poem a Poem? anchor chart, Close Readers Do These Things anchor chart. – Review: Back-to-Back, Face-to-Face protocol and Fist to Five Checking for Understanding strategy (see Appendix).

Lesson Vocabulary	Materials
structure, lines, verse, simile, metaphor, imagery, onomatopoeia, repetition, rhyme; From "The Great Figure": figure, tense, unheeded, gong From "A Patch of Old Snow": speckled, grime, overspread From "safety pin": image From "Lawrence Hamm, 19 Student Athlete": egos, sacred, holy	• Poetry journals (students' own; from Unit 1) • What Makes a Poem a Poem? anchor chart (from Unit 1, Lesson 2) • Close Readers Do These Things anchor chart (from Unit 1, Lesson 2) • "The Great Figure" by William Carlos Williams (one blank copy to display for teacher modeling) • Document camera • Close Read Questions and Notes: Analyzing "The Great Figure" by William Carlos Williams (for teacher modeling) • Dictionary (one for modeling and one per poet group) • Close Read Questions and Notes: Analyzing "The Great Figure" by William Carlos Williams (completed, for teacher reference) • Image of *I Saw the Figure 5 in Gold* by Charles Demuth (one for display) • "safety pin" by Valerie Worth (from Lesson 8) • "Lawrence Hamm, 19 Student Athlete" by Walter Dean Myers (from Lesson 8) • "A Patch of Old Snow" by Robert Frost (from Lesson 8) • Reader's notebook (students' own; from Unit 1) – Close Read Questions and Notes: Analyzing a New Poem by My Selected Poet (from page 17-19 in the reader's notebook) • Close Read Questions and Notes: Analyzing a New Poem by My Selected Poet (possible answers, for teacher reference)

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Opening	Meeting Students' Needs

A. Reviewing Learning Targets and Engaging the Reader (10 minutes)
• Direct students' attention to the learning targets and ask them to read each target silently to themselves:
  * "I can explain how authors use vivid words and phrases to show their thoughts and feelings about a topic."
  * "I can use literary terms to describe the characteristics of my selected poet's poem."
• Read both learning targets aloud to students. Tell students that today, they will read a new poem by the poet they have selected to study. They will think about how their poets use the vivid words and phrases and the characteristics poetry in this new poem.
• Have students get back-to-back with a partner for a round of Back-to-Back, Face-to-Face. They should have their **poetry journals** with them. Give students the following prompt, then signal them to face their partners and share:
  * "Share a vivid word or phrase you have collected from a poem you have read. What did this word or phrase help you visualize?"
• Have students get back-to-back again for another round. Give students the following prompt, then signal them to face their partners and share:
  * "Share an another vivid word or phrase you have collected from a poem you have read. What did this word or phrase help you visualize?"
• Refocus students whole group. Invite a few students to share a few words or phrases with the whole group. Emphasize that poets use vivid words and phrases to help their readers visualize the topic of the poem.
• Ask students to take their seats. Draw students' attention to the **What Makes a Poem a Poem? anchor chart** and remind students what *literary terms* are. Review the meaning of the terms listed on the anchor chart: *structure*, *lines*, *verse*, *simile*, *metaphor*, *imagery*, *onomatopoeia*, *repetition*, and *rhyme*.
• Have students give a thumbs-up if they are clear on what they will be expected to do today, a thumbs-sideways if they understand part but not all of what to do, and a thumbs-down if they are very unsure about what they should do. Address any clarifying questions.
	• To further support ELLs or students who struggle with oral language, provide the prompt for discussion in advance. Consider giving these students a sentence frame similar to the following: "One vivid word or phrase I recorded in my journal was _____. It came from the poem _____. It helped me visualize _____."

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Work Time	Meeting Students' Needs
A. Guided Practice: Poetry Analysis of "The Great Figure" (10 minutes) • Draw students' attention to the **Close Readers Do These Things anchor chart**. Review the strategies they have used over the course of the module to better understand complex texts. Explain that today they will have an opportunity to use these strategies more independently as they read a new poem from their selected poet. Explain that first they will practice with you with a new poem by William Carlos Williams. • Display a copy of **"The Great Figure" by William Carlos Williams** using a **document camera**. Read the poem aloud to students (remember to pause as punctuation indicates, as opposed to pausing after each line of the poem). Then display the **Close Read Questions and Notes: Analyzing "The Great Figure" by William Carlos Williams (for teacher modeling)** next to "The Great Figure" in preparation for modeling. • Ask students to turn to a partner and describe the gist of the poem: "What is your initial sense of what this poem is mostly about? What does it describe?" • Cold call a few students to share their gist. Quickly model recording a gist statement in the first box of the Close Read Questions and Notes. • Ask students to think about this question: * "Which words in this poem are unfamiliar to you?" • Call on a few volunteers to point out potentially challenging words. Listen for students to identify *figure*, *tense*, *unheeded*, or *gong*. Circle any words that students identify. • Read the second box of the Close Read Questions and Notes. Using context clues, morphology, or a **dictionary**, guide students through determining the meanings of unfamiliar words. (For example, the term *figure* could be determined from context; *unheeded* could be partially determined through morphology ["un-" means not] and the dictionary. The terms *tense* and *gong* could be determined using both context and the dictionary.) • Use the **Close Read Questions and Notes: Analyzing "The Great Figure" by William Carlos Williams (completed, for teacher reference)** to engage students in guided practice answering questions and as you take notes while analyzing this new poem. As needed, refer students to the What Makes a Poem a Poem? anchor chart. • After they have analyzed "The Great Figure", invite students to share the image this poem created in their minds. Tell them that often, the images in poetry are so powerful that they inspire other artists.	• Guided practice allows for a gradual release of responsibility to help students move toward the independent execution of learned skills. This often requires a combination of explicit modeling and solicited student involvement and response. Be sure to balance these approaches based on the needs of your students.

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Work Time (continued)	Meeting Students' Needs
• Specify that one artist, Charles Demuth (a friend of Williams), was inspired to create a painting based on the images of this poem. Display the **image of *I Saw the Figure 5 in Gold* by Charles Demuth**. Have students turn to a partner and discuss the following question: * "How was the image created by the poem in your mind similar to or different from this image?" • After a few minutes of discussion, call on a few students to share their responses. Emphasize that poetry has the ability to create powerful images in the minds of its readers, but these images are often different from reader to reader depending on their life experiences and perspective. This is one of the amazing qualities of poems and artwork: its potential to be interpreted in a variety of ways, all equally powerful.	
B. Group Practice: Analyzing a New Poem from Selected Poets (30 minutes) • Tell students that now that they have had some practice reading and analyzing a poem by William Carlos Williams, they are ready to read and analyze a new poem by their selected poet. Tell students that throughout this portion of the lesson, you will be calling each poet group up to work with you. Explain that if they finish reading and analyzing their poems with their poet group early, they can read silently from their book for independent reading. • Ask students to get out their **reader's notebooks** and place them in their poet groups. Ask them to turn to the **Close Read Questions and Notes: Analyzing a New Poem by My Selected Poet** on page 17-19 of their reader's notebooks. • Distribute a dictionary to each group and ask students to locate their poem just for their selected poet (from Lesson 8): either – **"safety pin"** by Valerie Worth, – **"A Patch of Old Snow"** by Robert Frost, or – **"Lawrence Hamm, 19 Student Athlete"** by Walter Dean Myers. • Distribute a copy one of the following poems to each student, depending on their selected poet: **"safety pin," "A Patch of Old Snow,"** and **"Lawrence Hamm, 19 Student Athlete."** • Prompt students to begin working with their groups. Give students about 5 minutes to get started. Then call groups over to work with you by poet (for example, all poet groups who selected Walter Dean Myers). See the **Close Read Questions and Notes: Analyzing a New Poem by My Selected Poet (possible answers, for teacher reference)** for each of the selected poems.	• An alternative to pulling groups by poet is to confer with individual groups or a combination of both. For example, because of the complexity of the poem "Lawrence Hamm, 19 Student Athlete," you may pull these groups to work with you for additional guided practice, and then confer with individual groups as needed afterward.

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Closing and Assessment	Meeting Students' Needs
A. Sharing and Reflecting on Learning Targets (10 minutes) • Ask students to form new groups of three so that each member has a different selected poet. Ask students to bring their poems and reader's notebooks along for sharing. • Give student the following prompt for sharing: "Take turns reading your poem aloud, giving your gist of the poem, and sharing one vivid word or phrase and what it helped you visualize." • Give students 2 minutes each to share. • Ask students to take their seats and get out their poetry journals. Ask students to record at least one of the vivid words or phrases in their journal in the "Vivid Words and Phrases" section. • Read the learning targets with students. Then ask them to give you a Fist to Five for their progress toward the targets. • Use students' self-assessment of these targets as well as their Close Read Questions and Notes to determine which students may need additional support with meeting RL.4.5 and L.4.5a in advance of the end of unit assessment in Lesson 12. • Share the homework with students. Tell them that tomorrow they will have an opportunity to write a poem inspired by the poet they are studying. Build up the excitement!	• Consider using a visual timer or signal so that each student has an equal opportunity to share.

Homework	Meeting Students' Needs
• Reread both poems by your selected poet (from today and from *Love That Dog*). In your poetry journal in the "My Reflections" section, respond to the following questions: How are these poems similar and how are they different? Which poem inspires you the most and why? • In the "My Poems" section of your poetry journal, brainstorm topics you might like to write a poem about.	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 9
Supporting Materials

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"The Great Figure"
by William Carlos Williams

The Great Figure

Among the rain
and lights
I saw the figure 5
in gold
on a red
firetruck
moving
tense
unheeded
to gong clangs
siren howls
and wheels rumbling
through the dark city.

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Close Read Questions and Notes:
Analyzing a "The Great Figure" by William Carlos Williams
(For Teacher Modeling)

My Selected Poet: William Carlos Williams

Title of His or Her Poem: "The Great Figure"

Directions:	**Questions:**
Read your poem once, silently. Then read the poem aloud with your group. Take turns reading the poem aloud, paying attention to punctuation so that you pause in the correct places. Then answer the question on the right.	What is the gist of the poem?
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.	List any unfamiliar words below and record their definitions.
Then reread your poem as a group and discuss the question on the right. Record your group's thinking.	How does knowing the meanings of these words help you better understand your poem?

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Close Read Questions and Notes:
Analyzing a "The Great Figure" by William Carlos Williams
(For Teacher Modeling)

Directions:	Questions:
Discuss the question on the right as a group and then draw a sketch in the box on the right.	What do you see or imagine when you read this poem?
Record at least three vivid words or phrases that helped you visualize what you drew in the box above. Explain how these words helped you visualize the poem.	What are three words or phrases that helped you visualize the poem and why?
Describe the characteristics of your poem using literary terms from the What Makes a Poem a Poem? anchor chart.	

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Close Read Questions and Notes:
Analyzing "The Great Figure" by William Carlos Williams
(Completed, for Teacher Reference)

My Selected Poet: William Carlos Williams
Title of His or Her Poem: "The Great Figure"

Directions:	Questions:
Read your poem once, silently. Then read the poem aloud with your group. Take turns reading the poem aloud, paying attention to punctuation so that you pause in the correct places. Then answer the question on the right.	What is the gist of the poem? **This poem is about a fire truck driving through the city.**

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Close Read Questions and Notes:
Analyzing "The Great Figure" by William Carlos Williams
(Completed, for Teacher Reference)

Directions:	Questions:
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. Then reread your poem as a group and discuss the question on the right. Record your group's thinking.	List any unfamiliar words below and record their definitions. **tense—showing nervousness** **unheeded—noticed but ignored** **gong—loud sound such as a bell** How does knowing the meanings of these words help you better understand your poem? **Knowing the meaning of the word "tense" helps me get a feel for the emotion of the poem. Seeing a fire truck speed by at night could put someone in a tense mood.** **Knowing the meaning of the word "unheeded" confuses me a little because the author obviously notices and pays attention to the fire truck. Maybe he means the city is so busy that a speeding fire truck is hardly noticed? Or maybe its number is hardly noticed?** **Knowing what the word "gong" means helps me better imagine the loud bells of a fire truck.**

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Close Read Questions and Notes:
Analyzing "The Great Figure" by William Carlos Williams
(Completed, for Teacher Reference)

Directions:	**Questions:**
Discuss the question on the right as a group and then draw a sketch in the box on the right.	What do you see or imagine when you read this poem? *Note to teachers: When modeling, sketch a drawing in this box on the blank version of this note-catcher and think aloud for students as you draw.* *For example:* *"I imagine the author standing on a busy street corner on a dark, rainy night. He is startled by the bright lights and sirens of a fire truck speeding around the corner. The bright gold number 5 on the side of the truck catches his attention."*
Record at least three vivid words or phrases that helped you visualize what you drew in the box above. Explain how these words helped you visualize the poem.	What are three words or phrases that helped you visualize this poem and why? **The word "gold" helps me visualize the shiny number 5 on the fire truck.** **The word "howls" helps me imagine how loud the sirens would be.** **The word "rumbling" helps me imagine the sound of tires and the engine of the truck slowing down.**
Describe the characteristics of this poem using literary terms from the What Makes a Poem a Poem? anchor chart.	**This poem is a free verse poem because it does not have any regular rhythm or rhyme. It is one stanza created by 14 lines, but it is really just one long sentence. It has lots of words that help create imagery, such as "rainy," "lights," "clang," "howl," and "rumbling." Some of these words are also examples of onomatopoeia. These words help the reader imagine the sights and sounds of a fire truck heading off to an emergency on a dark, rainy night in a busy city.**

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Image of *I Saw the Figure 5 in Gold* by Charles Demuth

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Close Read Questions and Notes:
Analyzing a New Poem by My Selected Poet
(Possible Answers for Teacher Reference)

My Selected Poet: Valerie Worth

Title of His or Her Poem: "safety pin"

Directions:	**Questions:**
Read your poem once, silently. Then read the poem aloud with your group. Take turns reading the poem aloud, paying attention to punctuation so that you pause in the correct places. Then answer the question on the right.	What is the gist of the poem? **This poem describes a closed and open safety pin.**
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. Then reread your poem as a group and discuss the question on the right. Record your group's thinking.	List any unfamiliar words below and record their definitions. **image—one thing that looks like another** How does knowing the meanings of these words help you better understand your poem? **Knowing the meaning of "image" helps me understand that the author is comparing a closed safety pin to a small fish.**

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Close Read Questions and Notes:
Analyzing a New Poem by My Selected Poet
(Possible Answers for Teacher Reference)

Directions:	Questions:
Discuss the question on the right as a group and then draw a sketch in the box on the right.	What do you see or imagine when you read this poem? ***Student sketch***
Record at least three vivid words or phrases that helped you visualize what you drew in the box above. Explain how these words helped you visualize the poem.	What are three words or phrases that helped you visualize the poem and why? **The word "silver" helps me visualize the color of the safety pin and the fish.** **The word "snaps" helps me think about how a safety pin can snap open when you press it.** **The phrase "surprised eye" helps me visualize the hole at the top of the safety pin and how it is like a wide-open eye.**
Describe the characteristics of your poem using literary terms from the What Makes a Poem a Poem? anchor chart.	**This poem is a free verse poem because it does not rhyme or have a regular rhythm. It has two stanzas with seven lines each. It uses a metaphor in the first stanza to compare a closed safety pin to a sleeping fish. In the second stanza it uses a simile to compare the open safety pin to a shrimp. It also uses a lot of vivid imagery to describe how the safety pin looks when it is open and closed and how it moves when you open it.**

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Close Read Questions and Notes:
Analyzing a New Poem by My Selected Poet
(Possible Answers for Teacher Reference)

My Selected Poet: Walter Dean Myers

Title of His or Her Poem: "Lawrence Hamm, 19 Student Athlete"

Directions:	Questions:
Read your poem once, silently. Then read the poem aloud with your group. Take turns reading the poem aloud, paying attention to punctuation so that you pause in the correct places. Then answer the question on the right.	What is the gist of the poem? **This poem is about a young man who loves to play basketball. The poem describes how he feels when he plays.**
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. Then reread your poem as a group and discuss the question on the right. Record your group's thinking.	List any unfamiliar words below and record their definitions. **egos—overconfidence or self-esteem** **sacred—highly valued for religious reasons** **holy—something that is specially recognized for religious reasons** How does knowing the meanings of these words help you better understand your poem? **Knowing what the word "egos" means helps me understand how the narrator feels when he is beating his opponents.** **Knowing the meaning of the words "sacred" and "holy" help me understand that the narrator feels so strongly about playing basketball that it is almost religious for him.**

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Close Read Questions and Notes:
Analyzing a New Poem by My Selected Poet
(Possible Answers for Teacher Reference)

Directions:	**Questions:**
Discuss the question on the right as a group and then draw a sketch in the box on the right.	What do you see or imagine when you read this poem? ***Student sketch***
Record at least three vivid words or phrases that helped you visualize what you drew in the box above. Explain how these words helped you visualize the poem.	What are three words or phrases that helped you visualize the poem and why? **The phrase "soar through space" helps me visualize a basketball player flying through the air as he is about to dunk the ball.** **The phrase "painted lanes" helps me visualize the paint on a basketball court.** **The word "kiss" helps me imagine the boy's hand pressed against the glass backboard.**
Describe the characteristics of your poem using literary terms from the What Makes a Poem a Poem? anchor chart.	**This poem is one stanza and has 16 lines. Every other line of the poem rhymes. The poem uses a metaphor to compare the narrator to muscle and flight. There is a lot of imagery that helps you visualize the sights and smells of a basketball game.**

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Close Read Questions and Notes:
Analyzing a New Poem by My Selected Poet
(Possible Answers, for Teacher Reference)

My Selected Poet: Robert Frost

Title of His or Her Poem: "A Patch of Old Snow"

Directions:	Questions:
Read your poem once, silently. Then read the poem aloud with your group. Take turns reading the poem aloud, paying attention to punctuation so that you pause in the correct places. Then answer the question on the right.	What is the gist of the poem? **The narrator mistakes a patch of old snow for a piece of paper.**
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. Then reread your poem as a group and discuss the question on the right. Record your group's thinking.	List any unfamiliar words below and record their definitions. **grime—dirt stuck to the surface of something** **overspread—to spread over the top of something** How does knowing the meanings of these words help you better understand your poem? **Knowing the meaning of the word "grime" helps me visualize the dirt sprinkled on top of the snow.** **Knowing the meaning of the word "overspread" helps me visualize the dirt spreading over the top of the snow.**

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Close Read Questions and Notes:
Analyzing a New Poem by My Selected Poet
(Possible Answers, for Teacher Reference)

Directions:	**Questions:**
Discuss the question on the right as a group and then draw a sketch in the box on the right.	What do you see or imagine when you read this poem? ***Student sketch***
Record at least three vivid words or phrases that helped you to visualize what you drew in the box above. Explain how these words helped you visualize the poem.	What are three words or phrases that helped you visualize the poem and why? **The phrase "blown-away" helped me visualize a piece of old crumpled paper on the ground.** **The word "speckled" helped me visualize the dirt sprinkled over the top of the snow.** **The phrase "small print" helped me imagine how the snow could have looked like crumbled wet newspaper.**
Describe the characteristics of your poem using literary terms from the What Makes a Poem a Poem? anchor chart.	**This poem has two stanzas with four lines each. Each stanza has a set of rhyming words at the ends of the second and fourth lines. The poet uses imagery by comparing the snow to wet crumpled newspaper on the ground. Some vivid phrases that help the reader imagine this are "blown-away" and "small print."**

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 10

Poetry Workshop: Writing an Inspired Poem for the Performance Task

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can use the writing process to produce clear and coherent writing (with support). (W.4.4) 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)	
Supporting Learning Targets	**Ongoing Assessment**
• I can plan a poem that includes characteristics of poetry used by the poet I am studying. • I can write a poem inspired by the poet I am studying.	• Writing a Poem: Planning graphic organizers • Students' poem drafts

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Agenda	Teaching Notes
1. Opening A. Reviewing Learning Targets and Engaging the Reader (10 minutes) 2. Work Time A. Modeling: Writing an Inspired Poem (10 minutes) B. Independent Practice: Writing an Inspired Poem (30 minutes) 3. Closing and Assessment A. Sharing and Reflecting on Learning Targets (10 minutes) 4. Homework A. Read the draft of your inspired poem aloud to a friend or family member, or continue to work on drafting your poem. B. Continue reading your independent reading book.	• In this lesson, students have an opportunity to experiment with writing their own poems in a poetry workshop. They use their analysis of their poet's work and knowledge of the characteristics of poetry to write an inspired poem as one part of their performance task. • This lesson begins with a mini lesson with a think-aloud by the teacher, who plans and shares a draft poem. You can use the model poem in the supporting materials of this lesson to share with students during Work Time A. Or consider developing your own model poem for this lesson, so that the think-aloud in Work Time A feels more authentic. Students are likely to enjoy the experience of watching their teacher share original writing with them. • During Work Time B, students plan and draft their poems. Then, in Lesson 11, students receive critique and feedback on word choice for vivid imagery. If you feel that your students need more time to draft their poems, consider giving them additional time after this lesson and before the critique in Lesson 11. • In advance: – Review Work Time A, Writing a Poem: Planning graphic organizer (completed, for teacher reference), and model poem (for teacher reference) in the supporting materials – Also review Glass, Bugs, Mud in Checking for Understanding Techniques and Concentric Circles protocol (see Appendix). – Post: Learning targets, Performance Task anchor chart, and What Makes a Poem a Poem? anchor chart.

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Lesson Vocabulary	Materials
includes, characteristics, inspired	• Performance Task anchor chart (begun in Lesson 8) • Performance Task anchor chart (for teacher reference; from Lesson 8) • Poetry journals (students' own; from Unit 1) • "safety pin" by Valerie Worth (from Lesson 8) • "Lawrence Hamm, 19 Student Athlete" by Walter Dean Myers (from Lesson 8) • "A Patch of Old Snow" by Robert Frost (from Lesson 8) • Writing a Poem: Planning graphic organizer (one per student and one to display) • Writing a Poem: Planning graphic organizer (completed, for teacher reference) • Document camera • What Makes a Poem a Poem? anchor chart (from Unit 1, Lesson 2) • Model poem (one to display)

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Opening (continued)	Meeting Students' Needs

A. Reviewing Learning Targets and Engaging the Reader (10 minutes)
• Post the **Performance Task anchor chart** and read the prompt aloud to students. Tell them they will be focusing on writing a poem inspired by the poems they have read by their selected poet. Add a subheading and bullet outlining this. See the **Performance Task anchor chart (for teacher reference)** in the supporting materials of Lesson 8 for this current lesson's additions.
• Direct students' attention to the learning targets and ask them to read the targets silently to themselves:
  * "I can plan a poem that includes characteristics of poetry used by the poet I am studying."
  * "I can write a poem inspired by the poet I am studying."
• Read both learning targets aloud to students and underline the words *includes*, *characteristics*, and *inspired*. Ask:
  * "What is another word for *includes*?"
• Listen for students to suggest "has."
  * "What does *characteristics* mean?"
• Listen for students to explain that this word means the qualities used to describe something. If necessary, give an example: "The characteristics of this classroom are ..."
  * "What does the word *inspired* mean?
• Listen for students to recall the Frayer Models for this word in Lesson 3.
• Reread the targets to students and ask them to demonstrate the Glass, Bugs, Mud Checking for Understanding technique (glass = eyes looking through hands making a frame, bugs = eyes looking through spread fingers, mud = hands covering eyes) to show their understanding of the learning targets. Clarify as needed.
• Remind students that part of their performance task is to read one of the poems they write aloud to a small audience. Have them recall how Jack felt about sharing his poems initially, and explain that it is natural to feel a bit nervous about sharing your work with an audience. Tell them that they will work up to formally presenting their poems by sharing their work with partners throughout the rest of the module. Mention that they will also have an opportunity to receive some feedback about their poems in the next lesson. Explain that the practice of kindly giving and receiving feedback helps writers to improve their work. This is something that professional writers do, and the class will do this throughout the rest of the year.
• Tell students that today they will learn a new protocol called Concentric Circles, and they will use this protocol to share their work today. Explain that they will begin by sharing their homework. Ask students to get out their **poetry journals**.
	• Consider modeling the Concentric Circles protocol with a few students from your class. This will help students visualize how the protocol works. It also gives additional support to ELLs as well as students who struggle with oral directions.

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Opening (continued)	Meeting Students' Needs
• Arrange students for a round of Concentric Circles. Students should bring their poetry journals with them. Have students form two circles (an inside circle of students facing out, and the outside circle with students facing in) inside the other. Be sure each student is facing a partner (consider having students "high five" their partner to check that everyone has someone; if you have an odd number of students, form one triad). Explain that for this protocol, students will be sharing with the partner directly across from them and then either the inside or the outside circle will be asked to move. • Have students practice moving. (Example: "Inside circle, step two partners to your left. Outside circle, step two partners to your right," etc.) • Give students their first prompt to discuss with the partner across from them: * "Share the topics you brainstormed for homework last night. What topics might you write a poem about today and why?" • After students have shared, signal for students' attention. Give them the signal to move and share with a new partner. Continue until students have heard ideas from at least three of their classmates and have gotten the hang of the new protocol.	• Consider modeling the Concentric Circles protocol with a few students from your class. This will help students visualize how the protocol works. It also gives additional support to ELLs as well as students who struggle with oral directions.

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Work Time	Meeting Students' Needs
A. Modeling: Writing an Inspired Poem (10 minutes) • Ask students to take their seats. Explain that today they will plan and write a poem inspired by their selected poet and that you would like to show them how they might go about planning a poem. Display a blank copy of the **Writing a Poem: Planning graphic organizer** using the **document camera**, and tell students that you would like to show them how you used this graphic organizer to help plan your poem. • Begin modeling how to use the graphic organizer, using a think-aloud. See the **Writing a Poem: Planning graphic organizer (completed for teacher reference)** in the supporting materials of this lesson. Be sure to include the following in your modeling: – Deciding on a topic based on inspiration from William Carlos Williams – Brainstorming and listing ideas for word choice while referencing William Carlos Williams poems – Deciding to use free verse so that your poem sounds like a Williams poem – Deciding to use a simile—emphasize that although the writing of the poets they are studying should inspire their poems, they do not have to have all of the exact same characteristics – Referencing the **What Makes a Poem a Poem? anchor chart** as you plan other characteristics of your poem • Display a copy of your **model poem** and read it aloud to students. Ask students if they notice where your plans matched your poem and where they changed slightly. Reassure students that this is acceptable, as writers often revise their work throughout the writing process as they are inspired to do so.	• Because students' writing is likely to differ slightly from their plans, be sure to capture this in your modeling. This will support students in taking risks as writers and making choices during the drafting process based on inspiration.

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Work Time (continued)	Meeting Students' Needs
B. Independent Practice: Writing an Inspired Poem (30 minutes) • Ask students to get out their poetry journals and the poem from their selected poet analyzed in Lesson 9: – **"safety pin"** by Valerie Worth, – **"A Patch of Old Snow"** by Robert Frost or – "**Lawrence Hamm, 19 Student Athlete"** by Walter Dean Myers • Place students with in their poet groups from Lesson 9 and distribute a copy of the Writing a Poem: Planning graphic organizer to each student. • Explain that they may use their peers as support, but that they should be working on their own poem. Be sure to set expectations for what quiet collaboration looks like and sounds like. If necessary, have a few students volunteer to model quiet conversation for the class. • Prepare students for sharing at the end of the lesson: Tell them that they will use another round of the Concentric Circles protocol to share their plans and draft poems. Explain that this will help them become comfortable with sharing their writing with an audience, something they will be required to do during the Poet's Performance, the performance task for the module. • Invite students to begin planning, and to raise their hand for a quick conference with you when they are ready to move to drafting. • As students plan their poems, circulate to support them by asking probing questions. As students finish their plans, confer with them. For example, you might ask, "Tell me how this was inspired by your selected poet?" or prompt, "Can explain how this was inspired by your poet with specific examples from one of their poems or naming a specific characteristic of poetry from our What Makes a Poem a Poem anchor chart?" • Once students are ready to draft, have them write as many drafts as they like in the "My Poems" section of their poetry journals.	• Consider allowing students additional time to draft their poems. This additional time can be used as an extension for students who write quickly to write additional poems, and for students who write more slowly to take their time completing several drafts.

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Closing and Assessment	Meeting Students' Needs
A. Sharing and Reflecting on Learning Targets (10 minutes) • Capture students' attention and ask them to prepare for sharing in another round of Concentric Circles. Tell them that they will now share their first draft of their poems with a few partners. Emphasize the importance of supporting one another in feeling safe in sharing their first drafts. Briefly discuss the importance of being respectful listeners. • Ask them to take a look at their poems and plans and silently think about the following prompt: * "What was writing this poem like for you? Did your draft differ from your plan? Why?" • After 2 or 3 minutes of silent reflection time, ask students to gather their plans and drafts and arrange themselves for the protocol. • Once students are arranged and facing a partner, ask them to read their poem aloud than answer the following question: * "How does your plan and poem match or differ and why?" • After students have shared, signal for students' attention. Give them the signal to move and share with a new partner and ask them to read their poem aloud and answer the following question : * "How was writing this poem fun or challenging?" • After concluding the protocol, consider asking a few volunteers to share their reflections with the whole group. Congratulate students and comment that just like Jack, they may have been nervous to share their poems for the first time. Ask: * What was it like to share your poem for the first time? * Did you feel more like Jack at the start of the *Love That Dog* or more like he felt later in the novel, when he was more comfortable? • Then review the homework.	• Asking students to reflect on their strengths and challenges in meeting the learning targets helps them to take responsibility for their own learning. Practicing this type of metacognitive reflection with students allows them to become more accurate in their self-assessments and better able to set learning goals in the future.
Homework	**Meeting Students' Needs**
• Read your inspired poem aloud to a friend or family member, or continue to work on drafting your poem. • Continue reading your independent reading book.	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 10
Supporting Materials

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Writing a Poem:
Planning Graphic Organizer (Front)

Name:

Date:

Topic Ideas:	How is this inspired by the poet you are studying?

My topic:

Vivid words and phrases I can use to create imagery about my topic:	How is this inspired by the poet you are studying?
How will your poem sound (rhythm, rhyme, repetition, free verse)?	

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Writing a Poem:
Planning Graphic Organizer (Back)

Similes or metaphors I would like to use:	How is this inspired by the poet you are studying?

Other characteristics of poetry I may use:
What do you want your reader to experience while reading this poem?

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Writing a Poem:
Planning Graphic Organizer (Front)
(Completed, for Teacher Reference)

Teacher Note: The text containing a strikethrough indicates parts of the plan that were not included in the draft poem. Be sure to reassure students that writers' plans often change throughout the writing process; this is something students are likely to experience as they draft their own poems.

Topic Ideas:	**How is this inspired by the poet you are studying?**
• School bus • Apple pie • Leaves • Football • Deer	William Carlos Williams writes poems describing everyday objects, and these are all ordinary, everyday objects.

My topic: Leaves

Vivid words and phrases I can use to create imagery about my topic:	**How is this inspired by the poet you are studying?**
• Firm leaves • Neon bright • ~~Crunching~~ • Crumbling	Williams creates vivid images in his poems with words such as "glazed," "tense," "clanging," and "rumbling."

How will your poem sound (rhythm, rhyme, repetition, free verse)?
Free verse

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Writing a Poem:
Planning Graphic Organizer (Back)
(Completed, for Teacher Reference)

Similes or metaphors I would like to use:	How is this inspired by the poet you are studying?
• I want to compare a maple tree to an old man.	Neither of the poems I read by Williams has a simile, but I would like to use one anyway.

Other characteristics of poetry I will use:
• Short lines • One long sentence • ~~Onomatopoeia for the sound of leaves crunching~~
What do you want your reader to experience while reading this poem?
My reader will picture leaves falling from an old maple tree with bright leaves on its branches and crumbling leaves underneath.

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Model Poem
Inspired by William Carlos Williams

The Aging of a Season

The maple in the yard
is like an old man

whose
firm leaves are

neon bright
on the branch

but down
at his feet

they grow dull
and crumble.

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 11

Poetry Workshop: Critiquing and Revising for Vivid Imagery

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can develop and strengthen my writing through planning, revising, and editing with guidance and support from peers and adults. (W4.5) I can use the writing process to produce clear and coherent writing (with support). (W.4.4) I can write a poem in response to a particular author or theme studied in class. (W.4.11)	
Supporting Learning Targets	**Ongoing Assessment**
• I can give kind, helpful, and specific feedback on a classmate's poem during a critique session. • I can revise my inspired poem to include vivid imagery.	• Students' revised poems

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Agenda	Teaching Notes
1. Opening A. Engaging the Writer and Reviewing Learning Targets (5 minutes) 2. Work Time A. Guided Practice: Peer Critique Protocol (10 minutes) B. Independent Practice: Peer Critique Protocol (15 minutes) C. Revising Poems (20 minutes) 3. Closing and Assessment A. Reflecting on the Learning Targets and Debriefing (10 minutes) 4. Homework A. Read your revised poem aloud to a friend or family member and explain how the poem was inspired by your selected poet. B. Continue reading your independent reading book.	• This lesson builds on Lesson 10. Students again get to experiment with writing their own poems in a poetry workshop. They use their analysis of their poet's work and knowledge of the characteristics of poetry to plan and write an inspired poem for their performance task. • In this lesson, students also participate in a simple critique session of their poems, focusing on use of imagery. Critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom. In order for students to feel safe in sharing their work and receiving feedback, it is important to emphasize the importance of giving kind, helpful, and specific feedback, as called for by the Peer Critique protocol. • As this is students' first experience with critique for the year, be sure to maintain a climate of safety and respect. Immediately intervene if students are hurtful in their words or tone. During the protocol, note how students are (or are not) following the protocol, to share during the debrief of the lesson. • If a significant number of students are struggling, consider pausing the class and conducting a Fishbowl protocol (see Appendix). For a Fishbowl protocol, one group of students models the critique session while the class observes, then they continue with their own critique sessions. Or, based on the needs of your students and if time permits, consider conducting a Fishbowl first, as additional modeling. • This lesson emphasizes use of vivid words and phrases to create imagery. Consider providing students with thesauruses and explicit instruction for proper use of a thesaurus if needed. • For this lesson, students will need to be in groups that are different from their poet groups from Lessons 9 and 10. Create groups of two or three students who are studying different poets. Consider placing struggling writers or ELLs with stronger writers. • In the beginning of this lesson students review vivid words and phrases from their poetry journals using the protocol Give One, Get One, Move On, note that this protocol is also known as Go, Go, Mo. • You may wish to extend this lesson by providing students additional time to read works by their poet and to experiment further with writing poems in their selected poet's style. • In advance: – Review the Give One, Get One, Move On and Peer Critique protocols (see Appendix). – Post: Learning targets and the What Makes a Poem a Poem? anchor chart.

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Lesson Vocabulary	Materials
critique, specific, feedback, revise	• Poetry journals (students' own; from Unit 1) • Peer Critique Protocol anchor chart (new; teacher created) • Vivid Words list (one per student and one to display) • Model poem (from Lesson 10)

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Opening	Meeting Students' Needs
A. Engaging the Writer and Reviewing Learning Targets (10 minutes) • Ask students to get out their **poetry journals** and open to the section "Vivid Words and Phrases." • Tell them that they are going to play a game called Give One, Get One, Move On. Explain that this is a game with three simple steps: 1. Share something with a partner. 2. Receive something from a partner. 3. Find a new partner and repeat. • Tell students that what they will share is a new vivid word from their poetry journals. They will record any these new vivid words in their own poetry journals when a partner shares them. Explain that if they have no new vivid words to offer to their partner, they will simply find a new partner. • Explain that the goal is to add as many new vivid words to their journals as possible in 5 minutes. If necessary, model with a student: * "Do you have any new vivid words for me? 'Splattered'! Great, I will record that in my journal. Do you have the word 'rumbling'? Oh, okay, thanks!" • Gather students together and set a timer for 5 minutes and begin the Give One, Get One, Move On protocol. • After 5 minutes, gather students and focus them on the learning targets for the lesson. Read the learning targets aloud: * "I can give kind, helpful, and specific feedback on a classmate's poem during a critique session.." * "I can revise my inspired poem to include vivid imagery." • Define the words *specific* (detailed), *feedback* (information about something), *critique* (to review and give feedback about a product), and *revise* (to change based on new information). Explain to students that in today's lesson they will give and receive critique to improve the imagery in their poems using vivid words.	• ELLs and students who struggle with oral directions may benefit from having sentence starters such as: "Do you have the word _____?" • Although the directions for this protocol are simple, some students may need additional modeling and/or written directions.

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Work Time	Meeting Students' Needs
A. Guided Practice: Peer Critique Protocol (10 minutes) • Introduce the main components of a successful critique on the **Peer Critique Protocol anchor chart**. • Set up non-negotiables for the students before they begin this process. The following four points are crucial for success: – Be kind: Always treat others with dignity and respect. This means we never use words that hurt, including sarcasm. – Be specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it. – Be helpful: The goal is to contribute positively to the individual or the group, not simply to be heard. Echoing the thoughts of others or cleverly pointing out irrelevant details wastes time. – Participate: Peer critique is a process to support each other, and your feedback is valued! • Explain to students that they are all going to practice giving kind, helpful, and specific feedback to you for a poem you have written. Remind students that today they will practice giving feedback on one thing only: vivid words. • Distribute a copy of the **Vivid Words list** to each student. Ask students to take 1 minute to read over the list. • After a minute, explain that this list is a tool to help them brainstorm ideas for vivid words in their poems. Explain that the list does not contain every vivid word in the dictionary, but that it should be helpful in giving them ideas. Go on to explain that they should be selective when using the list. Tell students that too much of a good thing can be just as bad as none at all. For example, a meal without any salt may be bland, but one with too much could be ruined. Explain that the same is true for poems (and writing in general) with vivid words—but that just as with salt, determining how many to use is a matter of taste; and because they are the chef, it will be up to them. • Review the directions for the Peer Critique protocol: 1. Author chooses area for focused feedback. 2. Listener restates choice of author: "OK. I am going to give you feedback about ..." 3. Author reads his or her writing. 4. Listener gives feedback: "I like how you ... Would you consider ..." 5. Author says: "Thank you for ... My next step will be ..."	• If needed, give students some examples and non-examples of kind, helpful, and specific feedback. (Example: "You may want to consider using a vivid word such as 'whoosh' for the sound of the wind blowing the leaves from the tree." Non-example: "You should add a metaphor.")

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Work Time (continued)	Meeting Students' Needs
• Display your **model poem (from Lesson 10)** and read it aloud to students. Ask: * Where do you think I could use another vivid word? • Ask students to turn to a partner and share their ideas. Remind students to use their Vivid Words list for ideas. Cold call a few pairs to share with the class. As students share, remind them to be kind, helpful, and specific. For example, you may say, "Can you be more specific? Where do you think I should put that vivid word?"	
B. Independent Practice: Peer Critique Protocol (15 minutes) • Place students in their critique groups. Tell them they are going to listen to their partners read their draft poem and remind them to give feedback that is kind, helpful, and specific. • Remind students that their feedback should be focused on words to create vivid imagery. • Point out two conversation stems on the Peer Critique Protocol anchor chart: "I like how you ____" and "Would you consider _____?" • Circulate and support groups as needed. As this is students' first experience with critique for the year, be sure to maintain a climate of safety and respect. Immediately intervene if students are hurtful in their words or tone. Note how students are (or are not) following the protocol, to share during the debrief of the lesson. If a significant number of students are struggling, consider pausing the class and conducting a Fishbowl protocol (see Appendix). For a Fishbowl protocol, one group of students models the critique session, while the class observes, then they continue with their own critique sessions.	• Consider writing additional sentence starters or examples on the board to help students be kind, helpful, and specific in their feedback: – "I like how you use the word _____." – "I wonder if you would consider the word _____ here instead of the word _____." – "Have you thought about describing the color of the _____ in your poem?" – "Maybe you could add a line to your poem about how the _____ sounds."

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Work Time (continued)	Meeting Students' Needs
C. Poetry Workshop (20 minutes) • Place students back in their poet groups from Lesson 10. Give them time to incorporate their feedback and revise their poems. Confer with students as they revise their work; provide assistance as needed.	• To further support students, briefly model adding feedback from the guided practice to the model poem before releasing students to revise their work. • Consider pulling a small invitational group for guided practice in revising their poems.

Closing and Assessment	Meeting Students' Needs

A. Reflecting on Learning Targets and Debriefing (10 minutes)
• Ask students to reflect on their progress toward the learning targets in the "My Reflections" section of their poetry journals. Give them the following prompt:
  * "What did you do to make progress on these learning targets today? What do you need to do to improve further?"
• Give students a few minutes to write a written reflection. Give the following prompts, calling on volunteers to share. Add your own reflections to the conversation as well:
  * "Overall, what did our class do well during the peer critique?"
  * "What could we work on next time?"
  * "How did the critique help you improve the vivid imagery of your poem?"
• Congratulate students on their hard work and bravery as writers. It is difficult to share your work with others and get feedback, yet they took on the challenge.	

Homework	**Meeting Students' Needs**
• Read your revised poem aloud to a friend or family member and explain how the poem was inspired by your selected poet. • Continue reading your independent reading book.	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 11
Supporting Materials

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Peer Critique Protocol Anchor Chart
(For Teacher Reference)

Teacher Directions: Copy the following text onto a large piece of chart paper for all students to see. This protocol will be used throughout the remaining modules. Consider laminating this anchor chart and keeping it in a more permanent space in the classroom.

Critique Protocol:
• Be Kind: Treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm. • Be Specific: Focus on particular strengths and weaknesses, rather than making general comments such as "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it. • Be Helpful: The goal is to contribute positively to the individual or the group, not simply to be heard. Echoing the thoughts of others or cleverly pointing out irrelevant details wastes time. • Participate: Peer critique is a process to support each other, and your feedback is valued!

1. Author chooses area for focused feedback.
2. Listener restates choice of author: "OK. I am going to give you feedback about ..."
3. Author reads his or her writing.
4. Listener gives feedback: "I like how you ... Would you consider ..."
5. Author says: "Thank you for ... My next step will be ..."

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Vivid Words List

Sight	Sound	Taste	Touch	Smell
blurred	bang	appetizing	balmy	acrid
brilliant	blare	bitter	biting	aroma
cluttered	boom	bittersweet	bristly	aromatic
crooked	buzz	bland	bumpy	briny
crowded	chatter	burnt	chilly	burnt
curved	clang	buttery	crisp	earthy
dark	clink	creamy	cuddly	fetid
dazzling	crackle	crisp	damp	fishy
dim	crash	delectable	dusty	fragrant
dingy	creak	delicious	elastic	fresh
exhausted	explode	flavorful	feathery	heady
faded	giggle	flavorless	fleshy	moldy
faint	grate	fruity	fluffy	musty
gleaming	growl	hearty	fuzzy	odor
glistening	grumble	hot	gooey	odorous
gloomy	gurgle	luscious	greasy	old
glowing	hiss	mellow	gritty	perfumed
grimy	howl	nauseating	hairy	pungent
hazy	hum	oily	icy	putrid
lean	jabber	peppery	leathery	rancid
loose	murmur	refreshing	limp	rank
messy	peep	ripe	lumpy	reeking
misty	roar	rotten	moist	rotten
narrow	rumble	salty	mushy	savory
packed	rush	savory	oily	scented
radiant	rustle	scrumptious	powdery	sharp
rigid	screech	sharp	prickly	sour
shadowy	shriek	sour	rough	spicy
shimmering	sigh	spicy	rubbery	spoiled
slender	slam	spoiled	sandy	stagnant
smudged	smash	stale	scratchy	sweet
sparkling	snap	sugary	silky	waft
streaked	stammer	sweet	slimy	whiff
stretched	swish	tangy	slippery	
striped	thud	tasty	spongy	
twinkling	thunder	yummy	sticky	
used	whimper	zesty	tepid	
wide	whir		velvety	
worn	yelp		woolly	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 12

End of Unit Assessment: Reading and Analyzing a New Poem

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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can explain what a text says, using specific details from the text. (RL.4.1) I can make inferences using specific details from text. (RL.4.1) I can explain the meaning of simple similes in context. (L.4.5a) 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)

Supporting Learning Targets	Ongoing Assessment
• I can explain the meaning of a new poem. • I can explain the meaning of a simile or metaphor in a poem. • I can use literary terms to describe characteristics of poetry.	• End of Unit 2 Assessment: Reading and Analyzing a New Poem

Agenda	Teaching Notes
1. Opening A. Reviewing Learning Targets (10 minutes) 2. Work Time A. End of Unit 2 Assessment: Reading and Analyzing a New Poem (40 minutes) 3. Closing and Assessment A. Reflecting on Learning Targets (10 minutes) 4. Homework A. Continue reading your book for independent reading.	• In this assessment, students read a new poem, "Metric Figure" by William Carlos Williams, and answer questions about the poem's characteristics. • For struggling readers or ELLs, consider giving more explicit instruction with the challenging vocabulary of the poem (*poplars*, *Phoebus*, *skims*, *gleam*, *clashing*). • In advance: Post learning targets and What Makes a Poem a Poem? anchor chart.

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Lesson Vocabulary	Materials
structure, lines, verse, simile, metaphor, imagery, onomatopoeia, repetition, rhyme; poplars, Phoebus, skims, gleam, clashing	• What Makes a Poem a Poem? anchor chart (from Unit 1, Lesson 2) • End of Unit 2 Assessment: Reading and Analyzing a New Poem (one per student) • End of Unit 2 Assessment: Reading and Analyzing a New Poem (answers, for teacher reference) • NYS 2-point Rubric: Writing from Sources/Short Response (for teacher reference) • Poetry journals (students' own; from Unit 1)

Opening	Meeting Students' Needs

A. Reviewing Learning Targets (10 minutes)
• Tell students that today they will complete the End of Unit 2 Assessment, in which they will do, on their own, much of what they have been practicing when they read and analyzing poems.
• Direct students' attention to the learning targets and ask them to read the targets silently to themselves:
  * "I can explain the meaning of a new poem."
  * "I can explain the meaning of a simile or metaphor in a poem."
  * "I can use literary terms to describe characteristics of poetry."
• Remind students that they will need to use the literary terms they have learned in order to describe the characteristics of the new poem that they will read today. Focus students' attention on the posted **What Makes a Poem a Poem? anchor chart** and review these terms: *structure*, *lines*, *verse*, *simile*, *metaphor*, *imagery*, *onomatopoeia*, *repetition*, and *rhyme*.
• Have students give a thumbs-up if they are clear on what they will be expected to do today, a thumbs-sideways if they understand part but not all of what to do, and a thumbs-down if they are very unsure about what they should do. Address any clarifying questions before beginning the assessment.
• Encourage students to do their best. Let them know that this is a chance to show what they know and how much effort they are making to read carefully and identify and describe characteristics in a literary text.	

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Work Time	Meeting Students' Needs
A. End of Unit 2 Assessment: Reading and Analyzing a New Poem (40 minutes) • Ask students to clear their desks and get out a pencil. • Distribute the **End of Unit 2 Assessment: Reading and Analyzing a New Poem** to each student. • Read the directions for the assessment aloud and remind students that they should refer to the text when answering questions on the assessment. • Using the **End of Unit 2 Assessment: Reading and Analyzing a New Poem (answers, for teacher reference)**, read "Metric Figure" aloud for students and invite students 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 that students use during the assessment. For example, look for students who are annotating their text and rereading and referring to the text when answering questions. • Collect students' assessments.	• If students receive accommodations for assessments, communicate with the cooperating service providers about the practices of instruction in use during this study as well as the goals of the assessment. • For some students, this assessment might require more than the 40 minutes allotted. Consider providing students additional time if needed.

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Closing and Assessment	Meeting Students' Needs

A. Reflecting on Learning Targets (10 minutes)
• Review the learning targets with students. Ask the students 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, and then they will reflect on their progress toward each target.
• Pose the following questions for students to consider and then respond to in their journals:
  * "Which target do you feel the greatest mastery toward? Explain."
  * "What strategies most helped you meet the target(s)?"
  * "Which target was the most challenging for you? Why?"
• Ask students to think about then independently write a response to each question.	

Homework	**Meeting Students' Needs**
• Continue reading your book for independent reading. *Note: Be sure to return this assessment to students and review the results and your feedback prior Unit 3's Mid-Unit Assessment.*	

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EXPEDITIONARY LEARNING

Grade 4: Module 1B: Unit 2: Lesson 12
Supporting Materials

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End of Unit 2 Assessment:
Reading and Analyzing a New Poem

Name:

Date:

Directions:

1. Listen as the following poem by William Carlos Williams is read aloud by your teacher.
2. Then reread the poem silently to yourself record the gist for question 1.
3. Then read the definitions of select words from the poem in the word bank below.
4. Reread the poem and use it to answer the assessment questions.

"Metric Figure"

There is a bird in the poplars!
It is the sun!
The leaves are little yellow fish
Swimming in the river.
The bird skims above them,
Day is on his wings.
Phoebus!
It is he that is making
The great gleam among the poplars!
It is his singing
Outshines the noise
Of leaves clashing in the wind.

Word Bank

poplars—types of trees

Phoebus—a Greek god of the sun, also known as Apollo

skims—glides over the top

gleam—a flash of light

clashing—coming together noisily

Metric Figure by William Carlos Williams is public domain.

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End of Unit 2 Assessment:
Reading and Analyzing a New Poem

1. What is the gist of this poem?

2. Which of the following excerpts from the poem is a metaphor?

   a. "The leaves are little yellow fish swimming in the river."
   b. "It is he that is making the great gleam among the poplars!"
   c. "It is his singing outshines the noise of leaves clashing in the wind."

3. What is the writer comparing a bird to in the poem "Metric Figure"?

   a. A fish
   b. The sun
   c. The wind

4. Which of the following excerpts from the poem best supports your answer to Question 2?

   a. "The leaves are little yellow fish swimming in the river."
   b. "It is his singing outshines the noise of leaves clashing in the wind."
   c. "There is a bird in the poplars! It is the sun!"

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5. Which kinds of imagery are used in the poem "Metric Figure"?

a. Sound and touch
b. Smell and sight
c. Sight and sound

6. Select one of the following vivid words from "Metric Figure" and explain how this word helps the reader imagine the bird and the poplar trees that the writer is describing in his poem.

skims—glides over the top
gleam—a flash of light
clashing—coming together noisily

7. Put a check mark next to any of the following literary terms that could be used to describe the poem "Metric Figure":

- ☐ metaphors
- ☐ imagery
- ☐ rhyme
- ☐ free verse
- ☐ onomatopoeia
- ☐ similes

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End of Unit 2 Assessment:
Reading and Analyzing a New Poem

8. Use the words you checked above to describe the poem "Metric Figure."

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End of Unit 2 Assessment:
Reading and Analyzing a New Poem
(Answers, for Teacher Reference)

Long-Term Learning Targets Assessed:
I can explain what a text says, using specific details from the text. (RL.4.1)
I can make inferences using specific details from text. (RL.4.1)
I can explain the meaning of simple similes and metaphors in context. (L.4.5a)
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)

Directions:

1) Listen as the following poem by William Carlos Williams is read aloud by your teacher.
2) Then reread the poem silently to yourself for the gist.
3) Then read the definitions of select words from the poem in the word bank below.
4) Reread the poem and use it to answer the assessment questions.

"Metric Figure"

There is a bird in the poplars!
It is the sun!
The leaves are little yellow fish
Swimming in the river.
The bird skims above them,
Day is on his wings.
Phoebus!
It is he that is making
The great gleam among the poplars!
It is his singing
Outshines the noise
Of leaves clashing in the wind.

Word Bank

poplars—types of trees

Phoebus—a Greek god of the sun, also known as Apollo

skims—glides over the top

gleam—a flash of light

clashing—coming together noisily

Metric Figure by William Carlos Williams is public domain.

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End of Unit 2 Assessment:
Reading and Analyzing a New Poem
(Answers, for Teacher Reference)

1. What is the gist of this poem? (RL.4.1)

Possible student response: This poem is about a yellow bird flying in the trees or bushes.

Note: Use the 2pt rubric in the supporting materials of this lesson to score both question 1 and question 8 of this assessment.

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2. Which of the following excerpts from the poem is a metaphor? (RL.4.1 and L.4.5a)

a. "The leaves are little yellow fish swimming in the river."
b. "It is he that is making the great gleam among the poplars!"
c. "It is his singing outshines the noise of leaves clashing in the wind."

3. What is the writer comparing a bird to in the poem "Metric Figure"? (RL.4.1 and L.4.5a)

a. A fish
b. The sun
c. The wind

4. Which of the following excerpts from the poem best supports your answer to Question 2? (RL.4.1 and L.4.5a)

a. "The leaves are little yellow fish swimming in the river."
b. "It is his singing outshines the noise of leaves clashing in the wind."
c. "There is a bird in the poplars! It is the sun!"

5. Which kinds of imagery are used in the poem "Metric Figure"? (RL.4.1)

a. Sound and touch
b. Smell and sight
c. Sight and sound

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End of Unit 2 Assessment:
Reading and Analyzing a New Poem
(Answers, for Teacher Reference)

6. Select one of the following vivid words from "Metric Figure" and explain how this word helps the reader imagine the bird and the poplar trees that the writer is describing in his poem. (RL.4.1)

skims—glides over the top
gleam—a flash of light
clashing—coming together noisily

Possible Answer:
The word "skims" helps the reader imagine the bird flying over the top of the trees.

7. Put a check mark next to any of the following literary terms that could be used to describe the poem "Metric Figure": (RL.4.5)

- [x] metaphors
- [x] free verse
- [x] imagery
- [ ] onomatopoeia
- [ ] rhyme
- [ ] similes

8. Use the words you checked above to describe the poem "Metric Figure." (RL.4.1 and RL.4.5)

Possible Answer:

The poem "Metric Figure" is a free verse poem by William Carlos Williams. It uses imagery and metaphor to describe a bird in poplar trees. Williams compares the bird to the sun and leaves to fish using metaphors. He also uses imagery by describing how the bird looks and how the leaves sound using words such as "gleam" and "clashing."

Note: Use the 2pt rubric in the supporting materials of this lesson to score both question 1 and question 8 of this assessment.

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2-Point Rubric: Writing from Sources/Short Response1

(for Teacher Reference)

2-point Response	The features of a 2-point response are:
	Valid inferences and/or claims from the text where required by the prompt Evidence of analysis of the text where required by the prompt Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	A mostly literal recounting of events or details from the text as required by the prompt Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	A response that does not address any of the requirements of the prompt or is totally inaccurate No response (blank answer) A response that is not written in English A response that is unintelligible or indecipherable

[1]From New York State Department of Education, October 6, 2012.

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