



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Overview



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Unit 3: Researching a Selected Poet and Writing a Biographical Essay

In this unit, students are introduced to biographies with the text *A River of Words: The Story of William Carlos Williams*, by Jen Bryant. Students read this narrative nonfiction text closely to build understanding about how William Carlos Williams became inspired to write poetry. Students then closely read portions of the text to gather additional information about Williams' life. Next, students closely read biographies about the poet they selected to study for part of the performance task. Students are also introduced to biographical timelines and use these as an additional source of information about their poet's life. For the mid-unit assessment, students will read a biography of another poet, answering text-dependent questions to demonstrate their progress toward standards RI.4.1, RI.4.2, and RI.4.3.

In the second half of this unit, students prepare for the performance task for this module, the Poet's Performance. In this three-part performance task, students focus on a single poet, presenting a poem by that poet, writing a short essay about the poet, and reading aloud an original poem inspired by their poet. The class learns to write an essay by planning and writing a shared essay about poet William Carlos Williams. Then students plan for their essays using notes gathered from the first half of the unit, and complete a draft of the essay for the first part of the end of unit assessment (RI.4.9 and W.4.2). Next, students engage in a round of critique and feedback to improve their work and complete a revised draft for the second part of the end of unit assessment (W.4.5). Finally, students read aloud their poems and essay for the Poet's Performance.

Guiding Questions and Big Ideas

- **What inspires writers to write poetry?**
- *Writers draw inspiration from many places, including the work of other writers and their own lives.*

Mid-Unit 3 Assessment

Reading and Answering Questions about Informational Text

This assessment centers on NYSP12 ELA CCLS standards RI.4.1, RI.4.2, and RI.4.3. For this assessment, students will read a new biography about another poet. Students will answer text-dependent questions and write a short response to a focusing question.

End of Unit 3 Assessment

Part 1: Writing a Conclusion Paragraph;

This assessment centers on NYSP12 ELA CCLS standards RI.4.9 and W.4.2 e. In this first part of the two-part assessment, students complete a concluding paragraph for their poet essay.

Part 2: Revising Poet Essays Based on Feedback

This assessment centers on NYSP12 ELA CCLS standards W.4.2 c and d, W.4.5, and L.4.2 a and d. In this part of the two-part assessment, students revise their essay based on feedback from their peers and teacher on linking words, precise vocabulary, and conventions.



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 tie to 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. Jen Bryant, *A River of Words: The Story of William Carlos Williams* (Grand Rapids, MI: Eerdmans Books for Young Readers, 2008), ISBN: 978-0-8028-5302-8 (teacher copy only).
3. Robert Frost, "Stopping by Woods on a Snowy Evening," "The Pasture," and "A Patch of Old Snow" (no purchase necessary).
4. Valerie Worth, "Dog" and "safety pin" (no purchase necessary).
5. Walter Dean Myers, "Love That Boy" and "Lawrence Hamm, 19, Student Athlete" (no purchase necessary).
6. Dara Sharif, "Finding Your Voice," in *Scholastic News*, April 4, 2005 (no purchase necessary).
7. "Robert Frost (March 26, 1874 – January 29, 1963)." (American Reading Company, 2014) (no purchase necessary).
8. "Valerie Worth (October 29, 1933 – July 31, 1994)." (American Reading Company, 2014) (no purchase necessary).
9. "Nikki Giovanni (June 7, 1943 – present)." (American Reading Company, 2014) (no purchase necessary).



This unit is approximately 3 weeks or 15 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Introducing Biographies: <i>A River of Words</i>	<ul style="list-style-type: none"> I can explain what a text says using specific details from the text. (RI.4.1) I can make inferences using specific details from the text. (RI.4.1) I can determine the main idea using specific details from the text. (RI.4.2) I can summarize informational or persuasive text. (RI.4.2) 	<ul style="list-style-type: none"> I can identify the text features of <i>A River of Words</i>. I can define the word “biography.” I can determine the gist of <i>A River of Words</i>. 	<ul style="list-style-type: none"> Gist recording form Exit ticket 	<ul style="list-style-type: none"> Guiding Questions anchor chart William Carlos Williams anchor chart
Lesson 2	Reading Closely: Author’s Note, Part 1	<ul style="list-style-type: none"> I can explain what a text says using specific details from the text. (RI.4.1) I can make inferences using specific details from the text. (RI.4.1) I can determine the main idea using specific details from the text. (RI.4.2) I can summarize informational or persuasive text. (RI.4.2) 	<ul style="list-style-type: none"> I can determine the gist of the first paragraph of the Author’s Note in <i>A River of Words</i>. I can answer questions about the text in order to gain a deeper understanding of the life of William Carlos Williams. I can determine the main idea of the first paragraph of the Author’s Note in <i>A River of Words</i>. 	<ul style="list-style-type: none"> Close Reading Questions and Notes: Author’s Note (answers for close reading of paragraph 1 only)) 	<ul style="list-style-type: none"> William Carlos Williams anchor chart
Lesson 3	Reading Closely: Author’s Note, Part 2	<ul style="list-style-type: none"> I can explain what a text says using specific details from the text. (RI.4.1) I can make inferences using specific details from the text. (RI.4.1) I can determine the main idea using specific details from the text. (RI.4.2) I can summarize informational or persuasive text. (RI.4.2) 	<ul style="list-style-type: none"> I can determine the gist of the second and third paragraphs of the Author’s Note in <i>A River of Words</i>. I can answer questions about the text in order to gain a deeper understanding of the life of William Carlos Williams. I can determine the main idea of the second paragraph of the Author’s Note in <i>A River of Words</i>. I can identify words specific to poetry and biographies about poets in the second and third paragraph of the Author’s Note in <i>A River of Words</i>. 	<ul style="list-style-type: none"> Close Reading Questions and Notes: Author’s Note Word Wall 	<ul style="list-style-type: none"> William Carlos Williams anchor chart What Makes a Poem a Poem? anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Reading Selected Biographies of Poets, Part 1	<ul style="list-style-type: none"> I can explain what a text says using specific details from the text. (RI.4.1) I can make inferences using specific details from the text. (RI.4.1) I can determine the main idea using specific details from the text. (RI.4.2) I can explain the main points in a historical, scientific, or technical text, using specific details in the text. (RI.4.3) 	<ul style="list-style-type: none"> I can determine the gist of my poet's biography. I can use evidence from my poet's biography to answer questions. I can determine the main idea of an excerpt of text. 	<ul style="list-style-type: none"> Biography of Poet Gist recording form Biography of Poet text-dependent questions Exit ticket 	
Lesson 5	Reading Selected Biographies of Poets, Part 2	<ul style="list-style-type: none"> I can determine the main idea using specific details from the text. (RI.4.2) I can summarize informational or persuasive text. (RI.4.2) I can explain the main points in a historical, scientific, or technical text, using specific details in the text. (RI.4.3) 	<ul style="list-style-type: none"> I can identify important events and ideas about the life of my poet. I can identify words specific to poetry and biographies about poets (in my selected poet's biography). 	<ul style="list-style-type: none"> Homework: Further Questions (from Lesson 4) Important Events and Information note-catcher 	<ul style="list-style-type: none"> William Carlos Williams anchor chart
Lesson 6	Mid-Unit Assessment: Answering Questions about a Biography	<ul style="list-style-type: none"> I can explain what a text says using specific details from the text. (RI.4.1) I can make inferences using specific details from the text. (RI.4.1) I can determine the main idea using specific details from the text. (RI.4.2) I can explain the main points in a historical, scientific, or technical text, using specific details in the text. (RI.4.3) 	<ul style="list-style-type: none"> I can use evidence from the Nikki Giovanni biography to answer questions. I can determine the main idea of an excerpt of the Nikki Giovanni biography. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Answering Questions about a Biography 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Revisiting the Performance Task: Analyzing a Model Essay and Reading with Expression	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) I can speak clearly and at an understandable pace. (L.4.4) I can read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. (RF.4.4) 	<ul style="list-style-type: none"> I can analyze a model essay to identify characteristics of a strong essay. I can read a poem aloud clearly and with expression. 	<ul style="list-style-type: none"> Students' annotations on the model essay Observations of students reading their inspired poems 	<ul style="list-style-type: none"> Performance Task anchor chart Guiding Questions anchor chart
Lesson 8	Planning the Essay: Introduction and Conclusion	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) <ul style="list-style-type: none"> I can introduce a topic clearly. I can develop the topic with facts, definitions, details, and quotations. I can construct a concluding statement or section of an informative/explanatory text. 	<ul style="list-style-type: none"> I can collaborate with my peers to plan an introduction for an essay about William Carlos Williams that introduces the topic. I can collaborate with my peers to plan a conclusion for an essay about William Carlos Williams that describes how he has inspired me. I can plan an introduction for an essay about my poet that introduces the topic. I can plan a conclusion for an essay about my poet that describes how she or he has inspired me. 	<ul style="list-style-type: none"> Essay Prompt/Planner graphic organizer (Introduction and Conclusion Plan completed) 	<ul style="list-style-type: none"> Performance Task anchor chart William Carlos Williams anchor chart
Lesson 9	Planning the Essay: Body Paragraph	<p>I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2)</p> <ul style="list-style-type: none"> I can group supporting facts together about a topic in an informative/explanatory text. I can develop the topic with facts, definitions, details, and quotations. 	<ul style="list-style-type: none"> I can collaborate with my peers to plan the biographical body paragraph for an essay about William Carlos Williams that uses facts and details. I can plan the biographical body paragraph for an essay about my poet that uses facts and details. 	<ul style="list-style-type: none"> Student's annotations on the model essay Poet Essay Prompt/Planner graphic organizer (Body Paragraph Plan completed) 	<ul style="list-style-type: none"> Performance Task anchor chart William Carlos Williams anchor chart Concentric Circles protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 10	Writing the Essay: Introduction	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) <ul style="list-style-type: none"> I can introduce a topic clearly. I can develop the topic with facts, definitions, details, and quotations. I can speak clearly and at an understandable pace. (L.4.4) I can read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. (RF.4.4) 	<ul style="list-style-type: none"> I can collaborate with my peers to write an introduction for an essay about William Carlos Williams that introduces the topic. I can write an introduction for an essay about my poet that introduces the topic. I can read a poem aloud clearly and with expression. 	<ul style="list-style-type: none"> Student's annotations on the model essay Introduction to essay 	<ul style="list-style-type: none"> Performance Task anchor chart
Lesson 11	Writing the Essay: Body Paragraph	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) <ul style="list-style-type: none"> I can group supporting facts together about a topic in an informative/explanatory text. I can develop the topic with facts, definitions, details, and quotations. 	<ul style="list-style-type: none"> I can collaborate with my peers to write the biographical body paragraph for an essay about William Carlos Williams that uses facts and details. I can write the biographical body paragraph for an essay about my poet that uses facts and details. I can be sure that my sentences are written in my own words and not copied from the biographies I read. 	<ul style="list-style-type: none"> Body paragraph of essay 	<ul style="list-style-type: none"> Performance Task anchor chart Quality Paragraphs anchor chart
Lesson 12	End of Unit Assessment, Part 1: Writing a Conclusion Paragraph	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) <ul style="list-style-type: none"> I can construct a concluding statement or section of an informative/explanatory text. 	<ul style="list-style-type: none"> I can collaborate with my peers to write the concluding paragraph for an essay about William Carlos Williams that revisits the topic and "wraps up the essay." I can write the concluding paragraph for an essay about my poet that revisits the topic and "wraps up the essay." 	<ul style="list-style-type: none"> End of Unit 3 Assessment, Part 1: Writing a Conclusion Paragraph 	<ul style="list-style-type: none"> Performance Task anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Revising for Linking Words and Vocabulary: Revising and Critiquing to Improve Our Poet Essays	<ul style="list-style-type: none">• I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2)• I can use linking words and phrases to connect ideas within categories of information (e.g., another, for example, also, because).• I can use precise, content-specific language/vocabulary to inform or explain about a topic.• I can use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.4.3)<ul style="list-style-type: none">a. I can choose words and phrases to convey ideas precisely.	<ul style="list-style-type: none">• I can use linking words to connect ideas in my essay.• I can give kind, helpful, and specific feedback to my peers.• I can use words specific to poetry and biographies to inform my reader about my poet's life.	<ul style="list-style-type: none">• Students' annotated drafts	<ul style="list-style-type: none">• Peer Critique Protocol anchor chart• Peer Critique protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 14	End of Unit Assessment, Part 2: Revising Poet Essays Based on Feedback	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) I can use linking words and phrases to connect ideas within categories of information (e.g., another, for example, also, because). I can use precise, content-specific language/vocabulary to inform or explain about a topic. I can develop and strengthen my writing by planning, revising, and editing with guidance and support from peers and adults. (W.4.5) I can use conventions to send a clear message to my reader. (L.4.2) I can use correct capitalization in my writing. I can spell grade-appropriate words correctly. I can use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.4.3) <ul style="list-style-type: none"> I can choose words and phrases to convey ideas precisely. 	<ul style="list-style-type: none"> I can use feedback from my teacher and peers to revise my essay for conventions, linking words, and words specific to poetry and biographies. 	<ul style="list-style-type: none"> Students' annotated poet essay drafts from End of Unit 3 Assessment, Part 1. End of Unit 3 Assessment, Part 2: Revising Poet Essays Based on Feedback 	<ul style="list-style-type: none"> Back-to-Back, Face-to-Face protocol
Lesson 15	Performance Task: Practicing and Participating in a Poet's Performance	<ul style="list-style-type: none"> I can speak clearly and at an understandable pace. (SL.4.4) 	<ul style="list-style-type: none"> I speak clearly, with expression, and at an understandable pace when presenting my work. I can give a positive comment after listening to a classmate's presentation. 	<ul style="list-style-type: none"> Students' poems and essays Students' read-aloud of their poems and essays 	



Optional: Experts, Fieldwork, and Service

Experts:

- Invite a local poet to visit the classroom. Ask the poet to present her or his poetry and give students feedback on presenting their own poems.

Fieldwork:

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

Service:

- Have students present their poems and essays for younger students in the school or at a local community center or nursing home.

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 for the performance task. This artwork could be added to students' presentation of their poems and essay during the performance task, the 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, students will receive various graphic organizers and additional texts. They will also reference their reader's notebook and poetry journal from Units 1 and 2. Consider having students keep these materials organized together in a folder.

Independent Reading and Volume of Reading

Students are encouraged to continue independent reading; see the Unit 3 Recommended Texts list and 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 continue 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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Grade 4: Module 1B: Unit 3:

Recommended Texts



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Unit 3 focuses on biographies of poets and authors. The list below includes texts with a range of Lexile® text measures about this topic. This provides appropriate independent reading for each student to help build content knowledge on this 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.

GRADE 4: MODULE 1B: UNIT 3: RECOMMENDED TEXTS

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)			
<i>Shel Silverstein</i>	Molly Kolpin (author)	Biography	650
<i>Who Was William Shakespeare?</i>	Celeste Davidson Mannis (author)	Biography	690
<i>Walt Whitman</i>	Sheila Griffin Llanas (author)	Biography	700
<i>Dav Pilkey</i>	Kelli L. Hicks (author)	Biography	710



Title	Author and Illustrator	Text Type	Lexile Measure
Lexile text measures within band level (740–1010L)			
<i>Coming Home: From the Life of Langston Hughes</i>	Floyd Cooper (author)	Biography	770
<i>Maya Angelou: Journey of the Heart</i>	Jayne Pettit (author)	Biography	800*
<i>Who Was Dr. Seuss?</i>	Janet Pascal (author)	Biography	820
<i>Emily Dickinson</i>	Maurene Hinds (author)	Biography	830
<i>Isabel Allenda: Recuerdos Para Un Cuento (Memories for a Story)</i>	Raquel Benatar (author)	Biography	840*
<i>My Name Is Gabriela: The Life of Gabriela Mistral (Me Llamo Gabriela: La Vida de Gabriela Mistral)</i>	Monica Brown (author)	Biography	860
<i>My Papa Diego and Me: Memories</i>	Guadalupe Rivera Marin (author), Diego Rivera (illustrator)	Biography	900
<i>My Name Is Gabito: The Life of Gabriel Garcia Márquez</i>	Monica Brown (author)	Biography	910
<i>The Abracadabra Kid: A Writer's Life</i>	Sid Fleischman (author)	Autobiography	940
<i>Pablo Neruda: Poet of the People</i>	Monica Brown (author)	Biography	970
<i>Walt Whitman: Words for America</i>	Barbara Kerley (author)	Biography	970

*Lexile based on a conversion from Accelerated Reading level.



Title	Author and Illustrator	Text Type	Lexile Measure
Lexile text measures above-grade band level (over 1010L)			
<i>Papa Is a Poet: A Story about Robert Frost</i>	Natalie S. Bober (author)	Biography	1010
<i>Under the Royal Palms: A Childhood in Cuba</i>	Alma Flor Ada (author)	Autobiography	1070
<i>Dave the Potter: Artist, Poet, Slave</i>	Laban Carick Hill (author), Bryan Collier (illustrator)	Biography	1100



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

Introducing Biographies: *A River of Words*



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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 make inferences using specific details from the text. (RI.4.1)
I can determine the main idea using specific details from the text. (RI.4.2)
I can summarize informational or persuasive text. (RI.4.2)

Supporting Learning Targets

- I can identify the text features of *A River of Words*.
- I can define the word “biography.”
- I can determine the gist of *A River of Words*.

Ongoing Assessment

- Gist recording form
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader (10 minutes)B. Reviewing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Text Walk: <i>A River of Words</i> (15 minutes)B. Read-aloud and Determining the Gist (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Revisiting the Guiding Question: What Inspired William Carlos Williams? (10 minutes)4. Homework<ol style="list-style-type: none">A. On a new page in the “My Reflections” section of your poetry journal, reflect on the following question: What has inspired you as a writer?	<ul style="list-style-type: none">• In the opening of this lesson, students review the guiding question: What inspires writers to write poetry? They are re-introduced to this question by rereading “The Red Wheelbarrow” by William Carlos Williams, rereading Jack’s response in <i>Love That Dog</i>, and discussing what inspired Jack’s response.• Students then read a biography about William Carlos Williams: <i>A River of Words</i>. The Work Time portion of this lesson thus bridges the students’ previous reading—the novel and poetry—to a new genre of text on which they will focus during the first half of this unit: biography. Since only the teacher has a copy of <i>A River of Words</i>, students do not read the text closely on their own. Instead, they listen as it is read aloud and determine the gist. Students then circle back to the guiding question: What inspires writers to write poetry? This launches students into a deeper study of biographies and the challenge of inferring what has inspired their selected poet (whose poems they began reading during Unit 2).• In Lessons 2 and 3, students will closely read the Author’s Note from <i>A River of Words</i> (provided in Lesson 2 supporting materials) to learn more about Williams and the features of biographies, as well as about how to refine the “things close readers do.” Then, in Lessons 3 and 4, students read a short biography about their selected poet in preparation for writing the essay component of their performance task.• Teachers must find a way to display the pages of the one copy of <i>A River of Words</i> so all students can clearly see the text features during the Text Walk, and read the words and see the illustrations when asked to determine the gist. Consider the best way to display the pages: perhaps on a document camera, or inviting students to gather in a whole-group area of the classroom.• To support students in determining the gist, the text has been broken into parts that are outlined on the Gist recording form (for teacher reference). The book itself has no page numbers, so it may help to go through and use sticky notes or flags to mark each transition between sections. Note that on the Gist recording form, students are only expected to determine the gist of each section of <i>A River of Words</i>. Later, when students read of the Author’s Note in this book, they will learn to determine the main idea of informational text (through a close reading of the text).



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In Units 1 and 2 students worked in small groups for reading <i>Love That Dog</i> and various poems. In the next three lessons, students will work with a partner while reading about William Carlos Williams. These partnerships should be strategic. Place students together based on their needs, preferably with struggling readers and proficient readers together.• In advance:<ul style="list-style-type: none">– Prepare: William Carlos Williams anchor chart (a blank piece of chart paper with the title “William Carlos Williams” at the top).– Find a separate time of the day to allow students to browse and select a book for independent reading during this unit. Students will begin reading from this text for this lesson’s homework. In Unit 2, students were allowed to continue reading from Unit recommended texts if they chose. But now in Unit 3, students will be reading informational text and biographies; so be sure they select a new independent reading book from the Unit 3 recommended text list as early in this unit as is feasible.– Reinforce organizational routines for students. If you used folders in Units 1 and 2 to organize student materials, be sure these folders are organized and ready for new materials. If you did not use folders in Units 1 and 2, consider using them for Unit 3; students need a place to keep their texts, note-catchers, and graphic organizers for this unit. Students will need their reader’s notebooks, poetry journals, <i>Love That Dog</i> text, and poems from Units 1 and 2. These materials may be kept inside or alongside this folder.– Post: Learning targets and the Guiding Questions anchor chart.



Lesson Vocabulary	Materials
text features, biography, gist; autobiography, synopsis, dedicate	<ul style="list-style-type: none">• Guiding Questions anchor chart (from Unit 1, Lesson 1)• <i>Love That Dog</i> (book; one per student and one to display and read aloud)• <i>A River of Words</i> (book; one for teacher read-aloud)• Document camera• Close Readers Do These Things anchor chart (begun in Unit 1, Lesson 2)• Gist recording form (one per student)• Gist recording form (for teacher reference)• William Carlos Williams anchor chart (new; teacher-created)• Poetry journals (students' own; from Units 1 and 2)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader (10 minutes)</p> <ul style="list-style-type: none">• Place students with their reading partners. Tell them that during the next few lessons, they will be working in pairs as readers.• Remind students of the second guiding question for the module on the Guiding Questions anchor chart: What inspires writers to write poetry? Tell them that they will think about this question throughout this unit.• Ask students to get out their copies of the text <i>Love That Dog</i> and tell them that you would like to revisit what inspired Jack to write his first poem.• Tell students to turn to page 1 of <i>Love That Dog</i>. Read pages 1–5 aloud as students read silently in their heads.• Ask students to take 1–2 minutes to discuss this question with their partner:<ul style="list-style-type: none">* “How do you think Jack was inspired to write his first poem about the blue car? What evidence in the text supports your thinking?”• Refocus students and invite volunteers to share their responses whole group. Listen for them to suggest that Jack may have been inspired by reading William Carlos Williams’s poem “The Red Wheelbarrow” because his poem about the blue car had very similar characteristics.• Read “The Red Wheelbarrow” aloud as students follow along.• Then ask students:<ul style="list-style-type: none">* “What do you think inspired William Carlos Williams to write his poem “The Red Wheelbarrow”?”• Call on a few volunteers to share their thoughts; it’s fine if students don’t have a solid response or theory. Point out that other than the content of the poem, students currently don’t have much that helps them infer what inspired Williams. Tell them that in this unit, they will learn more about the poets they have selected and what may have inspired them as writers.	<ul style="list-style-type: none">• Because students will be familiar with both of these poems, consider choosing two strong readers to read each aloud to the whole group rather than reading them yourself.• To engage all students in the reading process, you could also encourage them to whisper-read the poems in pairs rather than reading them aloud to the whole group.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Focus students' attention on the learning targets:<ul style="list-style-type: none">* "I can identify the text features of <i>A River of Words</i>."* "I can define the word 'biography.'"* "I can determine the gist of <i>A River of Words</i>."• Review with students the importance of learning targets—to help them know what they are expected to learn and do during a lesson. Tell them that at the end of the lesson, they will share how they moved toward the learning targets.• Read aloud the first learning target and underline the words <i>text features</i>. Ask students to briefly discuss with their partner:<ul style="list-style-type: none">* "What do you already know about text features?"• Invite volunteers to share what they discussed whole group. Listen for students to explain that text features are things like titles, table of contents, diagrams, charts, photographs with captions, and bulleted lists.• Next, ask students to chorally read aloud the second learning target with you and underline the word <i>biography</i>. Once again, ask them to quickly discuss with their partner what they think this word means.• Cold call students to share what they discussed whole group. If students don't know what a biography is, invite a student to look it up in a dictionary and read the definition aloud for the class. Point out to students that the word <i>biography</i> consists of two parts, <i>bio</i> meaning life and <i>graph</i> meaning write.• Invite students to read the third learning target with you. Underline the word <i>gist</i>. Ask students to briefly review <i>gist</i> with their elbow partner.• Invite volunteers to share their responses whole group. Listen for students to explain that the gist is their initial understanding of what the text is mostly about. Remind them that the gist is a preliminary pass at a text, and is a particularly useful early step when trying to make sense of a complex text. Getting the gist is one of the "things close readers do."	<ul style="list-style-type: none">• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.• Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so students can connect their learning with the activity they are working on.



Work Time	Meeting Students' Needs
<p>A. Text Walk: <i>A River of Words</i> (15 minutes)</p> <ul style="list-style-type: none">• Show students the front and back cover of <i>A River of Words</i>. Select a student to read aloud the writing on the cover.• Ask them to take 1 or 2 minutes to discuss with their partner:<ul style="list-style-type: none">* “What do you think the book is going to be about? Why do you think that?”• Refocus students and invite volunteers to share their responses whole group. There are no right or wrong answers, but because students have already read poems by William Carlos Williams, they should be able to explain that the book is about the poet.• Point out that this text is a biography. Review the meaning of this academic vocabulary with students. Ask:<ul style="list-style-type: none">* Who can remember from our learning targets what a <i>biography</i> is?• Call on a volunteer to review the meaning of this word (an informational text about someone’s life).• At this stage, you might also distinguish between <i>biographies</i> and autobiographies (the story of someone’s life written by that person himself/herself). Point out that the root <i>auto</i> in the word <i>autobiography</i> means self. Give students the following example, if William Carlos Williams had written this book about his life, it would be an <i>autobiography</i>. Point out that <i>A River of Words</i> is written by Jen Bryant, and therefore it is a biography <u>about</u> Williams.• Show students the inside front covers. If you have a dustcover on your book, read the words on the flap inside the front of the book aloud. If possible, display this on a document camera so students can read along silently in their heads.• Ask students to discuss with their partner:<ul style="list-style-type: none">* “What does this piece of writing tell us?”• Cold call students to share their responses. Listen for them to explain that this tells the reader a little bit about William Carlos Williams and gives us an idea of what the book is about. Tell students that this is often called the <i>synopsis</i>.• Point out the rest of the writing on the inside front cover. Ask students to identify what it is. Students should recognize this as some of William Carlos Williams’s poems.• Show them the inside back cover and again ask students to identify the writing. Listen for students to recognize the writing as some more of William Carlos Williams’s poems.• If you have a dustcover on your book, read the words on the back inside flap of the book aloud for the group. If possible, display this on a document camera so students can read along silently in their heads.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to discuss with their partner:<ul style="list-style-type: none">* “What does this piece of writing tell us?”• Select volunteers to share their responses whole group. Listen for students to explain that it gives us information about the author and illustrator of the book.• Flick through the first five or six pages of the book with the students, but don’t read any of it. Ask students to discuss with their partner:<ul style="list-style-type: none">* “What do you see?”• Cold call students to share their answers whole group. Listen for students to explain that they see a title page with illustrations and all of the other pages contain writing with illustrations.• Turn to the timeline at the back of the book. Invite students to spend a few minutes looking at the pages and ask them:<ul style="list-style-type: none">* “What is this and how do you think it might be useful for the reader?”• Select volunteers to share their responses. Listen for students to explain that it is a timeline of both the events in William Carlos Williams’s life and important world events. It is useful for the reader because they can see when the most important things happened in his life and what was going on in the world at the time.• Turn to the Author’s Note and the Illustrator’s Note. Invite a student to read the titles. Explain that sometimes in a book, an author and illustrator may write things they would like the reader to know about the book. For example, if a book is fiction, but based on a real event, the author may explain that in the Author’s Note.• Turn to the final two pages. Invite a student to read the “Further Reading” title. Explain that the author may have referred to these books listed to help her write the story of William Carlos Williams, and if a reader is really interested in learning more about him, they know where to look next.• Point out that the final page explains to whom the author has <i>dedicated</i> the book. Briefly explain that to <i>dedicate</i> means to recognize someone special by making a special gift of your work, like dedicating a song to your mother on Mother’s Day.• Tell students that this first exploration of these text features, and the closer reading of these features in later lessons, will help them to understand this rich text more deeply. Explain that text features are generally helpful to readers in better understanding a text and that they will use this strategy often throughout the year.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Focus students on the Close Readers Do These Things anchor chart. Add the following to the bottom of the chart: <ul style="list-style-type: none"> Use text features to better understand the text: illustrations, synopsis, author's notes, timelines. <p><i>Note: Additional text features can be listed as examples on the anchor chart as students encounter them throughout the year.</i></p>	
<p>B. Read-aloud and Determining the Gist (20 minutes)</p> <ul style="list-style-type: none"> Tell students that now that they have explored the book through their Text Walk, they will hear the whole text read aloud. (Be sure that students can see the text as you read aloud so that they can read along and improve their fluency skills.) Read <i>A River of Words</i> once through without stopping. Slowly flip through some pages of the text and point out the illustrations. Remind them to pay close attention to these illustrations, as they will help them better understand the text. Display and distribute the Gist recording form. Invite students to read silently in their heads as you read the headings of the columns. Remind students that the gist is a reader's first impression of what the text is mostly about. Explain to students that you are going to read <i>A River of Words</i> aloud to them again and stop at strategic points so they can write the gist of what you have just read. Read aloud the text again. Stop at the first place suggested on the Gist recording form (for teacher reference). Ask students to discuss with their partner: <ul style="list-style-type: none"> * "What was this section of the text mostly about?" Invite volunteers to share their responses. On the displayed Gist recording form, model how to record the gist (see Gist recording form (for teacher reference) for an example response). Invite students to record the gist of this part of the book on first box on their recording form. Continue reading the book, stopping at the strategic places suggested on the Gist recording form. Give students time to discuss the gist, share with the whole group, and record the gist in the correct place on their form. You do not need to model filling out the form each time. Once students have written the gist of the final part of the text, invite students to discuss with their partner to synthesize their learning about William Carlos Williams: <ul style="list-style-type: none"> * "What do you now know about William Carlos Williams? What are some key facts you would share with someone who didn't know anything about him?" 	<ul style="list-style-type: none"> Encouraging students to discuss before they write can ensure that all students have something to write about and can provide them with the confidence to do so. Consider allowing students who require additional support in writing to record key words and phrases for the gist rather than writing in complete sentences. To further support ELLs or other struggling readers, consider giving a sentence starter for the final question on the Gist recording form: "This book is a biography because_____."



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Select volunteers to share their responses. Record student ideas as bullet points on the William Carlos Williams anchor chart. Refer to <i>A River of Words</i> when students give responses that are not accurate.• Afterwards, read the final question on the recording form (“How does this text fit the definition of a biography?”) aloud to the class. If necessary, review the definition of a biography. Then ask students to write a response to this question independently.• Collect students’ Gist recording forms for a formative assessment of their ability to determine the gist of informational text during a read-aloud and their initial understanding of this genre of informational text.	



Closing and Assessment	Meeting Students' Needs
<p>A. Revisiting the Guiding Question: What Inspired William Carlos Williams? (10 minutes)</p> <ul style="list-style-type: none"> • Reread the guiding question: “What inspires writers to write poetry?” Tell students that now that they have learned more about William Carlos Williams’s life, it will be easier to infer what inspired him to write poetry. • Ask students to get out their poetry journals and turn to a fresh page in the “My Reflections” section. Ask them to respond to the following prompt: <ul style="list-style-type: none"> * “After reading a biography of William Carlos Williams, what could you infer about what inspired him as a writer?” • Give students a few minutes to respond in writing. • Partner students up to share their responses. After they have shared, ask for a few volunteers to share whole group. Listen for students to suggest the following and go back to the text to point out evidence that support their responses. (See Part 2 of the text indicated on the Gist recording form (for teacher reference)): <ul style="list-style-type: none"> – William Carlos Williams was inspired to write poems because of his teacher. Evidence from text: “But when Mr. Abbott read poetry to Willie’s English class, Willie did not feel hurried.” – William Carlos Williams was inspired to write poems from hearing the poems of famous English writers. Evidence from text: “At first he imitated the famous English writers he had learned about in school.” – William Carlos Williams was inspired to write poems from the things he saw everyday, like wheelbarrows. Evidence from the text: “I want to write about ordinary things—plums, wheelbarrows, and weeds ...” • Distribute the Homework: What Has Inspired You? handout. Read the question on the form for students: <ul style="list-style-type: none"> * “In Unit 2, you wrote your own poems. What has inspired you as a writer?” • Tell students that, for homework, their task is to record their answers to this question on their handout. 	<ul style="list-style-type: none"> • For students who may need more support, consider providing a sentence starter for the reflection on the guiding question. For example, “William Carlos Williams was inspired by ordinary things such as _____.”
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • On a new page in the “My Reflections” section of your poetry journal, reflect on the following question: What has inspired you as a writer? 	



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LEARNING

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

Supporting Materials



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Gist Recording Form

.....
Name:

.....
Date:

Part	Gist (what the text is mostly about)
Part 1	
Part 2	
Part 3	
Part 4	
How does this text fit the definition of a <i>biography</i> ? Give an example from the text.	



Gist Recording Form
(For Teacher Reference)

Part	Gist (what the text is mostly about)
Part 1 (Up to “Sometimes, as he listened to its perfect tune, he fell asleep.”)	Willie grew up in Rutherford, New Jersey, and liked to spend time outside watching everything and listening to the river.
Part 2 (Up to “... and Willie needed to earn a living.”)	Willie began to write poetry after enjoying listening to it at school. He wrote a lot of poems about ordinary things and let his poems find their own shape on the page.
Part 3 (Up to “Every afternoon, he returned to his office where more patients waited.”)	Willie went to study medicine and after graduating returned home to set up his own medical practice.
Part 4 (To the end of the book.)	Even though he was a doctor, Willie continued to enjoy writing poems.
How does this text fit the definition of a <i>biography</i> ? Give an example from the text.	Possible Answer (examples from the text may vary): This book is a biography because it is a story about the life of poet William Carlos Williams. It tells about how he was inspired to write poetry and became a doctor too.



EXPEDITIONARY
LEARNING

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

Reading Closely: Author's Note, Part 1



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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 make inferences using specific details from the text. (RI.4.1)
I can determine the main idea using specific details from the text. (RI.4.2)
I can summarize informational or persuasive text. (RI.4.2)

Supporting Learning Targets

- I can determine the gist of the first paragraph of the Author's Note in *A River of Words*.
- I can answer questions about the text in order to gain a deeper understanding of the life of William Carlos Williams.
- I can determine the main idea of the first paragraph of the Author's Note in *A River of Words*.

Ongoing Assessment

- Close Reading Questions and Notes: Author's Note (answers for close reading of paragraph 1 only)



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader and Reviewing Learning Targets: Rereading <i>A River of Words</i> (10 minutes)Work Time<ol style="list-style-type: none">Finding the Gist: Author's Note, Paragraph 1 (10 minutes)Close Reading: Author's Note, Paragraph 1 (30 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief and Revisiting the Learning Targets (10 minutes)Homework<ol style="list-style-type: none">Begin reading your independent reading book.	<ul style="list-style-type: none">In this lesson, students closely read the Author's Note in <i>A River of Words</i> (provided in the supporting materials, so each student can have his/her own copy). This is a complex text, so closely reading it will ensure students learn more about William Carlos Williams, in particular his poetry style and how it is unique. This will be important later on in shared writing sessions when students learn to extract appropriate information from the narrative, Author's Note, and timeline in <i>A River of Words</i> to use in their writing.In this close reading, students practice skills they will be assessed on the mid-unit assessment (in Lesson 6): answering questions using evidence from the text, making inferences from details, and identifying the main idea.The close reading process is meant to be discussion-based. You may invite students to work independently or in pairs or small groups when thinking about different questions, but be sure to guide the whole class in a discussion of each section of the text. Refer to the Close Reading Guide (for teacher reference) for suggestions on how to guide students through the text and answers to the text-dependent questions. Do not assign these questions to students to complete on their own as a worksheet.The questions in the Close Reading Guide have been designed to encourage students to dig deeper in order to improve their understanding of the text's meaning. They also teach students domain-specific vocabulary relevant to biographies, which they can later use in writing about their selected poet.In Lesson 3, after closely reading Paragraphs 2 and 3 of the Author's Note, students begin a Word Wall of domain-specific vocabulary. This Word Wall is not begun in Lesson 2, since the first paragraph of the Author's Note (the focus of this lesson) does not contain domain-specific vocabulary pertaining to biographies.At the start of this lesson, students read along silently as the teacher rereads <i>A River of Words</i>. While students do not do a close read of this rich text, it is worth a second read in order to give students a foundational understanding of the life of William Carlos Williams, which in turn will support them as they closely read the Author's Note (a more complex text) later in the lesson.In advance:<ul style="list-style-type: none">Familiarize yourself with the Author's Note (particularly Paragraph 1), and the Close Reading Guide.Post: Learning targets.



Lesson Vocabulary	Materials
Author's Note; obstetrics, pediatrics, house calls, Great Depression, unemployed	<ul style="list-style-type: none"> • <i>A River of Words</i> (book; one for the class) • Document camera • Author's Note: <i>A River of Words</i> (one per student) • Close Reading Questions and Notes: Author's Note (one per student) • Close Reading Guide: Author's Note (for teacher reference) • William Carlos Williams anchor chart (from Lesson 1)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader and Reviewing Learning Targets: Rereading <i>A River of Words</i> (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to pair up with their same partner from Lesson 1. • Display <i>A River of Words</i>. Remind students that they read this text together in Lesson 1. Using a document camera, reread the text straight through without stopping as students read along silently. • Remind students that in the previous lesson, they found the gist of <i>A River of Words</i>. Ask students to briefly review with their partner: <ul style="list-style-type: none"> * "What kind of book is <i>A River of Words</i>?" • Cold call students to share their responses. Listen for students to remember that it is a biography. • Ask them to discuss with their partner: <ul style="list-style-type: none"> * "What did you learn about William Carlos Williams in <i>A River of Words</i>?" • Select volunteers to share their responses. Students may have any number of responses here. Refer to the text if you are unsure about a response given. • Tell students that today they will read one of the text features they explored yesterday, the Author's Note at the back of the book, to see if they can learn a bit more about William Carlos Williams and practice closely reading a biography. Remind them that this will prepare them to read and learn about their selected poet. 	<ul style="list-style-type: none"> • Invite students to refer to their Gist recording forms from the previous lesson as they consider what they learned about William Carlos Williams. • Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so students can connect their learning with the activity they are working on.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Focus students' attention on the learning targets:<ul style="list-style-type: none">* "I can determine the gist of the first paragraph of the Author's Note in <i>A River of Words</i>."* "I can answer questions about the text in order to gain a deeper understanding of the life of William Carlos Williams."* "I can determine the main idea of the first paragraph of the Author's Note in <i>A River of Words</i>."• Read aloud the first learning target and underline the words <i>Author's Note</i>. Ask students:<ul style="list-style-type: none">* "When exploring the text in the previous lesson, we saw the Author's Note. What is an Author's Note?"• Cold call students to hear their responses. Listen for them to explain that an Author's Note contains things readers should know about a book. For example, if a book is fiction, but based on a real event, the author may explain that in the Author's Note.• Next, ask students to chorally read aloud the second learning target with you. Ask students:<ul style="list-style-type: none">* "How do you think answering questions about a text can help you to better understand a topic?"• Listen for students to suggest that answering questions about a text helps you read it more closely and think about it more deeply.• Invite students to read the final learning target with you and underline the words <i>main idea</i>.• Tell students that the main idea is the point the author is trying to make.	



Work Time	Meeting Students' Needs
<p>A. Finding the Gist: Author's Note, Paragraph 1 (10 minutes)</p> <ul style="list-style-type: none">• Display and distribute Author's Note: <i>A River of Words</i>.• Read the Author's Note aloud all the way through without stopping as students read along silently in their heads.• Tell students that as this is a complex text with some challenging vocabulary, they will closely read it in sections—they will closely read the first paragraph in this lesson and then closely read the next two paragraphs in the next lesson.• Distribute Close Reading Questions and Notes: Author's Note.• Tell students that today they will be reading only the first paragraph of the author's note. Point out on their Close Reading Questions and Notes on the second page where there is a note that says "STOP HERE." This indicates the end of the close reading of paragraph 1. Tell students that in Lesson 3, they will continue their close reading, focusing on paragraph 2. Continue to emphasize that one of the "things close readers do" is to work very slowly and deliberately through a complex text.• Read the first direction. Tell students that the first thing they will do is reread the first paragraph to find the gist. Remind them that the gist is their initial sense of what the text is mostly about.• Reread the first paragraph aloud for students. Ask them to discuss in pairs:<ul style="list-style-type: none">* "There are some challenging words and phrases in this paragraph that we will work through later as we read the excerpt closely, but what is the gist? What is your initial sense of what this paragraph is mostly about?"• Select volunteers to share their responses whole group. Listen for students to explain that it is mostly about how William Carlos Williams was a doctor who helped and took care of people. <i>Note: The gist students suggest may vary; this is okay since students will be coming to a more clear statement regarding the main idea of this paragraph after they have worked with the paragraph much more extensively.</i>• Invite students to write the gist on their Close Reading Questions and Notes sheet.	<ul style="list-style-type: none">• Consider allowing struggling writers to record key words instead of complete sentences for the gist.



Work Time (continued)	Meeting Students' Needs
<p>B. Close Reading: Author's Note, Paragraph 1 (30 minutes)</p> <ul style="list-style-type: none">Using the Close Reading Guide: Author's Note, guide students through a close read of the first paragraph. Invite them to record their answers on their Close Reading Questions and Notes sheet.Stop when you get to the note that indicates the end of the close reading of paragraph 1, "STOP HERE: END OF LESSON 2".	<ul style="list-style-type: none">Encouraging students share with a partner or whole group before recording their answers can help ensure all students understand the answer and are ready to write.
Closing and Assessment	Meeting Students' Needs
<p>A. Debriefing and Revisiting the Learning Targets (10 minutes)</p> <ul style="list-style-type: none">Invite students to refer to their answers on the Close Reading Questions and Notes sheet and ask:<ul style="list-style-type: none">"What new things do you know about William Carlos Williams? What key facts did you learn that you would share with someone who has only read his poems?"Cold call students to share their responses. Record student responses in bullet points on the William Carlos Williams anchor chart. Refer to the Author's Note if students suggest incorrect information.Reread the learning targets:<ul style="list-style-type: none">"I can determine the gist of the first paragraph of the Author's Note in <i>A River of Words</i>.""I can answer questions about the text in order to gain a deeper understanding of the life of William Carlos Williams.""I can determine the main idea of the first paragraph of the Author's Note in <i>A River of Words</i>."Ask students and ask them to turn to a new neighbor (different from their partner) and discuss the following prompt:<ul style="list-style-type: none">How did closely reading this paragraph help you who William Carlos Williams was?Give students a few minutes to discuss this prompt, then cold call a few students to share their conversations. Listen for students to mention that the close reading of this paragraph helped them understand the kind of person William Carlos Williams was (generous and kind).	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Begin reading your independent reading book.	



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

Supporting Materials



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Author's Note:
A River of Words



William Carlos Williams was a family doctor in his hometown of Rutherford, New Jersey, for more than forty years. He specialized in pediatrics (care of children) and obstetrics (delivering babies). Records indicate that he presided over more than 3,000 births. Like most doctors of his time, Williams made house calls, spending his days and some nights, too, caring for the sick in their homes. During the Great Depression, when many adults were unemployed and families could not afford to pay, Williams helped them anyway. Often, after stitching a wound, dispensing medicine for a fever, or helping a woman deliver her child after a long night's labor, he would leave with a homemade scarf, a jar of jam, or a warm casserole as payment.

Despite the constant demands of his profession, Williams always made time for poetry. In his earliest verses, he adopted the methods of traditional English poets who focused on grand topics and used regular patterns of rhyme. Slowly, however, he developed his own distinctive style in which he used shorter lines, brief stanzas, and little or no punctuation. But perhaps his most important contribution to American poetry was his focus on everyday objects and the lives of common people. In his poems, readers can find fire trucks, cats, flowerpots, plums, babies, construction workers, and refrigerators. By stripping away unnecessary details, Williams tried to “see the thing itself . . . with great intensity and perception.”

Although he wrote poems for most of his adult life, his poetry was not well known until he was in his sixties. By then, he had already published more than a dozen poetry books as well as several volumes of essays, plays, and short stories. Today William Carlos Williams is considered one of our most influential American poets and his work is read and studied in schools and universities all over the world. Williams died in 1963 at the age of seventy-nine.

— Jen Bryant



Close Reading Questions and Notes:

Author's Note

Name:

Date:

Directions	Questions and Answers
Read the first paragraph again silently.	1. What is the gist of the first paragraph?
Reread the first two sentences of the text.	2. What did William Carlos Williams do as a doctor? Use evidence from the text to support your answer. 3. How do the words in parentheses help you understand the meaning of these last two sentences?
Reread the sentence beginning with, "Williams made house calls ..." Underline the most important part of the sentence.	4. Why is that the most important part of the sentence?



Close Reading Questions and Notes:
Author's Note

Directions	Questions and Answers
Reread the rest of the text starting from with “During the Great Depression ...”	<p>5. Based on the text, what can you infer happened during the Great Depression? Use evidence from the text to support your answer.</p> <p>6. How did William Carlos Williams help people during this time in history?</p> <p>7. What is the main idea of this paragraph?</p>
STOP HERE	



Close Reading Questions and Notes:
Author's Note

Directions	Questions and Answers
Reread the second paragraph again silently.	8. What is the gist of the second paragraph?
Reread the third paragraph again silently.	9. What is the gist of the third paragraph?
Reread the first sentence of Paragraph 2. Underline the most important part of the sentence.	
Read the next two sentences of Paragraph 2 beginning with, "In his earliest verses ..."	10. In your own words, explain how William Carlos Williams's poetry changed over time.



Close Reading Questions and Notes:
Author's Note

Directions	Questions and Answers
Reread the second paragraph again silently.	1. What is the gist of the second paragraph?
Reread the third paragraph again silently.	2. What is the gist of the third paragraph?
Reread the first sentence of Paragraph 2. Underline the most important part of the sentence.	
Read the next two sentences of Paragraph 2 beginning with, "In his earliest verses ..."	3. In your own words, explain how William Carlos Williams's poetry changed over time.



Close Reading Questions and Notes:
Author's Note

Directions	Questions and Answers
<p>Reread the final two sentences of Paragraph 2 beginning with, “But perhaps his most important contribution ...”</p> <p>Reread “The Red Wheelbarrow” by William Carlos Williams:</p> <p>So much depends upon</p> <p>a red wheel barrow</p> <p>glazed with rain water</p> <p>beside the white chickens.</p>	<p>4. What are some everyday objects William Carlos Williams was inspired by? Use evidence from the text to support your answer.</p>



Close Reading Questions and Notes:
Author's Note

Directions	Questions and Answers
Reread the final sentence beginning with, "By stripping away ..."	<p>5. In your own words, explain why he stripped away the unnecessary details.</p> <p>6. Underline the sentence that you think contains the main idea in this paragraph.</p>



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 1	
Student Directions and Questions	Close Reading Guide (40 minutes with gist)
<p>Read the first paragraph again silently.</p> <p>1. What is the gist of the first paragraph?</p>	<p>(10 minutes)</p> <ul style="list-style-type: none">• Read the first student direction aloud and invite students to read along silently in their heads.• Invite students to read Question 1 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “What is the gist of the first paragraph? What is it mostly about?”• Select students to share their responses whole group. Listen for students to explain that the first paragraph is mostly about how William Carlos Williams was a doctor who cared so much about people that if they could not afford to pay him, he let them pay with gifts other than money.• Invite students to record the gist in the appropriate place on their answer sheet.



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 1	
Student Directions and Questions	Close Reading Guide (40 minutes with gist)
<p>Reread the first two sentences of the text.</p> <p>2. What did William Carlos Williams do as a doctor? Use evidence from the text to support your answer.</p> <p>3. How do the words in parentheses help you understand the meaning of these last two sentences?</p>	<p>(10 minutes)</p> <ul style="list-style-type: none">• Read the student direction aloud and invite students to read along silently in their heads.• Invite students to read Question 2 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “What did William Carlos Williams do as a doctor? Use evidence from the text to support your answer.”• Cold call students to share their responses whole group. Listen for students to call out this part of the text: “He specialized in <i>pediatrics</i> (care of children) and <i>obstetrics</i> (delivering babies).”• Invite students to record the answer on their answer sheet.• Invite students to read Question 3 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “How do the words in parentheses help you understand the meaning of these last two sentences?”• Invite students to record the answer on their answer sheet.• Select students to share the answers they recorded on their answer sheet. Listen for students to explain that the words in parentheses are the definitions of the words before.



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 1	
Student Directions and Questions	Close Reading Guide (40 minutes with gist)
<p>Reread the sentence beginning with, “Williams made house calls ...” Underline the most important part of the sentence.</p> <p>4. Why is that the most important part of the sentence?</p>	<p>(10 minutes)</p> <ul style="list-style-type: none">• Read the student direction aloud and invite students to read along silently in their heads.• Invite students to underline the most important part of the sentence as the direction requires.• Select volunteers to share which part of the sentence they underlined. Listen for students to say that “Williams made house calls” is the most important part of the sentence.• Explain what <i>house calls</i> are.• Invite students to read Question 4 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “Why is that the most important part of the sentence?”• Cold call students to share their responses. Listen for students to explain that it is the most important sentence because that part explains what he did, while the rest of the sentence provides details about how/when he did it.• Call out the commas in the sentence and explain how the commas separate the most important information from the extra details.



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 1	
Student Directions and Questions	Close Reading Guide (40 minutes with gist)
<p>Reread the rest of the text starting from with “During the Great Depression ...”</p> <p>5. Based on the text, what can you infer happened during the Great Depression? Use evidence from the text to support your answer.</p> <p>6. How did William Carlos Williams help people during this time in history?</p> <p>7. What is the main idea of this paragraph?</p>	<p>(10 minutes)</p> <ul style="list-style-type: none">• Read the student direction aloud and invite students to read along silently in their heads.• Explain to students that the <i>Great Depression</i> occurred from 1929 to 1939.• Ask students to discuss Question 5 in pairs:<ul style="list-style-type: none">* “Based on the text, what can you infer happened during the Great Depression? Use evidence from the text to support your answer.”• Select volunteers to share their responses whole group. Listen for students to explain that: “many adults were unemployed and families could not afford to pay” for the doctor. If necessary, clarify the meaning of unemployed (not employed/not having a paying job).• Invite students to record their answers on their answer sheet.• Read aloud Question 6 with students. Ask them to discuss the answer in pairs:<ul style="list-style-type: none">* “How did William Carlos Williams help people during this time in history? Use evidence from the text to support your answer.”• Invite students to record their answers on their answer sheet.• Cold call students to share the answers they recorded whole group. Listen for students to explain: “When many adults were unemployed and could not afford to pay, William helped them anyway.” And he would help them by accepting other gifts like a scarf or a jar of jam instead of money.



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 1	
Student Directions and Questions	Close Reading Guide (40 minutes with gist)
	<ul style="list-style-type: none">• Read aloud Question 7 with students. Ask them to discuss the answer in pairs:<ul style="list-style-type: none">* “What is the main idea of this paragraph? What point is the author trying to make?”• Invite students to record their answers on their answer sheet.• Select volunteers to share the answers they recorded whole group. Listen for students to explain that the main idea is that: William Carlos Williams was a doctor who cared for the sick even when they couldn't pay him in money.
STOP HERE: END OF LESSON 2	



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 2	
Student Directions and Questions	Close Reading Guide
<p>Reread the second paragraph again silently.</p> <p>1. What is the gist of the second paragraph?</p>	<ul style="list-style-type: none">• Read the first student direction aloud and invite students to read along silently in their heads.• Invite students to read Question 1 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “What is the gist of the second paragraph? What is it mostly about?”• Select students to share their responses whole group. Listen for students to explain that the second paragraph is mostly about how William Carlos Williams started out writing poems in a more traditional style, but then developed his own style and wrote about everyday objects and people.• Invite students to record the gist in the appropriate place on their answer sheet.
<p>Reread the third paragraph again silently.</p> <p>2. What is the gist of the third paragraph?</p>	<ul style="list-style-type: none">• Read the direction aloud and invite students to read along silently in their heads.• Invite students to read Question 2 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “What is the gist of the third paragraph? What is it mostly about?”• Select students to share their responses whole group. Listen for students to explain that the second paragraph is mostly about how William Carlos Williams had a lot of his writing published and is an influential American poet.• Invite students to record the gist in the appropriate place on their answer sheet.



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 2	
Student Directions and Questions	Close Reading Guide
Reread the first sentence of Paragraph 2. Underline the most important part of the sentence.	<ul style="list-style-type: none">• Read the student direction aloud and invite students to read along silently in their heads.• Ask students if they know what <i>despite</i> means. If none of them know, explain that <i>despite</i> means “even though.”• Invite students to underline the most important part of the sentence as the direction requires.• Select volunteers to share which part of the sentence they underlined. Listen for students to say that: “Williams always made time for poetry” is the most important part of the sentence.• Invite students to discuss the answer in pairs:<ul style="list-style-type: none">* “Why is that the most important part of the sentence?”• Cold call students to share their responses. Listen for students to explain that it is the most important sentence because, like in the first paragraph, that part explains what he did, while the rest of the sentence provides additional details.• Call out the commas in the sentence and explain how the commas separate the most important information from the extra details.



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 2	
Student Directions and Questions	Close Reading Guide
<p>Read the next two sentences of Paragraph 2 beginning with “In his earliest verses ...”</p> <p>3. In your own words, explain how William Carlos Williams’s poetry changed over time.</p>	<ul style="list-style-type: none">• Read the student direction aloud and invite students to read along silently in their heads.• Make sure students recognize that <i>verses</i> means poetry, and explain that <i>grand topics</i> it means important, complicated topics like love and death.• Focus students on the word <i>distinctive</i>. Ask students to discuss in pairs:<ul style="list-style-type: none">* “If something is distinctive, what does that mean?”• Select students to share their responses. Listen for students to explain that if something is distinctive, it is unique or different in some way. If they don’t know the meaning of the word, invite a student to look up the word in a dictionary and to read the definition for the whole group.• Remind students that a <i>stanza</i> in poetry is a group of lines divided by a space.• Invite students to read Question 3 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “In your own words, explain how William Carlos Williams’s poetry changed over time.”• Invite students to record their answers on their answer sheet.• Cold call students to share their responses. Listen for students to explain that in the beginning, he used more traditional poetry methods, but he developed his own style.



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 2	
Student Directions and Questions	Close Reading Guide
<p>Reread the final two sentences of Paragraph 2 beginning with, “But perhaps his most important contribution ...”</p> <p>4. What are some everyday objects William Carlos Williams was inspired by? Use evidence from the text to support your answer.</p> <p>Reread “The Red Wheelbarrow” by William Carlos Williams:</p> <p>So much depends upon</p> <p>a red wheel barrow</p> <p>glazed with rain water</p> <p>beside the white chickens.</p>	<ul style="list-style-type: none"> • Read the student direction aloud and invite students to read along silently in their heads. • Invite students to read Question 4 with you and to discuss the answer in pairs: <ul style="list-style-type: none"> * “What are some everyday objects William Carlos Williams was inspired by? Use evidence from the text to support your answer.” • Invite students to record their answers on their answer sheet. • Cold call students to share their responses. Listen for them to explain that he was inspired by “fire trucks, cats, flowerpots, plums, babies, construction workers, and refrigerators.” • Ask students to discuss in pairs: <ul style="list-style-type: none"> * “Which poems by William Carlos William have you read about ordinary things?” • Cold call students to share their responses. Listen for students to mention: “The Great Figure” and “The Red Wheelbarrow.” • Invite students to take turns whisper-reading “The Red Wheelbarrow” on their Close Reading Questions and Notes sheet with a partner. • Invite students to discuss in pairs: <ul style="list-style-type: none"> * “Which elements of William Carlos Williams’s distinctive style can you see in “The Red Wheelbarrow”? Use evidence from the Author’s Note in your answer.” • Select volunteers to share their responses. Listen for students to explain that: There are short lines and brief stanzas in “The Red Wheelbarrow.”



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 2	
Student Directions and Questions	Close Reading Guide
<p>Reread the final sentence beginning with, “By stripping away ...”</p> <p>5. In your own words, explain why he stripped away the unnecessary details.</p> <p>6. Underline the sentence that you think contains the main idea in this paragraph.</p>	<ul style="list-style-type: none">• Read the student direction aloud and invite students to read along silently in their heads.• Ask students to discuss in pairs:<ul style="list-style-type: none">* “What does necessary mean?”• Select students to share their responses whole group. Listen for students to explain that it means it is needed.• Ask students to discuss in pairs:<ul style="list-style-type: none">* “How does adding the prefix ‘un’ at the beginning of the word change the meaning?”• Cold call students to share their responses whole group. Listen for students to explain that the prefix “un” means not, so unnecessary details are details that are not necessary.• Make it clear that William Carlos Williams removed unnecessary details in his poetry.• Explain to students that when something is done with great intensity, it is done with great strength and power, and that perception is understanding or interpreting something through the senses.• Invite students to read Question 5 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “In your own words, explain why he stripped away the unnecessary details.”• Invite students to record their answers on their answer sheets.



Close Reading Guide:
Author's Note
(For Teacher Reference)

LESSON 3: PARAGRAPH 2	
Student Directions and Questions	Close Reading Guide
	<ul style="list-style-type: none">• Select students to share their responses whole group. Listen for students to explain something like he stripped away the unnecessary details to see the object he was looking at clearly for what it really was.• Invite students to read Question 6 with you and to discuss the answer in pairs:<ul style="list-style-type: none">* “Underline the sentence that you think contains the main idea in this paragraph.”• Remind students that the main idea is the point the author is trying to make. Invite students to underline the sentence.• Cold call students to share their responses and ask them to justify why they think that is the most important sentence. Listen for students to explain that the most important sentence is the one that begins with, “But perhaps his most important contribution to American poetry was his focus on everyday objects ...” because this sentence explains how the poems of William Carlos Williams were different from those of other poets.



EXPEDITIONARY
LEARNING

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

Reading Closely: Author's Note, Part 2



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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 make inferences using specific details from the text. (RI.4.1)
I can determine the main idea using specific details from the text. (RI.4.2)
I can summarize informational or persuasive text. (RI.4.2)

Supporting Learning Targets

- I can determine the gist of the second and third paragraphs of the Author's Note in *A River of Words*.
- I can answer questions about the text in order to gain a deeper understanding of the life of William Carlos Williams.
- I can determine the main idea of the second paragraph of the Author's Note in *A River of Words*.
- I can identify words specific to poetry and biographies about poets in the second and third paragraph of the Author's Note in *A River of Words*.

Ongoing Assessment

- Close Reading Questions and Notes: Author's Note
- Word Wall



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: What Did We Learn about William Carlos Williams? (5 minutes)Reviewing Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">Finding the Gist: Author's Note, Paragraphs 2 and 3 (10 minutes)Close Reading: Author's Note, Paragraph 2 (30 minutes)Closing and Assessment<ol style="list-style-type: none">Beginning the Word Wall (10 minutes)Homework<ol style="list-style-type: none">Continue reading your independent reading book.	<ul style="list-style-type: none">This lesson agenda follows a similar pattern to that of Lesson 2, yet in this lesson, students closely read Paragraph 2 of the Author's Note.Note that in the beginning of the close reading for this lesson, students read both paragraphs 2 and 3 for gist, and then continue by closely reading paragraph 2 only. Students do not spend a lot of time focusing on Paragraph 3, since the content of that paragraph is not nearly as complex. However, students do home in on vocabulary specific to poetry and biographies about poets in Paragraph 3 during the Closing of the lesson. The class then records these vocabulary words and their definitions to build a Word Wall, which will be used in the lessons throughout this unit. Students will likely encounter these words when reading biographies about poets. Some of these words will be specific to poetry (rhyme, verse, etc.), but others will more general to biographies about poets (publish, renown, awarded, etc.). Later in the unit, students will be asked to draw on this Word Wall when writing essays as part of their performance task. To build the Word Wall, students select words from the biographies they read in this lesson and in Lesson 5. But be sure to review the lesson vocabulary so you can help students determine which words go on the Word Wall using the following criteria: 1) The word is particular to poetry or poets; 2) the word is likely to be encountered in reading biographies about poets.In Lesson 6, students will take the mid-unit assessment, answering questions about a biography of a new poet. They must use evidence from the text to answer questions, make inferences, and find the main idea. To identify any students requiring additional work on any of these skills before the assessment, collect students' completed Close Reading Questions and Notes: Author's Note the end of this lesson. Briefly look through their work and find time to provide feedback and guidance in Lessons 4 and 5.How you organize your Word Wall is up to you. Options include:<ul style="list-style-type: none">Use a part of your classroom wall; pin words and definitions recorded on strips of paper large enough to be seen all around the classroom.Use a piece of chart paper and record the words and definitions directly onto the paper.Use a corner of your whiteboard for the duration of the unit.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In advance:<ul style="list-style-type: none">– Familiarize yourself with the Paragraphs 2 and 3 of the Author's Note and the Close Reading Guide.– Review lesson vocabulary and prepare the Word Wall.– Post: Learning targets.

Lesson Vocabulary	Materials
Author's Note; despite, grand topics, distinctive, stanza, unnecessary, intensity, perception, verses, rhyme, stanzas, published, volumes.	<ul style="list-style-type: none">• Author's Note: <i>A River of Words</i> (from Lesson 2; one per student)• Document camera• Close Reading Questions and Notes: Author's Note (from Lesson 2; one per student)• Close Reading Guide: Author's Note (from Lesson 2; for teacher reference)• William Carlos Williams anchor chart (begun in Lesson 1)• Word Wall (see Teaching Notes above)• What Makes a Poem a Poem? anchor chart (begun in Unit 1, Lesson 2)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: What Did We Learn about William Carlos Williams? (5 minutes)</p> <ul style="list-style-type: none">• Invite students to pair up with the same partner they worked with in the previous lesson.• Have students get out their copies of the Author's Note: A River of Words and display a copy of your own with a document camera. Ask them to read along silently as you read the first paragraph of the text aloud.• Ask students to discuss with their partner:<ul style="list-style-type: none">* "What new information did you learn about William Carlos Williams from the first paragraph of the Author's Note?"• Select volunteers to share their responses. Students may have any number of responses here. Encourage them to point out where the information in they learned in the text.• Remind students that yesterday they determined the main idea of this paragraph after reading it closely.• Ask students to discuss with their partner:<ul style="list-style-type: none">* "What was the main idea of the paragraph? What kind of person was William Carlos Williams?"• Cold call students to share their responses. Listen for students to explain that he was a good man who helped the sick even when they couldn't afford to pay him.	<ul style="list-style-type: none">• Consider inviting students to refer to the gist they recorded in the previous lesson as they consider what they learned about William Carlos Williams.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Focus students' attention on the learning targets:<ul style="list-style-type: none">* "I can determine the gist of the second and third paragraphs of the Author's Note in <i>A River of Words</i>."* "I can answer questions about the text in order to gain a deeper understanding of the meaning, structure and language."* "I can determine the main idea of the second paragraph of the Author's Note in <i>A River of Words</i>."* "I can identify words specific to poetry and biographies about poets in the second and third paragraph of the Author's Note in <i>A River of Words</i>."• Read aloud the first learning target and ask students to turn to a neighbor and answer the following question:<ul style="list-style-type: none">* "What is an Author's Note?"• Cold call students to hear their responses. Listen for students to explain that an Author's Note contains things the reader should know about the book. For example, if a book is fiction, but based on a real event, the author may explain that in the Author's Note.• Next, ask students to chorally read aloud the second and third learning targets with you. Remind them that they had similar learning targets in the last lesson when they closely read the first paragraph. Go on to explain that they will apply this learning again by closely reading paragraph 2.• Then, read the fourth learning target and underline the phrase <i>words related to poetry and biographies about poets</i>. Ask students:<ul style="list-style-type: none">* "What do you think this phrase means? Can you think of an examples words specific to poetry and biographies about poets?"• Ask for volunteers to suggest ideas. Listen for students to mention that these are words like the ones the class recorded on the What Makes a Poem a Poem anchor chart.• Explain to students that in this unit, they will read biographies of poets so they will encounter some of the same words related to poetry and poets in these texts, but they will also learn new words that are specific to biographies about poets; they will collect these words to use later during the essay component for their performance task.	



Work Time	Meeting Students' Needs
<p>A. Finding the Gist: Author's Note, Paragraphs 2 and 3 (10 minutes)</p> <ul style="list-style-type: none">• Invite students to retrieve their Close Reading Questions and Notes: Author's Note from Lesson 2.• Reread the Author's Note: <i>A River of Words</i> aloud all the way through without stopping as students read along silently in their heads.• Remind students that this is a complex text with some challenging vocabulary, so they are closely reading it in sections. Today they are going to focus on the second and third paragraphs.• Have students turn to the third page of their Close Reading Questions and Notes. Tell students that the first thing they will do is reread the second and third paragraphs to find the gist. Remind them that, unlike determining the main idea of a paragraph, which requires close reading, determining the gist is simply getting an initial sense of what the text is mostly about.• Reread the second paragraph aloud for students. Ask them to discuss in pairs:<ul style="list-style-type: none">* "There are some challenging words and phrases in this paragraph that we will work through later as we read the excerpt closely, but what is the gist? What is your initial sense of what this second paragraph is mostly about?"• Select volunteers to share their responses whole group. Listen for students to state something like that it is mostly about William Carlos Williams's style of poetry. <i>Note: The gist that students suggest may vary; this is okay since students will be revisiting the main idea of this paragraph after spending much more time working with paragraph 2.</i>• Invite students to write the gist on their question sheet.• Repeat with the third paragraph. Listen for students to state something like that the third paragraph is mostly about how William Carlos Williams had a lot of his writing published and is an influential American poet.	<ul style="list-style-type: none">• Consider allowing struggling writers to record key words instead of complete sentences for the gist.



Work Time (continued)	Meeting Students' Needs
<p>B. Close Reading: Author's Note, Paragraph 2 (30 minutes)</p> <ul style="list-style-type: none">• Guide students through a close read of the second paragraph using the Close Reading Guide: Author's Note, starting at the note indicating the beginning of the close read of paragraph 2, "LESSON 3: PARAGRAPH 2. Note that students read both paragraphs 2 and 3 for gist, but then continue by closely reading paragraph 2 only. Invite them to record their answers on their Close Reading Questions and Notes sheet.	<ul style="list-style-type: none">• Encouraging students to share with a partner or whole group before asking them to record their answers can help them understand the answer and have something to write.
Closing and Assessment	Meeting Students' Needs
<p>A. Beginning the Word Wall (10 minutes)</p> <ul style="list-style-type: none">• Remind students of one of the module guiding questions: "What inspires writers to write poetry?"• Ask students to discuss with their partner:<ul style="list-style-type: none">* "After reading these paragraphs, do you have any new ideas about what inspired William Carlos Williams to write poetry?"• Cold call students to share their responses. Listen for students to share the he was inspired by traditional English poets, everyday objects such as fire trucks, cats, and flowerpots, and the lives of common people. (Clarify "traditional English poets" if need be).• Invite students to refer to their answers on the Close Reading Questions and Notes sheet, and ask:<ul style="list-style-type: none">* "What new things do you know about William Carlos Williams? What key facts did you find out about him that you would share with someone who has never heard of him?"• Cold call students to share their responses. Record student responses in bullet points on the William Carlos Williams anchor chart. Refer to the Author's Note if students suggest incorrect information.• Invite students to refer to their answers on the Close Reading Questions and Notes sheet, and ask:<ul style="list-style-type: none">* "What new words have we encountered and defined today?"• Select students to share their responses and the meanings of the words.	<ul style="list-style-type: none">• To further support students with learning vocabulary from the Word Wall, have them keep their own "word walls" in the back of their poetry journals. Students can write the words, their definitions, and include examples or pictures to help them better understand the meaning of the words.



Closing and Assessment (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that they are going to make a Word Wall of words related to poetry and biographies about poets. Explain that these are words they will likely encounter again in their reading, and words they will likely use the essays they will write as part of the performance task.• Briefly review the literary terms on the What Makes a Poem a Poem? anchor chart to give students some examples of these types of words. Tell them that they may see some of these same words in the text, but that they will also see some new words that are specific to biographies about poets.• Ask students to look again at Paragraphs 2 and 3 of the Author's Note. Ask them:<ul style="list-style-type: none">* "Which of these words are about poetry or poets?"* "Which of these words are we likely to see in biographies about other poets?"• Select students to share their responses. Listen for students to suggest: <i>verses</i>, <i>rhyme</i>, <i>stanzas</i>, <i>published</i>, and <i>volumes</i>. Students may suggest other words too, but focus them on the list provided here.• Record words and student-friendly definitions on a Word Wall (see Teaching Notes and materials list).	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book. <p><i>Note: Collect students' completed Close Reading Questions and Notes: Author's Note and briefly look through their work to identify any students requiring additional work on any of these skills before the mid-unit assessment (in Lesson 5). Find time to provide feedback and guidance during Lessons 4 and 5.</i></p>	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

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

Reading Selected Biographies of Poets, Part 1



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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 make inferences using specific details from the text. (RI.4.1)
I can determine the main idea using specific details from the text. (RI.4.2)
I can explain the main points in a historical, scientific, or technical text, using specific details in the text. (RI.4.3)

Supporting Learning Targets

- I can determine the gist of my poet's biography.
- I can use evidence from my poet's biography to answer questions.
- I can determine the main idea of an excerpt of text.

Ongoing Assessment

- Biography of Poet Gist recording form
- Biography of Poet text-dependent questions
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader (10 minutes)B. Reviewing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Finding the Gist: Biographies of Poets (10 minutes)B. Biography of Poet Text-Dependent Questions (30 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket (5 minutes)4. Homework<ol style="list-style-type: none">A. After reading your poet's biography, record two questions you now have about your poet.B. Continue reading your independent reading book.	<ul style="list-style-type: none">• In this lesson, students are introduced to biographies of their selected poets. Students will work in a new “poet group” of three or four, based on the poet they selected. (Depending on your class size, you may have as many as three or four groups for a given poet). In these “poet groups,” students will read the biography for gist and then answer text-dependent questions, giving them an opportunity to gain a deeper understanding of the text’s meaning.• If you have a single student in your class who was the only one to select a particular poet, place this student in a group reading about a different poet. Students will still be able to support one another since the task for each text is similar.• The Gist recording forms and text-dependent questions are specific for the biography of each poet; however, the directions are the same for all students.• The Walter Dean Myers biography isn’t paragraphed in the same way the other two are. Therefore, on the Poetry Gist recording form: Walter Dean Myers, the text has been broken into sections. Consider marking each section on the text to help students record the gist.• Most of the unfamiliar vocabulary in the biographies cannot be understood from context. Because students read their biographies in groups (rather than during whole-group instruction guided by the teacher in this lesson), definitions have been called out in the text-dependent questions when unfamiliar vocabulary is necessary to understanding the text and answering the questions.• The lesson opens with a Carousel of Poets. Use the biographies of poets included in this lesson and the poems by those poets that students studied in Unit 2 to create a gallery of nine resources. The purpose of this carousel is to pique students’ interest in the lives of their poets prior to reading the biographies. For more information, see the “In advance” section below.• In advance:<ul style="list-style-type: none">– Make a list of which poet each student has selected and post this for students. This way if students become confused at the end of the Carousel of Poets, you can guide them to which poet they chose.– On the Walter Dean Myers biography, mark sections of text according to the Poetry Gist recording form: Walter Dean Myers.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> – Prepare resources for the Carousel of Poets: <ul style="list-style-type: none"> • A picture of each poet (see Unit 1, Lesson 1) • A poem from each poet (see Unit 2, Lesson 8) – Part of each of the biographies of poets—a significant sentence about what inspired them to write poetry, or about the poetry awards they received (see supporting materials) – Post: Learning targets.

Lesson Vocabulary	Materials
<p>biography</p> <p>Robert Frost: world-renowned, rural, precise meters, conversation, conversational style</p> <p>Valerie Worth: on the side, free verse</p> <p>Walter Dean Myers: impediment, diversity</p>	<ul style="list-style-type: none"> • Carousel of Poets resources (see Teaching Notes above) • Carousel of Poets note-catcher (one per student) • Biographies of selected poets <ul style="list-style-type: none"> – “Robert Frost (March 26, 1874 – January 29, 1963)” (one per student in Robert Frost group(s)) – “Valerie Worth (October 29, 1933 – July 31, 1994)” (one per student in Valerie Worth group(s)) – “Finding Your Voice” (one per student in Walter Dean Myers group(s)) • Biography of Poet Gist recording form (one pertaining to the selected poet per student) • Biography of Poet Gist recording form (answers, for teacher reference) • Biography of Poet Text-Dependent Questions (one pertaining to the selected poet per student) • Biography of Poet Text-Dependent Questions (answers, for teacher reference) • Exit ticket (one per student) • Homework: Further Questions (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Carousel of Poets (10 minutes)</p> <ul style="list-style-type: none">• Focus students on the Carousel of Poets resources posted around the room.• Display and distribute Carousel of Poets note-catcher. Read through the headings on the note-catcher and explain that students will record the name of the resource in the first column and their notices and/or likes in the second column.• Model this with one of the resources. Provide students with ideas of things they may like; for example, vivid words or rhyme.• Tell students that they should record a notice and/or like for each of the resources they visit.• Give students 5 minutes to circulate and make notes.• Refocus whole group and invite volunteers to share one of their notices/likes with the whole group.• Invite students to go and stand next to their selected poet poster.• Invite the poet group to discuss:<ul style="list-style-type: none">* “Why are you inspired by this poet’s writing?”• Select volunteers to share their response whole group.	<ul style="list-style-type: none">• Consider pairing up struggling writers to orally process their notices and likes rather than requiring them to write. Or invite struggling writers to record key words and phrases rather than sentences on their note-catcher.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their poet group (3-4 students per group based on their selected poet –see Teaching Notes).• Focus students' attention on the learning targets:<ul style="list-style-type: none">* I can determine the gist of my poet's biography.* I can use evidence from my poet's biography to answer questions.* I can determine the main idea of an excerpt of text.• Invite students to read the first learning target with you. Remind them that the gist is what the text is mostly about; so far in this unit, they have found the gist of the narrative in <i>A River of Words</i>: the Author's Note.• Underline the word <i>biography</i>. Ask students to review the meaning of this word with an elbow partner:<ul style="list-style-type: none">* "What is a <i>biography</i>?"• Cold call students to share their responses. Listen for the definition of biography as the story of someone's life written by someone else.• Invite students to read the second learning target with you.• Tell students that today they will read biographies of their selected poets.• Invite them to read the third learning target with you and remind them that the main idea is the point the author is trying to make.	



Work Time	Meeting Students' Needs
<p>A. Finding the Gist: Biographies of Poets (10 minutes)</p> <ul style="list-style-type: none"> Place students in their poet groups (see Teaching Notes). Distribute the biographies to the poet groups. <ul style="list-style-type: none"> “Robert Frost (March 26, 1874 – January 29, 1963)” (one per student in Robert Frost group(s)) “Valerie Worth (October 29, 1933 – July 31, 1994)” (one per student in Valerie Worth group(s)), and “Finding Your Voice” (one per student in Walter Dean Myers group(s)) Also distribute the Biography of Poet Gist recording form to all groups. Read through the directions at the top of the recording form aloud and invite students to read along silently. Circulate to support students as they find the gist. Ask students: <ul style="list-style-type: none"> * “What is the paragraph mostly about?” Refer to the Biography of Poet Gist recording form (answers, for teacher reference) for each poet’s biography as you circulate to guide students. 	<ul style="list-style-type: none"> Consider allowing struggling writers to record key words or bulleted phrases instead of complete sentences for the gist.
<p>B. Biography of Poet Text-Dependent Questions (30 minutes)</p> <ul style="list-style-type: none"> Distribute Biography of Poet Text-Dependent Questions. Tell students that they are now going to work in groups to dig deeper into their text by answering questions. Read the directions at the top of the question sheets aloud (the directions are the same for each biography). Emphasize the direction at the top of the column on the right that students are to use evidence from the text to support their answers. Circulate to support groups in answering text-dependent questions. Frequently remind students to use evidence from the text to support them in answering the questions. Refer to the Biography of Poet Text-Dependent Questions (answers, for teacher reference) for each poet’s biography as you circulate to guide students. Collect student work at the end of the allocated time for informal assessment. See Teaching Notes for more information. 	<ul style="list-style-type: none"> Encouraging students to share with a partner or whole group before asking them to record their answers can help to ensure that all students understand the question and meaning of the text being closely read.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">• Distribute the exit ticket. Tell students that they are going to list three important things they now know about their poet's life. Invite students to consider what three things they might tell someone who knows nothing about the poet to give them an idea of his/her life story.• Distribute Homework: Further Questions. Read the directions aloud for students.	<ul style="list-style-type: none">• Consider grouping struggling writers with you to orally list three important things they now know about their poet's life.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• After reading your poet's biography, record two questions you now have about your poet.• Continue reading your independent reading book.	<ul style="list-style-type: none">• To provide an extension for students who are interested or need further challenge, have students conduct additional research on their poet online (for Valerie Worth and Walter Dean Myers) or by reading an additional biography (Robert Frost –see Unit 3 Recommended text list).



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Carousel of Poets Note-catcher

.....
Name:

.....
Date:

Directions: Record something you notice or something you like for each of the resources you visit.

Name of Resource	Notices or Likes



Carousel of Poets Note-catcher

Name of Resource	Notices or Likes



Robert Frost

(March 26, 1874 – January 29, 1963)

ROBERT FROST

(March 26, 1874 – January 29, 1963)



Robert Frost was a high school teacher, college professor, and world-renowned poet. He was born in San Francisco, California in 1874. When his father died in 1885, he moved with his mother and sister to Lawrence, Massachusetts. Frost published his first poem in his high school's magazine in 1890. He graduated at the head of his class, alongside his co-valedictorian and future wife, Elinor White. Frost sold his first poem, "My Butterfly: An Elegy," in 1892 to the magazine *The Independent* for \$15. He believed this was the beginning of a successful career as a poet. He celebrated by asking Elinor to marry him. She declined, explaining that she wanted to finish college first. Frost himself never completed college, but he did receive many honorary degrees in his lifetime. He and Elinor married after her graduation in 1895.

Despite the early success of "My Butterfly," it was many years before Frost succeeded as a poet. In the meantime, Frost and Elinor taught school and worked on the farm they bought in New Hampshire. Frost had spent much of his early life in California, but he grew to love New England. He was deeply inspired by the countryside and culture of the rural northeast. Although he wrote many of his best poems during his time on the farm, he still could not find a publisher for his work. In 1912, Frost and Elinor sold the farm and moved to England. He hoped to have more luck with English publishers. His plan paid off when his first book was published in 1913. In 1914, World War I broke out. Frost and Elinor decided to leave England. When he returned to America in 1915, Frost finally had a career as a poet. He would continue writing and teaching for the rest of his life.

Considered a regional poet, much of Frost's work is flavored by rural New England. Frost was writing at a time of change in poetry. Traditional poetry used precise meters and rhyme, and formal, flowery language. It often involved heavy themes like love, beauty, or death. Modern poets used free-verse and moved away from rhyming. New poetry had a simpler style and concerned everyday topics. Frost was not like modern poets because he didn't write in free-verse. Still, he wasn't like traditional poets either, because his poetry was written in the informal language of rural New England. He wrote in a conversational style and his themes explored nature and daily life.

In 1924, Frost won his first Pulitzer Prize for his book *New Hampshire*. He went on to win three more Pulitzers over his lifetime. He was also awarded the Congressional Gold Medal in 1960. In 1961, Frost was asked to read a poem at the inauguration of President John F. Kennedy. The following year, he was sent on a diplomatic 'goodwill' mission to the Soviet Union. Frost died a year later from complications after surgery.



Valerie Worth

(October 29, 1933 – July 31, 1994)

Valerie Worth

(October 29, 1933 – July 31, 1994)



Valerie Worth was an author and poet best known for her 'small poems' for children. Born in Philadelphia, Pennsylvania in 1933, she was raised in the nearby suburb of Swarthmore. Worth's mother was a botanist. Her father was a biology professor at Swarthmore College. The family moved to Tampa, Florida and then to India a few years later. Worth returned to Swarthmore to attend college. There, she met her future husband, George Bahlke. She graduated in 1955 with an English degree and High Honors. She was married shortly after. While her husband finished his Ph.D. at Yale University, Worth worked at Yale University Press and wrote poetry on the side.

Worth and her husband settled down in Clinton, New York. George was hired to teach English at Kirkland College. Worth joined a small writing group. There she met Natalie Babbitt, a celebrated author and illustrator whose husband was the president of Kirkland College. Worth read some of her small poems to the group, and Babbitt offered to send them to her publisher. This began a fast friendship and collaboration between the two authors. Worth's first book of poetry, *Small Poems*, was published in 1972 and was illustrated by Natalie Babbitt.

Worth's parents encouraged a lifelong love of poetry. Her mother read poetry to her when she was young. Her father wrote poetry inspired by his work. Raised by a botanist and biologist, and growing up in rural areas, Worth also developed a love of nature and an eye for observation. She enjoyed being alone with nature and loved to study the close details of weeds, flowers, and small animals. She combined her love of poetry and nature in her own poems. Worth wrote her poems in simple, free-verse. While many poets at the time were writing about their lives, Worth focused her poetry on everyday things. Instead of writing about important events from her own life, she explored experiences that all children share. She wanted her poetry to show the magic that can be found in nature and in ordinary events and objects.

Worth and her husband had three children. She published a dozen books in her lifetime, including both poetry and fiction. Natalie Babbitt illustrated many of them. In 1991 Worth received the NCTE Award for Excellence in Poetry for Children. She died of cancer in 1994 at her home in Clinton. Three more books of Worth's poetry were published after her death.





“Finding Your Voice”
(Biography of Walter Dean Myers)

COVER STORY

FINDING YOUR VOICE

APRIL IS POETRY MONTH. A FAMED AUTHOR USES THIS VIBRANT FORM OF WRITING TO GIVE ‘VOICE’ TO HIS HOMETOWN *by Dara N. Sharif*

When Walter Dean Myers was in fifth grade, having to speak in front of the class terrified him.

Myers had a speech **impediment**, and he was afraid that the other kids would laugh at him.

Then, his teacher said the students could read aloud something that they had written. That's when Myers discovered a talent for writing poetry. He wrote poems using words that he could pronounce easily.

“[Before discovering poetry], I couldn't read in front of the classroom,” says Myers, now a **renowned** author and poet. “The rhythm of poetry carried me through.”

Poetry helped give Myers a voice, a way of expressing himself with others.

“I could rhyme things,” Myers says. “I knew if I had a rhyme, rhyme and rhythm, it would officially be considered a poem.”

Giving Voice to Many

In his book *Here in Harlem* (poems



YOUNG TALENT Walter Dean Myers (right) and his brother, George Myers, in 1947.

in many voices), Myers uses poetry to give a whole community—including kids—a voice.

Myers grew up in the famed neighborhood of Harlem in New York City. He uses his hometown and the people he remembers growing up with as the basis for the voices he takes on in the book.

Myers has happy memories of his childhood in a big city. He

uses poetry to showcase the diversity and beauty of the city.

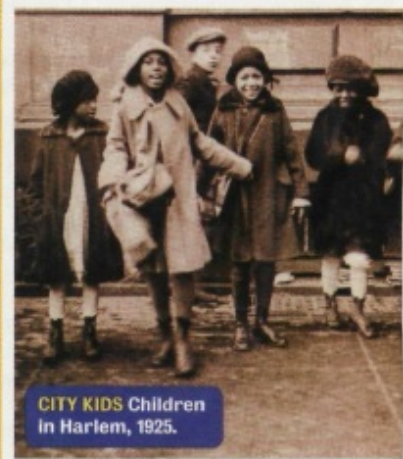
“Most people, when they describe beauty, it's a pastoral scene, a countryside,” Myers says. “There are very few descriptions of cities that describe the city as beautiful. [Growing up in the city], the geometry of the buildings were very comforting to me. Old bricks. New bricks. Buildings sometimes tied together with clothesline. . . . The city is wonderful, too.”

In *Here in Harlem*, Myers allows the city to speak (see *In Character*) through

In Cha

Mali Evans, 12 Student

I'd like to be old one day
Like Mrs. Purvis with her gray
Hair like a halo around her black face
She says it's her crown, her tiara
She walks slowly, grandly
Down the avenue, as if the streets
Were her queendom and even
The winos smile and bow
Or raise their hands in greeting
I would like to be an ancient lady
Tree-tough and deep-rooted
In the rich soil of my dark
Foreverness
And the only thing white I would wear
Is the crown about my
Sweet black face



CITY KIDS Children in Harlem, 1925.

everyone from a 12-year-old schoolgirl named Lois Smith to an 87-year-old former dancer named Clara Brown to a 19-year-old basketball player named Lawrence Hamm.

“I imagined a mythical street corner in Harlem,” Myers says. “Who would pass this street corner? Anyone that I

What's that word?

impediment: (im-peh-dih-ment) *noun.* A condition that interferes with a process, especially speech.



“Finding Your Voice”
(Biography of Walter Dean Myers)

Character

Walter Dean Myers writes as many different people in his book of poetry, *Here in Harlem* (poems in many voices). Myers says he changed the style of poetry depending on the age and background of the character that he created. The following are three poems from the book. What is similar about the characters' voices? What is different?



Walter
Dean Myers



LIFE IN HARLEM “The Children Go to School,” this 1943 painting by Jacob Lawrence, is part of a series called The Harlem Paintings.

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!



Lois Smith, 12
Student

One day I'd like a school named after me
And all the kids would wonder, “Who was she?”
They'd probably think I was some rich white lady
And not someone cute and a little shady
Then one day they'd find me in a book
Check out my name and take a second look
Then I'd be famous as old Booker T.
And young kids would want to grow up to be just
like me

KIDS AT PLAY
Shooting hoops, 1953.



could remember from my life in Harlem became voices in the book.”

Poetry Today

Kids today are even more in tune with poetry with the popularity of hip-hop. “They are aware of rhyme in hip-hop,” Myers says. “Kids appreciate this now

because of rap.”

Poetry gives kids an appreciation of language, he says, because poets can more freely manipulate language.

“Take the urban language,” Myers says. “Can I make it sing? Can I make it beautiful? . . . Young people can say look what I can do with language.”

what's that word?
renowned: (ri-naund) adjective. Famous.

Back to YOU

● **Put yourself in someone else's shoes.** Write a poem as a person or thing other than yourself. How do they speak? What do they see in their world?

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Biography of Poet Gist Recording Form:

Robert Frost

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

.....
Date:
.....

Directions:

1. Read the biography all the way through as a group. Decide who will read which paragraphs aloud as the rest of the group follows along silently.
2. Work together as a group to find the gist of each paragraph.
3. Record the gist of each paragraph on your Biography of Poet Gist recording form.

Paragraph Number	Gist (what is your initial sense of what the paragraph is mostly about?)
1.	
2.	
3.	
4.	



Biography of Poet Gist Recording Form:

Valerie Worth

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

.....
Date:
.....

Directions:

4. Read the biography all the way through as a group. Decide who will read which paragraphs aloud as the rest of the group follows along silently.
5. Work together as a group to find the gist of each paragraph.
6. Record the gist of each paragraph on your Biography of Poet Gist recording form.

Paragraph Number	Gist (what is your initial sense of what the paragraph is mostly about?)
1.	
2.	
3.	
4.	



Biography of Poet Gist recording form:
Walter Dean Myers

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

.....
Date:
.....

Directions:

1. Read the biography all the way through as a group. Decide who will read which paragraphs aloud as the rest of the group follows along silently.
2. Work together as a group to find the gist of each paragraph.
3. Record the gist of each paragraph on your Biography of Poet Gist recording form.

Section	Gist (what is your initial sense of what this section is mostly about?)
1. Up to, "... it would officially be considered a poem."	
2. Giving Voice to Many	
3. Poetry Today	



Biography of Poet Gist Recording Form: Robert Frost
(Answers, for Teacher Reference)

Paragraph Number	Gist (what is your initial sense of what the paragraph is mostly about?)
1.	Robert Frost was born in California in 1874 and had published his first poem in his high school magazine. He got married, but never graduated from college.
2.	He was inspired by the countryside and wrote many poems on the farm that he and Elinor bought. They moved to England where he had a book published, but headed back to the United States after World War I broke out.
3.	When Frost was alive, poetry was changing from traditional poetry to modern poetry. Frost was neither traditional nor modern.
4.	Frost won many awards and read a poem at the inauguration of President John F. Kennedy. He died in 1962.



Biography of Poet Gist Recording Form: Valerie Worth
(Answers, for Teacher Reference)

Paragraph Number	Gist (what is your initial sense of what the paragraph is mostly about?)
1.	Valerie Worth was born and raised in Pennsylvania, but moved to Tampa and then India. She returned to Pennsylvania to go to college, got married, and wrote poetry as a hobby.
2.	Worth read some of her poems to a group that included author and illustrator Natalie Babbitt. Natalie sent Valerie's poems to her publisher, and she and Valerie became such good friends that Natalie illustrated Valerie's first published book of poetry.
3.	Valerie Worth loved nature and wrote simple free-verse poems about nature, ordinary events, and objects.
4.	Valerie and her husband had three children and published many books that were illustrated by Natalie Babbitt. She received an award for her poetry and died in 1994.



Biography of Poet Gist Recording Form: Walter Dean Myers
(Answers, for Teacher Reference)

Section	Gist (what is your initial sense of what this section is mostly about?)
4. Up to, "... it would officially be considered a poem."	Walter Dean Myers had difficulty speaking, but he found poetry helped him to speak because the rhyme and rhythm helped him and he chose words he could pronounce easily.
5. Giving Voice to Many	Walter Dean Myers grew up in Harlem in New York City and uses poetry to show the beauty of the city.
6. Poetry Today	Kids today understand poetry because of hip-hop. Poetry gives them an appreciation of language.



Biography of Poet Text-Dependent Questions:
Robert Frost

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

.....
Date:
.....

Directions:

1. Read the questions carefully.
2. Refer to the text to find the answers.
3. Use evidence from the text in your answers.

Question	Answer (include evidence from the text)
1. The text says that Robert Frost became a <i>world-renowned</i> poet. <i>World-renowned</i> means famous around the world, but Robert Frosts didn't start off famous. When did he publish his first poem?	
2. What caused Robert Frost to believe that he may have a career as a successful poet?	
3. <i>Rural</i> means in the countryside rather than in the town. What was Robert Frost inspired by?	



Biography of Poet Text-Dependent Questions:
Robert Frost

Question	Answer (include evidence from the text)
4. Why did Robert and Elinor move to England?	
5. The text says that traditional poetry used <i>precise meters</i> , which are precise rhythms. In your own words, explain how poetry was changing at the time of Robert Frost?	
6. A <i>conversation</i> is when people speak to each other. So what do you think a <i>conversational style</i> might be in poetry?	
7. How was Robert Frost's poetry different?	
8. What is the main idea of the final paragraph beginning with, "In 1924, Frost won ..."?	



Biography of Poet Text-Dependent Questions:
Valerie Worth

Name: _____

Date: _____

Directions:

1. Read the questions carefully.
2. Refer to the text to find the answers.
3. Use evidence from the text in your answers.

Question	Answer (include evidence from the text)
1. <i>On the side</i> means as a hobby outside of work. What did Valerie Worth do on the side when she worked at Yale University Press?	
2. How did meeting Natalie Babbitt help Valerie Worth's poetry career?	
3. What inspired Valerie Worth?	



Biography of Poet Text-Dependent Questions:
Valerie Worth

Question	Answer (include evidence from the text)
4. What did she write her poetry about? Why?	
5. <i>Free verse</i> means without rhyming. How was her poetry different from that of many other poets at the time?	
6. What is the main idea of the final paragraph beginning with, “Worth and her husband had three children ...”?	



Biography of Poet Text-Dependent Questions:
Walter Dean Myers

Name: _____

Date: _____

Directions:

1. Read the questions carefully.
2. Refer to the text to find the answers.
3. Use evidence from the text in your answers.

Question	Answer (include evidence from the text)
1. A speech <i>impediment</i> is a _____ when someone has difficulty speaking. How did poetry help Walter Dean Myers with his speech impediment?	
2. When it says he used poetry to give the community, including kids, “a voice,” what do you think that means?	
3. The text says, “He uses poetry to showcase the diversity and beauty of the city.” <i>Diversity</i> is when people or things are different from each other. Explain in your own words what this sentence means.	



Biography of Poet Text-Dependent Questions:
Walter Dean Myers

Question	Answer (include evidence from the text)
4. How is Walter Dean Myers's idea of beauty different from that of most people?	
5. According to Walter Dean Myers, what does poetry give to kids?	
6. What is the main idea of the final paragraph with the heading "Poetry Today"?	



Biography of Poet Text-Dependent Questions: Robert Frost
(Answers, for Teacher Reference)

Question	Answer (include evidence from the text)
1. The text says that Robert Frost became a <i>world-renowned</i> poet. <i>World-renowned</i> means famous around the world, but Robert Frosts didn't start off famous. When did he publish his first poem?	Frost published his first poem in his high school's magazine in 1890.
2. What caused Robert Frost to believe that he may have a career as a successful poet?	When he "sold his first poem, 'My Butterfly: An Elegy,' in 1892 to the magazine <i>The Independent</i> for \$15."
3. <i>Rural</i> means in the countryside rather than in the town. What was Robert Frost inspired by?	"He was deeply inspired by the countryside and culture of the rural northeast."
4. Why did Robert and Elinor move to England?	"He hoped to have more luck with English publishers."
5. The text says that traditional poetry used <i>precise meters</i> , which are precise rhythms. In your own words, explain how poetry was changing at the time of Robert Frost?	It was changing from traditional to modern poetry. Traditional uses rhyme, formal and flowery language, and "heavy themes like love, beauty, or death." Modern uses free verse, was simpler, and is about everyday topics.
6. A <i>conversation</i> is when people speak to each other. So what do you think a <i>conversational style</i> might be in poetry?	A conversational style in poetry is a poem that sounds like a conversation.



Biography of Poet Text-Dependent Questions: Robert Frost
(Answers, for Teacher Reference)

Question	Answer (include evidence from the text)
7. How was Robert Frost's poetry different?	He wasn't like traditional poets or modern poets. "He wrote in a conversational style and his themes explored nature and daily life."
8. What is the main idea of the final paragraph beginning with, "In 1924, Frost won ..."?	Robert Frost was a very successful poet and won a lot awards for his poetry.



Biography of Poet Text-Dependent Questions: Valerie Worth
(Answers, for Teacher Reference)

Question	Answer (include evidence from the text)
1. <i>On the side</i> means as a hobby outside of work. What did Valerie Worth do on the side when she worked at Yale University Press?	She “wrote poetry on the side.”
2. How did meeting Natalie Babbitt help Valerie Worth’s poetry career?	Natalie Babbitt offered to send Valerie’s poems to her publisher. She also illustrated some of Valerie’s poetry books.
3. What inspired Valerie Worth?	Nature. “She enjoyed being alone with nature and loved to study the close details of weeds, flowers, and small animals. She combined her love of poetry and nature in her own poems.”
4. What did she write her poetry about? Why?	Everyday things. “She wanted her poetry to show the magic that can be found in nature and in ordinary events and objects.”
5. <i>Free verse</i> means without rhyming. How was her poetry different from that of many other poets at the time?	“While many poets at the time were writing about their lives, Worth focused her poetry on everyday things. Instead of writing about important events from her own life, she explored experiences that all children share.”
6. What is the main idea of the final paragraph beginning with, “Worth and her husband had three children ...”?	Valerie Worth was a very successful poet who published a lot of books and won an award.



Biography of Poet Text-Dependent Questions: Walter Dean Myers
(Answers, for Teacher Reference)

Question	Answer (include evidence from the text)
1. A speech <i>impediment</i> is a when someone has difficulty speaking. How did poetry help Walter Dean Myers with his speech impediment?	He wrote words he could pronounce easily, and the rhythm of poetry “carried him through.”
2. When it says he used poetry to give the community, including kids, “a voice,” what do you think that means?	It means he used poetry to help people outside Harlem understand what life is like for people, including children, in Harlem.
3. The text says, “He uses poetry to showcase the diversity and beauty of the city.” Diversity is when people or things are different from each other. Explain in your own words what this sentence means.	He uses poetry to show the different types of people and things in the city and how beautiful the city can be as a result.
4. How is Walter Dean Myers’s idea of beauty different from that of most people?	Most people describe the countryside as beautiful. Walter Dean Myers thinks things in the city are beautiful: “The geometry of the buildings were very comforting to me.... The city is wonderful too.”
5. According to Walter Dean Myers, what does poetry give to kids?	“Poetry gives kids an appreciation of language.”
6. What is the main idea of the final paragraph with the heading “Poetry Today”?	Poetry can help kids to do interesting and beautiful things with language.



Exit Ticket

.....
Name:

.....
Date:

Directions: List three important things you now know about the life of your poet.

1.

2.

3.



Homework: Further Questions

.....
Name:

.....
Date:

Directions: Record two questions you now have about your poet.

1.

2.



EXPEDITIONARY
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Grade 4: Module 1B: Unit 3: Lesson 5

Reading Selected Biographies of Poets, Part 2



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

I can determine the main idea using specific details from the text. (RI.4.2)

I can summarize informational or persuasive text. (RI.4.2)

I can explain the main points in a historical, scientific, or technical text, using specific details in the text. (RI.4.3)

Supporting Learning Targets

- I can identify important events and ideas about the life of my poet.
- I can identify words specific to poetry and biographies about poets in my selected poet's biography).

Ongoing Assessment

- Homework: Further Questions (from Lesson 4)
- Important Events and Information note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Building Knowledge through Reading (10 minutes)Reviewing Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">Identifying Important Events and Information (25 minutes)Adding to the Word Wall (15 minutes)Closing and Assessment<ol style="list-style-type: none">Fact Share: Mix and Mingle (5 minutes)Homework<ol style="list-style-type: none">Continue reading your independent reading book.	<ul style="list-style-type: none">In this lesson, students continue building expertise about their selected poet. They identify the most important events and information in their poet's biography. Because this can be a complex thing for students, it is first modeled with Paragraphs 1 and 2 of the William Carlos Williams text. Emphasize to students that they are to look for and identify key events rather than additional details.Students also add words relating to poetry and biographies about poets to the Word Wall. These words are selected by students from the texts they read, but teachers should guide students in determining which words go on the Word Wall. Review the vocabulary listed in the Lesson Vocabulary section of this lesson and help students select words for the Word Wall using the following criteria: 1) The word is particular to poetry 2) the word is likely to be encountered in reading biographies of poets.Lesson 6 includes the mid-unit assessment. In Lesson 4, you collected students' work, so now be prepared to provide feedback and guidance to those students who struggled with using evidence to answer questions either with inferring from details in the text or with finding the main idea.In advance:<ul style="list-style-type: none">Read the biographies and determine which information/events you would identify as the most important so you are prepared to ask probing questions to guide to students.Post: Learning targets.



Lesson Vocabulary	Materials
<p>Robert Frost: renowned, successful, inspired, graduated, traditional, meters, rhyme, free verse, style, publisher, career</p> <p>Valerie Worth: free verse, celebrated, author, collaboration, illustrated</p> <p>Walter Dean Myers: renowned, rhyme, rhythm, language</p>	<ul style="list-style-type: none"> • William Carlos Williams anchor chart (begun in Lesson 1) • Word Wall (begun in Lesson 3) • Author's Note: <i>A River of Words</i> (from Lesson 2; one per student) • Important Events and Information note-catcher (one per student and one to display) • Biographies of selected poets (from Lesson 4; one of their selected poet per student): <ul style="list-style-type: none"> – “Robert Frost (March 26, 1874 – January 29, 1963)” (one per student in Robert Frost group(s)) – “Valerie Worth (October 29, 1933 – July 31, 1994)” (one per student in Valerie Worth group(s)) – “Finding Your Voice” (one per student in Walter Dean Myers group(s)) • Highlighters (one per student) • Index cards (for adding words to word wall; about 15)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Building Knowledge through Reading (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit together in their poet groups. • Remind them that in the previous lesson, they read a biography of their selected poet. Ask students to discuss in groups: <ul style="list-style-type: none"> * “How did reading and answering questions about the biography help you build knowledge about the life of your poet?” • Select volunteers to share their responses. Listen for students to explain that the biography contained important facts and information that helped them build knowledge and an understanding of the life of their selected poet. Answering questions about the biography encouraged them to read the text more closely in order to gain a greater understanding of the important life events of the poet, particularly in relation to his or her writing. • Invite students to refer to the questions they should have recorded on their Homework: Further Questions (from Lesson 4) to share those questions with their group. • Explain that the biographies of poets are brief and only outline the main events of their poet's life, but when you begin to learn about something or someone, it often raises questions that make you want to dig deeper and learn more. Emphasize that later in the unit, students will be exploring more resources to learn more about their selected poet, so some of their questions may be answered then. 	<ul style="list-style-type: none"> • Reviewing homework in the lesson holds students accountable. It can also highlight who isn't doing homework regularly in order to open dialogue about the importance of doing homework in relation to work in the lesson, and how to ensure homework is completed.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Focus students' attention on the learning targets:<ul style="list-style-type: none">* "I can identify important events and ideas about the life of my poet."* "I can identify words specific to poetry and biographies about poets (in my selected poet's biography)."• Invite students to read the first learning target with you. Focus students' attention on the William Carlos Williams anchor chart and remind them that in the first three lessons of the unit, they practiced collecting important facts about the life and poetry of William Carlos Williams on the anchor chart. Explain that now they will gather important facts about the life of their poet.• Invite students to read the second learning target with you. Draw students attention to the Word Wall and ask students to discuss with their group:<ul style="list-style-type: none">* "Which words from our Word Wall do you think you may see in the biography of your poet, and why?"• Cold call students to share their responses. Tell students that they will be adding to the Word Wall today because they will focus on words related to poetry and biographies about poets in the biographies they began reading during Lesson 4.	<ul style="list-style-type: none">• To provide additional support for students, give them an example before asking them to discuss this prompt with a partner. Example: "I think I will see the word 'publish' in my poet's biography, because we read his published poems in <i>Love That Dog</i>."• For ELL students, consider providing additional support with the following sentence frame: "I think I will see the word _____ because _____."



Work Time	Meeting Students' Needs
<p>A. Identifying Important Events and Information (25 minutes)</p> <ul style="list-style-type: none">• Explain that students will now identify the information and events in their poet's biography that are the most important.• Explain that they are to imagine they have only 30 seconds to tell someone who doesn't know anything about their poet the most important things to give them a good idea of what happened in his or her life.• Model this, with the help of the class, with the Author's Note: <i>A River of Words</i>. Display a copy and invite students to retrieve their copies of the Author's Note to help you.• Reread the first paragraph aloud and invite students to read silently in their heads. Ask students to discuss in groups:<ul style="list-style-type: none">* "What do you think is the most important information in this paragraph? If you only had a short time to tell someone about William Carlos Williams, which information in this paragraph would you pick out to share? Why?"• Select volunteers to share their responses. Listen for students to identify the following:<ul style="list-style-type: none">– He was a family doctor in New Jersey for more than 40 years.– During the Great Depression, when people couldn't afford to pay him, he helped them anyway.• Listen for students to explain that this information is the most important to pick out because it explains what he did for a job and what he was like as a person. The other information in the paragraph includes less important details about how he did his job.• Underline that important information on the displayed Author's Note.• Repeat with the next paragraph. Listen for students to identify the following: 1) he always made time for poetry, 2) he developed his own distinctive style in which he used shorter lines, brief stanzas, and little or no punctuation, and 3) he focused on everyday objects. Again, that information explains what anyone would need to know about his poetry, while the other information includes less important details.• Display and distribute the Important Events and Information note-catcher. Model collecting those underlined facts on the organizer.• Invite students to retrieve their biographies of selected poets from the previous lesson.• Explain that they are now going to work as a group to identify the most important information in their poets' biographies.• Read the directions at the top of the Important Events and Information note-catcher aloud and invite students to read along silently in their heads.	<ul style="list-style-type: none">• Consider allowing struggling writers to record the key information on their note-catcher for a smaller number of paragraphs. As long as they have the information underlined on their biographies, they can refer to this later on when they write.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite students to begin. • Circulate to provide feedback and guidance to those students who may need more support (based on the work you collected in Lesson 4). 	
<p>B. Adding to the Word Wall (15 minutes)</p> <ul style="list-style-type: none"> • Remind students that in this unit they are reading biographies of poets and collecting words about poetry and poets on the Word Wall about these biographies. • Distribute highlighters. • Invite students to work in groups, reading one paragraph of their poets' biographies at a time to discuss and highlight vocabulary: <ul style="list-style-type: none"> * "Which of the words are we likely to see again in a biography of a poet?" • Circulate to support groups as they work. Students may find it challenging to identify vocabulary particular to their poet's biography (world-renowned, traditional, style, illustrated, language) or words related to poetry in general, so ask guiding questions: <ul style="list-style-type: none"> * "What makes that a word particular to biographies of poets?" * "Is it about poetry or poets?" * "Is it a biography word? Might I see this word in another biography? Why?" * "What does it mean?" • Refocus whole group. Invite groups to share out the vocabulary they have highlighted. If a highlighted word is not likely to be found in another poet's biography, guide students to understand this. • Record appropriate new poetry and biography words and student-friendly definitions on the Word Wall. <ul style="list-style-type: none"> – From the Robert Frost biography, listen for words such as: <i>renowned, successful, inspired, graduated, traditional, meters, rhyme, free verse, style, publisher, and career.</i> – From the Valerie Worth biography, listen for: <i>free verse, celebrated, author, collaboration, and illustrated.</i> – From the Walter Dean Myers biography, listen for: <i>renowned, rhyme, rhythm, and language.</i> 	<ul style="list-style-type: none"> • Encouraging students to discuss before highlighting words can help to ensure all students understand why those words meet the criteria.



Closing and Assessment	Meeting Students' Needs
<p>A. Fact Share: Mix and Mingle (5 minutes)</p> <ul style="list-style-type: none">Follow the directions for this Mix and Mingle activity:<ul style="list-style-type: none">Invite students to choose one piece of information they recorded about their poet on their Important Events and Information note-catcher.Play music and invite students to circulate around the room.Stop the music after 30 seconds.Invite students to share their information with the student standing closest to them.Repeat until students have shared information with three or four students.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Continue reading your independent reading book.	



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Grade 4: Module 1B: Unit 3: Lesson 5

Supporting Materials



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Important Events and Information Note-catcher

Name:

Date:

Directions:

1. Read the first paragraph of your poet's biography as a group.
2. Discuss with your group which information you think is the most important and why.
3. When you all agree on what the most important information is, underline it on your biography.
4. Repeat with the next paragraphs, until you have worked your way through the whole biography.
5. Record the important events and information that you have underlined on the note-catcher below.

Important Events and Information



Important Events and Information Note-catcher

Important Events and Information



EXPEDITIONARY
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Grade 4: Module 1B: Unit 3: Lesson 6

Mid-Unit Assessment: Answering Questions about a Biography



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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 make inferences using specific details from the text. (RI.4.1)
I can determine the main idea using specific details from the text. (RI.4.2)
I can explain the main points in a historical, scientific, or technical text, using specific details in the text. (RI.4.3)

Supporting Learning Targets

- I can use evidence from the Nikki Giovanni biography to answer questions.
- I can determine the main idea of an excerpt of the Nikki Giovanni biography.

Ongoing Assessment

- Mid-Unit 3 Assessment: Answering Questions about a Biography



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Revisiting the Guiding Question (5 minutes)Reviewing Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">Mid-Unit Assessment: Answering Questions about a Biography (45 minutes)Closing and Assessment<ol style="list-style-type: none">Back-to-Back, Face-to-Face (5 minutes)Homework<ol style="list-style-type: none">Continue to practice reading aloud both your inspired poem and the selected poem from your poet that inspired you. .Continue reading your independent reading book.	<ul style="list-style-type: none">This lesson is the mid-unit assessment. Students will work independently to find the gist and answer questions about the text. They will be assessed on their mastery of using evidence to answer questions, make inferences, and identify the main idea of an excerpt of text. Ensure the room is organized for students to work independently.The assessment text is about Nikki Giovanni, a poet and author who also was very involved in the civil rights movement. After the assessment, you may wish to briefly discuss the civil rights movement in order to give students the opportunity to ask questions provoked by the text and to ensure there are no misconceptions about it.Use the answer key provided and the Grade 4 2-point Short Response Rubric (found at http://www.engageny.org/sites/default/files/resource/attachments/grade-4-ela-guide.pdf) to assess student work. Be sure to review results of this assessment with students prior to Lesson 12 (End of Unit Assessment, Part 1). Note that any students who struggle on this assessment may need additional support during planning of their poet essay in Lessons 8 and 9 so they can gather the appropriate biographical information for their essay.In advance:<ul style="list-style-type: none">Read the mid-unit assessment text and questions to familiarize yourself with what is required of students.Post: Learning targets.

Lesson Vocabulary	Materials
	<ul style="list-style-type: none">“Nikki Giovanni” (assessment text; one per student)Mid-Unit 3 Assessment: Answering Questions about a Biography (one per student)Mid-Unit 3 Assessment: Answering Questions about a Biography (answers, for teacher reference)Grade 4 2-Point Short Response Rubric (found at http://www.engageny.org/sites/default/files/resource/attachments/grade-4-ela-guide.pdf)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Revisiting the Guiding Question (5 minutes)</p> <ul style="list-style-type: none">• Remind students of the guiding question: What inspires writers to write poetry?• Ask students to discuss with an elbow partner:<ul style="list-style-type: none">* “What inspired your poet to write poetry?”• Cold call students to share their responses. Answers will vary depending on the poet.• Ask students to discuss with an elbow partner:<ul style="list-style-type: none">* “How have the biographies you have read so far helped you answer this question for William Carlos Williams and your selected poet?”• Select volunteers to share their responses whole group. Listen for students to explain that the biographies often describe directly how/why they started writing poetry and what inspired them.	<ul style="list-style-type: none">• Consider inviting students to refer to their poet biographies.
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Focus students' attention on the learning targets:<ul style="list-style-type: none">* “I can use evidence from the Nikki Giovanni biography to answer questions.”* “I can determine the main idea of an excerpt of the Nikki Giovanni biography.”• Invite students to read the first learning target with you. Explain that Nikki Giovanni is a poet. Remind students that they have been using evidence from biographies to answer questions throughout the first half of the unit.• Invite students to read the second learning target with you. Remind them that the main idea is the point the author is trying to make and that they have also been doing this with the biographies they have read throughout the first half of the unit.• Make it clear to students that this is an assessment, so students will be doing this independently rather than in groups, as they did earlier in the unit. Emphasize that they have had plenty of practice with the biographies they have read.	<ul style="list-style-type: none">• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.• Consider revisiting learning targets throughout the lesson so students can connect their learning with the activity they are working on.



Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment: Answering Questions about a Biography (45 minutes)</p> <ul style="list-style-type: none">• Distribute “Nikki Giovanni” (the assessment text) and Mid-Unit 3 Assessment: Answering Questions about a Biography.• Read through the directions at the top of the recording form aloud and invite students to read along silently.• Invite students to ask any questions about the directions and what they are expected to do.• Invite students to begin.• Circulate to answer any questions students may have about the process, but avoid answering questions about the text or the assessment questions.• Congratulate students on their persistence and hard work and collect the assessments. Grade using the Mid-Unit 3 Assessment: Answering Questions about a Biography (answers, for teacher reference) and the Grade 4 2-Point Short Response Rubric.	<ul style="list-style-type: none">• Ensure provisions for any special assistance or allowances students need.



Closing and Assessment	Meeting Students' Needs
<p>A. Back-to-Back, Face-to-Face (5 minutes)</p> <ul style="list-style-type: none">• Remind students of the guiding question: What inspires writers to write poetry?• Invite students to pair up and sit back-to-back with their partner. Explain that you will ask a question and they will have 30 seconds to think about it before turning face-to-face with their partner to discuss the answer. They will then turn back-to-back again for the next question.• Ask students the following questions for their Back-to-Back, Face-to-Face:<ul style="list-style-type: none">* “What did Nikki Giovanni start writing poetry?”* “What do you know about her poems?”* “What does she say that much of her poetry is inspired by?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue to practice reading aloud both your inspired poem and the selected poem from your poet that inspired you. .• Continue reading your independent reading book. <p><i>Note: Any students who struggle on this assessment may need additional support during planning of their poet essay in Lessons 8 and 9 so they can gather the appropriate biographical information for their essay.</i></p>	



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Grade 4: Module 1B: Unit 3: Lesson 6

Supporting Materials



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“Nikki Giovanni”
(Assessment Text)

NIKKI GIOVANNI

(June 7, 1943 – present)



Nikki Giovanni is an award-winning poet and author. She is also a college professor, cancer survivor, and mother. She was born in Knoxville, Tennessee in 1943. Giovanni's family then moved to Cincinnati, Ohio. She grew up in an all-black neighborhood and experienced racism and inequality first-hand. She later became a powerful voice in the Civil Rights Movement.

Giovanni went to Fisk University in Nashville, Tennessee. She took writing classes and edited a student magazine. She also led the school's student civil rights group. She graduated with honors in 1967 and moved back to Cincinnati. When her grandmother died just a few days later, Giovanni found comfort in writing poetry. She borrowed money in 1968 to self-publish her first book, *Black Feeling Black Talk*. People liked her poetry for its strong voice and anger at inequality. Giovanni's poetry is written in an informal style and celebrates African-American history and culture. She has said that much of her poetry is inspired by an interest in people.

Giovanni is the daughter and granddaughter of teachers. She has been a reader all her life. She has written over 30 books for adults and children. She has appeared on television, written for magazines, and recorded albums of her spoken-word poetry. Early in her career, Giovanni was named the “Princess of Black Poetry.” She has also been called a “Living Legend” and a “National Treasure.” She has received many awards, including the first Rosa Parks Woman of Courage Award. She was also named Woman of the Year by three different magazines. Giovanni currently teaches at Virginia Tech in Blacksburg, Virginia.



Photo Credit: U.S. Air Force/Airman 1st Class Stephany Miller



Mid-Unit 3 Assessment:
Answering Questions about a Biography

Learning Targets Assessed

I can use evidence from the Nikki Giovanni biography to answer questions.

I can determine the main idea of an excerpt of the Nikki Giovanni biography.

Directions:

1. Read the text about Nikki Giovanni silently in your head carefully.
2. Read the questions carefully.
3. Refer to the text to find the answers.
4. Where possible, use evidence from the text in your answers.

Question	Answer (include evidence from the text)
1. What is the gist of the first paragraph of the text?	
2. What is the gist of the second paragraph of the text?	
3. What is the gist of the third paragraph of the text?	



Mid-Unit 3 Assessment:
Answering Questions about a Biography

Question	Answer (include evidence from the text)	
Reread the first paragraph. 4. What else does Nikki Giovanni do for work as well as writing poetry? Circle the correct answer and record evidence from the text to support your answer.	a. A nurse b. A college professor c. A musician d. A veterinarian	Evidence from the text:
Reread the second paragraph. 5. How did poetry help Nikki when her grandmother died?		
In the context of this biography, “inequality” means that white and black people were not treated equally. The aim of the civil rights movement was to make sure they were treated equally under the law. With this in mind, reread the second paragraph and answer the following question: 6. What is the main idea of the second paragraph?	a. Nikki wrote novels to help her express her emotions about her life experiences. b. Nikki didn’t have much money. c. Nikki wrote poetry to help her express her emotions about her life experiences. d. Nikki was a very good student who participated in a lot of clubs, such as the student magazine and the civil rights group.	



Mid-Unit 3 Assessment:
Answering Questions about a Biography

Question	Answer (include evidence from the text)
7. What inspires Nikki Giovanni's poetry?	
Reread the third paragraph. Then reread the first paragraph. 8. Which line from the first paragraph helps you infer why Giovanni was called a "Living Legend" or a "National Treasure"?	
9. What is the main point the author of the biography makes about Nikki Giovanni?	<ul style="list-style-type: none">a. She is an African American poet who grew up in Cincinnati.b. She is an African American poet who was famous during the civil rights movement.c. She is an African American poet who writes poems about her emotions.d. She is an African American poet who is well known for her poetry about inequality.



Mid-Unit 3 Assessment: Answering Questions about a Biography
(Answers, for Teacher Reference)

Long Term Learning Targets Assessed

I can explain what a text says using specific details from the text. (RI.4.1)

I can make inferences using specific details from the text. (RI.4.1)

I can determine the main idea using specific details from the text. (RI.4.2)

I can explain the main points in a historical, scientific, or technical text, using specific details in the text. (RI.4.3)

Question	Answer (include evidence from the text)
1. What is the gist of the first paragraph of the text?	As well as a poet, Nikki Giovanni is a college professor who was involved in the civil rights movement.
2. What is the gist of the second paragraph of the text?	She wrote poetry for comfort when her grandmother died and her poetry celebrates African American history and culture.
3. What is the gist of the third paragraph of the text?	Nikki Giovanni has written a lot of books for adults and children and has won many awards.



Mid-Unit 3 Assessment: Answering Questions about a Biography
(Answers, for Teacher Reference)

Question	Answer (include evidence from the text)	
<p>Reread the first paragraph.</p> <p>4. What else does Nikki Giovanni do for work as well as writing poetry? Circle the correct answer and record evidence from the text to support your answer.</p>	<p>a. A nurse b. A college professor c. A musician d. A veterinarian</p>	<p>Evidence from the text:</p> <p>The text says, “She is also a college professor.”</p>
<p>Reread the second paragraph.</p> <p>5. How did poetry help Nikki when her grandmother died? (RI.4.1)</p>	<p>She found it comforting. The text says, “When her grandmother died just a few days later, Giovanni found comfort in writing poetry.”</p>	



Mid-Unit 3 Assessment: Answering Questions about a Biography
(Answers, for Teacher Reference)

Question	Answer (include evidence from the text)
<p>In the context of this biography, “inequality” means that white and black people were not treated equally. The aim of the civil rights movement was to make sure they were treated equally under the law. With this in mind, reread the second paragraph and answer the following question:</p> <p>6. What is the main idea of the second paragraph? (RI.4.2)</p>	<p>a. Nikki wrote novels to help her express her emotions about her life experiences.</p> <p>b. Nikki didn’t have much money.</p> <p>c. Nikki wrote poetry to help her express her emotions about her life experiences.</p> <p>d. Nikki was a very good student who participated in a lot of clubs, such as the student magazine and the civil rights group.</p>
<p>7. What inspires Nikki Giovanni’s poetry? (RI.4.1)</p>	<p>The text says she is inspired by “an interest in people.”</p>



Mid-Unit 3 Assessment: Answering Questions about a Biography
(Answers, for Teacher Reference)

Question	Answer (include evidence from the text)
<p>Reread the third paragraph.</p> <p>Then reread the first paragraph.</p> <p>8. Which line from the first paragraph helps you infer why Giovanni was called a “Living Legend” or a “National Treasure”? (RI.4.1)</p>	<p>“People liked her poetry for its strong voice and anger at inequality.”</p>
<p>9. What is the main point the author of the biography makes about Nikki Giovanni? (RI.4.3)</p>	<p>a. She is an African American poet who grew up in Cincinnati.</p> <p>b. She is an African American poet who was famous during the civil rights movement.</p> <p>c. She is an African American poet who writes poems about her emotions.</p> <p>d. She is an African American poet who is well known for her poetry about inequality.</p>



EXPEDITIONARY
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Grade 4: Module 1B: Unit 3: Lesson 7

Revisiting the Performance Task: Analyzing a Model Essay and Reading with Expression



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

I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2)
I can speak clearly and at an understandable pace. (L.4.4)
I can read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. (RF.4.4)

Supporting Learning Targets

- I can analyze a model essay to identify characteristics of a strong essay.
- I can read a poem aloud clearly and with expression.

Ongoing Assessment

- Students' annotations on the model essay
- Observations of students reading their inspired poems



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Analyzing a Model Essay as a Reader (20 minutes)B. Analyzing a Model Essay as a Writer (15 minutes)C. Reading a Poem with Expression (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Revisiting Learning Targets and Preparing for Homework (10 minutes)4. Homework<ol style="list-style-type: none">A. On the Performance Task Poems sheet, copy both your selected poem (the poem written by Robert Frost, Walter Dean Myers, or Valerie Worth that inspired you) and your original “inspired” poem.B. Practice reading both of these poems aloud (to a friend, family member, or in front of a mirror)..	<ul style="list-style-type: none">• This lesson signals a shift from reading and research about students’ selected poets to part 2 of their performance task: an essay about their selected poet.• In this lesson, students revisit the Performance Task anchor chart begun in Unit 2, Lesson 8. Before the lesson, add parts 2 and 3 to the anchor chart (see supporting materials) and then cover those new parts with another sheet of chart paper. Thus, students can focus on each part as they are addressed in the lesson.• In this lesson, students read and analyze a model essay to determine its characteristics and with teacher guidance answer the question: “What makes a strong essay?” This essay is about poet Arnold Adoff, a poet whose poem “Street Music” students read during Unit 1 as they read <i>Love That Dog</i>. Since students are already somewhat familiar with Adoff, they can more easily focus on the structure and qualities that make it the model essay strong.. Note that during Work Time A, students analyze the content of the essay; then during Work Time B, they analyze the craft.• As students analyze the model essay, they will share what they think makes it strong, referring to specific examples from the model. Be sure to note what students articulate as features of a strong essay. This will provide valuable formative assessment information for Lessons 8–12, when students will learn how to plan and write their own essays based on the model essay.• In Work Time C, you model reading a poem aloud clearly (with understandable pace and volume). Then students practice reading their original inspired poems aloud clearly with a partner. They continue to practice reading aloud clearly for an audience for homework. Then in Lesson 10, students will focus on reading aloud with expression as well. Research shows that modeled fluent reading is a key component to building student’s own fluency skills. Select a poem for modeling that students are familiar with: one by one of the famous poets in the back of <i>Love That Dog</i>, or another poem that students all read at some point in the module.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Over the next several lessons, students are asked to read aloud their “Selected Poem” (the poem by their selected poet,) as well as their “Inspired Poem” (their own original poems written in Unit 2, Lesson 9) during class and for homework. If students are not able to complete this fluency practice at home, be sure that they have time during your additional literacy block (or in other parts of the school day). This practice will ensure that students are prepared to read these poems aloud during the Poet’s Performance in Lesson 15. For more tips on supporting students with fluent reading, see the stand-alone “Fluency Resource in the Foundational Reading and Language Standards Resource Package for Grades 3–5.”• Starting in the next lesson, students will work as a whole group to complete a shared essay about William Carlos Williams; however, they will also begin planning and writing their own essays individually. During Lessons 7–9, as they plan their essays, students should sit next in the same poet groups they had during the first half of the unit. Then, beginning in Lesson 10, students will sit with a partner from a <u>different</u> poet group for writing support. (This will let students support one another without writing essays that are too similar.)• In advance:<ul style="list-style-type: none">– Select a poem by a famous poet (from the back of <i>Love That Dog</i>) to model reading aloud clearly for students for Work Time C.– Review the Annotating Text document and Thumb-O-Meter Checking for Understanding technique (see Appendix).– Add Parts 2 and 3 to the Performance Task anchor chart—see the completed version in the supporting materials. Then cover both new parts with a piece of paper.– Post: Learning targets, Performance Task anchor chart, Guiding Questions anchor chart.



Lesson Vocabulary	Materials
analyze, model, essay, characteristics, clearly; anthology, shaped speech, dramatic, multicultural	<ul style="list-style-type: none">• Performance Task anchor chart (begun in Unit 2, Lesson 8)• Performance Task anchor chart (completed, for teacher reference)• Model Essay: “Inspired by Arnold Adoff” (one per student and one to display)• Close Readers Do These Things anchor chart (from Unit 1, Lesson 2)• Poetry journals (students’ own; from Units 1 and 2)• A poem by famous poet (from the back of <i>Love That Dog</i>; one copy for teacher modeling)• <i>Love That Dog</i> (book; one per student)• Guiding Questions anchor chart (from Unit 1, Lesson 1)• Performance Task Poems (one copy per students for homework)• Poems read by students in Unit 1 and Unit 2 (students’ own copies; for homework):<ul style="list-style-type: none">– Robert Frost: “Stopping by Woods on a Snowy Evening” (in <i>Love That Dog</i>), “The Pasture,” or “A Patch of Old Snow” (from Unit 2, Lesson 9)– Walter Dean Myers: “Love That Boy” or “Lawrence Hamm, 19 Student Athlete” (from Unit 2, Lesson 9)– Valerie Worth: “Dog” or “safety pin” (from Unit 2, Lesson 9)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Draw students' attention to the Performance Task anchor chart. Ask a student volunteer to read the Performance Task Prompt aloud to the class. Point out they have already completed part 1 of the performance task—writing a poem inspired by their selected poet—and explain that today they will discuss part 2 and 3 of their performance task, “writing an essay” and “presenting their poems”.• Next, read the learning targets aloud to students:<ul style="list-style-type: none">* “I can analyze a model essay to identify characteristics of a strong essay.”* “I can read a poem aloud clearly and with expression.”• Clarify the meaning of the targets as needed; then explain that today students will examine a model essay to determine the qualities of a strong essay to complete the next step for their performance task: writing an essay about the poet who inspired them. Then you will read a poem to them with expression so they can think more about this part of the performance task.	



Work Time	Meeting Students' Needs
<p>A. Analyzing a Model Essay as a Reader (20 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their poet group. Distribute a copy of the Model Essay: “Inspired by Arnold Adoff” to each student. Ask them to listen and read silently along as you read the essay aloud.• Ask students to turn to their group and discuss the gist of the essay (their first impression of what the essay is mostly about).• After a few minutes, cold call a few students to share their ideas. Listen for students to say that the essay is about Arnold Adoff and how his writing inspired the person who wrote the essay.• Next, tell students that they will now read the essay more closely. Draw their attention to the Close Readers Do These Things anchor chart. Remind them of the strategies they have been practicing throughout the year. Explain that the purpose of this particular close read will be to use this essay as a model for their own writing by determining the qualities of a strong essay. Tell students that first they must be sure they understand what the essay is about.• Ask students to reread the essay aloud with their group, taking turns with each paragraph. Have them circle any words or phrases they find confusing.• After 5 minutes, call on students to share unfamiliar words or confusing phrases in the text. Students may circle the following vocabulary: <i>anthology</i> and <i>shaped speech</i>. Help students determine the meaning of unfamiliar or challenging words and phrases through context or simply give them the meanings. For example:<ul style="list-style-type: none">– <i>Anthology's</i> meaning can be determined from the context of the essay as a book featuring a collection of poems by different authors. (Consider adding this word to the Word Wall). .– <i>Shaped speech</i> is defined in the text as words that run together or are broken apart.• Tell students that the next step will be to annotate the essay for what they notice about it..• Briefly model annotating in the notes section to the left of the Model Essay for students and ask them to annotate their essays along with you. Be sure that this modeling shows students how to annotate, but allows them to do the most of the thinking later when they are ask to do their own annotations for what they notice about the model. For example, you might do the following:	<ul style="list-style-type: none">• If students struggle to articulate the gist of this essay, you may want to spend more time closely reading the essay before moving on to analyze the essay for writer’s craft in Work Time B. If necessary, write a series of text-dependent questions that help students to tackle more challenging parts of the essay.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">– Say, “I notice this essay has three paragraphs,” then number the paragraphs.– Say, “I know that the first part of an essay is called an introduction, the middle is called the body, and the last part is called the conclusion,” then label each paragraph using these terms.– Reread the first paragraph, then think aloud: “I notice this paragraph explains what the essay is about.” Then add a note next to the paragraph in box to the right of the essay “This paragraph tells what the essay is about: Arnold Adoff is a poet whose writing inspired the author of this essay.”• Tell students to take about 4 or 5 minutes reread the body paragraph by whisper reading it aloud with their groups and then discuss the following:<ul style="list-style-type: none">* “What do you notice about the body paragraph?”• Cold call a few students to share. Listen for students to notice that this paragraph describes Arnold Adoff’s life and how he became a poet. Have students annotate the essay by adding a notes next to this paragraph in the box to the right of the essay with a description, “This paragraph tells about the poet’s life and how he became a poet: Arnold Adoff was a poet who grew up in the Bronx and began writing poems while spending time in jazz clubs.”• Repeat with the concluding paragraph: Invite students to take 4 or 5 minutes to reread with their groups and then the following:<ul style="list-style-type: none">* “What do you notice about the conclusion?”• Again, cold call a few students to share. Listen for students to notice that this paragraph describes how Arnold Adoff’s poems inspired the writer. Have students annotate writing in the box next to this paragraph a description similar to the following: “This paragraph explains how the poet’s poems inspired the author of the essay: The poem ‘Street Music’ inspired the author of the essay to write about everyday sounds.”	



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing a Model Essay as a Writer (15 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have read the essay a little more closely and know what each paragraph is about, they are ready to consider what makes it a strong essay.• Ask students to reread the essay and then discuss the following with their groups and annotate their notes in the boxes to the right of the essay:<ul style="list-style-type: none">* “What makes this an example of a strong essay? Be specific.”• Give students a 10 minutes to discuss the prompt and add notes in the boxes to the right of the essay.• Cold call students to share. Prompt students to be specific and point out examples in the text. Record their ideas on your copy of the Model Essay. Listen for students to suggest ideas that connect to the bullet points under Part 2 on the Performance Task anchor chart—see Performance Task anchor chart (completed, for teacher reference) in the supporting materials.• Draw students’ attention back to the Performance Task anchor chart and uncover Part 2. Then read each of the bullet points under this part aloud and make connections to students’ listed ideas. For example: “You said strong essays are interesting to read; notice how this bullet point says introductions should engages the reader,” or “You mentioned that strong essays don’t have lots of mistakes; notice how this bullet point says our essays should be neat and have little or no errors in conventions.”• Tell students that over the next few lessons, they will revisit each bullet under Step 2 of the Performance Task anchor chart and further analyze the model essay so that they can learn how to write their own essays.• Collect students’ model essays with notes for a formative assessment of their understanding of explanatory writing (W.4.2).	<ul style="list-style-type: none">• At the end of Work Time B, students may still have trouble articulating what specifically makes the model essay a strong essay. This is to be expected, since the next several lessons (Lessons 9-12) will provide additional instruction on explanatory writing. Use students’ responses in this portion of the agenda as a formative assessment to guide your instruction in these lessons.



Work Time	Meeting Students' Needs
<p>C. Reading a Poem with Clarity (10 minutes)</p> <ul style="list-style-type: none"> • Focus students' attention on the Performance Task anchor chart. Reread the last sentence of the prompt, "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" aloud to students. Clarify for students that their "Inspired Poems" are the ones they wrote in Unit 2 and that their "Selected Poems" are the poems by their selected poet (Robert Frost, Walter Dean Myers or Valerie Worth) that inspired them to write their poem. • Tell students that in order to prepare for this Poet's Performance they will have to practice reading their poems aloud. Then uncover part 3 and read this portion of the anchor chart aloud to students. • Remind students that they have been practicing their fluent reading skills throughout the module when they read poems from <i>Love That Dog</i> aloud. Point out to students that they will be expected to present their poems and essay • Read the first bullet under Part 3 on the anchor chart, "Be sure to read clearly." • Underline the word <i>clearly</i>. Ask students: <ul style="list-style-type: none"> * "What does it mean to read something clearly?" • Call on a volunteer to share ideas.. Listen for students to say something like: "It means other people can understand you when you read." • Tell students that today they will focus on this first bullet and that they will focus on the second bullet, "Be sure to read with expression" in a later lesson. • Read the poem (from the back of <i>Love That Dog</i>) aloud to the class twice—once slowly and clearly, and once quickly and softly. • Ask students to discuss with their group: <ul style="list-style-type: none"> * "Which one was easier to understand? Why?" • Select volunteers to share their responses. Listen for students to explain that your first reading was understandable because you read slowly and clearly. Explain that poetry is often read at a slower pace than prose, and that reading slowly and clearly, is important when reading a poem to an audience. • Tell students that it is now their turn to practice reading their poems aloud clearly. 	<ul style="list-style-type: none"> • To further support students in reading with expression, consider allowing them to make recordings of themselves reading their poems aloud. Then they can play these recordings back and listen for expression in their own voice. • Consider revisiting the audio links from Unit 1, Lesson 1 of William Carlos Williams reading "The Red Wheelbarrow" and Robert Frost reading "Stopping by Woods on a Snowy Evening" with students. Hearing the authors of these poems reading them aloud with expression will further support students' understanding of this concept.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite to get out their poetry journals and turn to the inspired poem they wrote for part 1 of the performance task. Ask students to spend 5 minutes practicing reading their poem aloud slowly and clearly.• Circulate to provide students with guidance on how to improve their pace and volume as they read their poetry read aloud.• After 5 minutes, invite students to pair up to read their poem aloud to another student.• Circulate to note which students may need additional support reading aloud clearly.	



Closing and Assessment	Meeting Students' Needs
<p>A. Revisiting Learning Targets and Preparing for Homework (10 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets and ask students to use the Thumb-O-Meter Checking for Understanding technique to indicate their progress toward these targets. Tell students they will have more time over the course of the next several lessons to make further progress toward these targets.• Draw students' attention to the Guiding Questions anchor chart and read the second guiding question:<ul style="list-style-type: none">* "What inspires writers to write poetry?"• Tell students that the essays they write will help them reflect on this question. Ask them to turn to a partner and discuss the following:<ul style="list-style-type: none">* "How did the poet you selected inspire you to write the poem you read at the beginning of the lesson?"• Give students a few minutes to discuss with their groups. Circulate and listen to students' responses to this question. Discussion of this question will help students think about how they have been inspired by their selected poet. This will support students in the planning of the essays in the next two lessons.• Distribute the Performance Task Poems sheet for homework. Clarify the homework as needed (you may need to review the location of poems (students' original poems should be in their poetry journals in the "My Poems" section and the poems that inspired their original poem will either be located in the back of <i>Love That Dog</i> or as a loose sheet –see Unit 2, Lesson 9).	<ul style="list-style-type: none">• Note any students who struggle in articulating a response to the guiding questions, as they may require additional support during the planning of their essays in Lessons 8 and 9.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• On the Performance Task Poems sheet, copy both your selected poem (the poem written by Robert Frost, Walter Dean Myers, or Valerie Worth that inspired you) and your original "inspired" poem.• Practice reading both of these poems aloud (to a friend, family member, or in front of a mirror).. <p><i>Note: Review Lessons 8–12 and determine where students may need more or less modeling or support based on their performance in Work Time B.</i></p>	



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 7

Supporting Materials



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Performance Task Anchor Chart
(Completed, for Teacher Reference)

Teacher directions: Before the lesson, add parts 2 and 3 to the anchor chart. Then cover them up.

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 this poet has inspired you as a writer. Afterward, present your work in a Poet's Performance by reading aloud a selected poem by your poet, sharing your essay, and reading aloud your own inspired poem.

There are 3 parts to your performance task, writing an inspired poem, writing an essay, and presenting your poems and essay. To prepare...

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

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

For Part 2: Write an essay that does the following:

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

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

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



Model Essay:
“Inspired by Arnold Adoff”

Model Essay	Notes
<p>Inspired by Arnold Adoff</p> <p>Have you ever thought the sounds of the city were like music? Arnold Adoff did. His poem “Street Music” describes the sounds you hear in the city every day in a musical way. His vivid descriptions of sound have inspired me to write my own poetry about the music of my backyard.</p>	
<p>Arnold Adoff is a poet and children’s author who was born on July 16, 1935 in the East Bronx in New York City. As a boy, he visited the library often and loved to read. When he was a teenager, he spent a lot of time listening to music in jazz clubs. This inspired him to start writing poetry. After graduating from college, Arnold Adoff worked as a teacher and counselor in Harlem. In 1960, he married another children’s author named Virginia Hamilton, and they had two children. In 1968, he published his first anthology with a collection of poems by African American writers. As a poet, he became known for his unique style of “shaped speech” poetry. This kind of poetry has words that run together or are broken apart. An example of this style is his poem “Street Music.” Over the years, he has published over 30 books. He has also been awarded the National Council of Teachers of English Award for Excellence in Poetry for Children.</p>	
<p>Arnold Adoff’s poem “Street Music” describes the sounds of a city street like music. He uses lots of vivid words like <i>grinding</i>, <i>slamming</i>, and <i>screeching</i>. His use of vivid imagery to describe the sounds of the city made me feel like I was on a noisy city block. Reading his poem inspired me to write about the sounds I hear every day in my backyard. Like the birds chirping, the garbage truck beeping, and dogs barking. I hope the imagery in my poem is as fun to read as Arnold Adoff’s “Street Music.”</p>	

Written by Expeditionary Learning for Instructional Purposes.

Sources: http://www.harpercollins.com/authors/11714/Arnold_Adoff/index.aspx?authorID=11714, <http://www.orr.org/adoff/>, <http://ebma.camp8.org/Default.aspx?pageId=865852>, <http://www.ohiocenterforthebook.org/OhioAuthors/AdoffArnold.aspx>.



Performance Task Poems

Name:

Date:

Directions: Locate your original inspired poem and the selected poem (by Robert Frost, Walter Dean Myers, or Valerie Worth) that your own writing was inspired by. Copy the selected poem into the “My Selected Poem” box below. Then recopy your original poem into the “My Inspired Poem” box on the second page of this sheet. Be sure to use neat handwriting.

My Selected Poem

Poem Title:

Poem Author:

**Poem Title:**



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 8

Planning the Essay: Introduction and Conclusion



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2)</p> <ul style="list-style-type: none">a. I can introduce a topic clearly.b. I can develop the topic with facts, definitions, details, and quotations.e. I can construct a concluding statement or section of an informative/explanatory text.	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can collaborate with my peers to plan an introduction for an essay about William Carlos Williams that introduces the topic.• I can collaborate with my peers to plan a conclusion for an essay about William Carlos Williams that describes how he has inspired me.• I can plan an introduction for an essay about my poet that introduces the topic.• I can plan a conclusion for an essay about my poet that describes how she or he has inspired me.	<ul style="list-style-type: none">• Essay Prompt/Planner graphic organizer (Introduction and Conclusion Plan completed)



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader (5 minutes) B. Reviewing Learning Targets (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Shared Planning: Introduction and Conclusion of the William Carlos Williams Essay (20 minutes) B. Planning: Introduction and Conclusion of Selected Poet Essay (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Revisiting the Learning Targets (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Practice reading your Selected Poem and your Inspired Poem aloud clearly (to a friend, family member, or in front of a mirror). B. Continue reading your independent reading book. 	<ul style="list-style-type: none"> • In this lesson, students begin to plan their essays about their selected poet. They plan the introduction and conclusion together, because these two paragraphs are both about how the poet inspired them. • Students first participate in shared planning of an essay about William Carlos Williams. You will model using the graphic organizer and the thinking process behind planning an introduction and conclusion. Students move on to plan the introduction and conclusion of their essay about their own poet. (They will plan their body paragraph in Lesson 9.) • If your students need additional support or a slower pace for shared and independent planning, consider dividing this lesson into two segments. If you do this, make the first segment both shared planning and then independent planning of the introduction (so students move seamlessly from the teacher modeling to their application). Then the second segment (perhaps the following day) would focus on both the teacher modeling and independent planning of the conclusion. • This pattern of shared writing (about William Carlos Williams) followed by students' independent writing of essays about their selected poets will repeat across lessons up through Lesson 12 (the End of Unit 3 Assessment, Part 1). You will model the planning process in Lessons 8 and 9, and then model writing the introduction, body, and concluding paragraphs in Lessons 10, 11, and 12. The End of Unit Assessment, Part 1, is based on students' independent writing of the conclusion of their own essay about their selected poet. This pattern of shared writing followed by independent application allows for explicit and scaffolded writing instruction that meets all aspects of W.4.2. Later, in Module 4, students will be expected to write another expository essay with fewer scaffolds to demonstrate a full mastery of W.4.2. • The Performance Task rubric is introduced in this lesson. Students read through the parts of the rubric pertaining to the introduction and conclusion to understand what is expected of their work. These parts of the rubric are linked very closely to the lesson's learning targets. • In advance: <ul style="list-style-type: none"> – Review: Mix and Mingle and Fist to Five Checking for Understanding techniques (see Appendix). – Select music for the Mix and Mingle that can be played softly in the background without distracting students from the read-aloud of their poems. Consider using music without lyrics, such as classical or jazz. – Post: Learning targets.



Lesson Vocabulary	Materials
<i>criteria</i>	<ul style="list-style-type: none">• Performance Task anchor chart (from Lesson 7)• Performance Task rubric (one per student and one to display)• Model Essay: “Inspired by Arnold Adoff” (from Lesson 7; one new blank copy per student and one new blank copy for teacher modeling)• Annotated Model Essay: “Inspired by Arnold Adoff” (for teacher reference)• Document camera• Poet Essay Prompt/Planner graphic organizer (one per student and one to display)• William Carlos Williams anchor chart (begun in Lesson 1)• Poet Essay Prompt/Planner graphic organizer: William Carlos Williams example (completed, for teacher reference)• Biographies of selected poets (from Lesson 4; one of their selected poet per student):<ul style="list-style-type: none">– “Robert Frost (March 26, 1874 – January 29, 1963)” (one per student in Robert Frost group(s))– “Valerie Worth (October 29, 1933 – July 31, 1994)” (one per student in Valerie Worth group(s))– “Finding Your Voice” (one per student in Walter Dean Myers group(s))• Important Events and Information note-catcher (begun in Lesson 5; one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader (5 minutes)</p> <ul style="list-style-type: none">Remind students that for homework they were asked to select a poem by their poet that most inspires them. Draw students' attention to the Performance Task anchor chart and read the third part aloud:<ul style="list-style-type: none">3. Select a poem by your poet to read aloud.Tell them now that they have selected a poem for their performance task, they will practice reading this poem aloud clearly and with expression, as they practiced in the previous lesson.Mix and Mingle:<ul style="list-style-type: none">Play music on a soft volume.Invite students to move around the room with their chosen poem.Stop the music after 30 seconds.Invite students to share their poem and the reason it inspired them with the person closest to them.Repeat until students have shared their poem with three people.	<ul style="list-style-type: none">Structured activities such as Mix and Mingle can ensure all students have a chance to talk.
<p>B. Reviewing Learning Targets (10 minutes)</p> <ul style="list-style-type: none">On the Performance Task anchor chart, draw students' attention to the second part of the task: Part 2: Write an essay that:<ul style="list-style-type: none">Addresses the essay prompt: Write an essay about the poet who has inspired you, explaining who this poet is and how they have inspired you as a writerHas an introduction that introduces the topic and engages the readerHas a body paragraph with biographical information about the poet and explains how this person became a poetHas a conclusion that revisits the topic and "wraps up the essay"Is neat and has little or no errors in conventionsTell students that today they will plan the introduction and conclusion of their essays. Read aloud the bullet points related to introductions and conclusions on the Performance Task anchor chart.Focus students' attention on the learning targets:	<ul style="list-style-type: none">Introducing a rubric before students write can help ensure that they are aware of what is expected of their writing and give them clear criteria to refer to.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* "I can collaborate with my peers to plan an introduction for an essay about William Carlos Williams that introduces the topic."* "I can collaborate with my peers to plan a conclusion for an essay about William Carlos Williams that describes how he has inspired me."* "I can plan an introduction for an essay about my poet that introduces the topic."* "I can plan a conclusion for an essay about my poet that describes how he has inspired me."• Invite students to read the first and second learning targets with you. Remind students of the model essay they read about Arnold Adoff in the previous lesson and explain that they will use this essay as a model for how to write an introduction and conclusion for their essays. Explain that they will begin the lesson by working together as a whole group to plan the introduction and conclusion of an essay about William Carlos Williams, then they will plan the introduction and conclusion for their own essay.• Display and distribute the Performance Task rubric and explain that student essays and their presentation during the Poet's Performance will be assessed using this rubric. Show students the essay portion of the rubric as well as the presentation portion of the rubric. Point out the column headed "Criteria". Explain that <i>criteria</i> are what students need to include in their essay and presentation. Point out that these criteria are written as learning targets. Go on to explain that just like the learning targets students have used during lessons, these learning targets tell them what they will learn in order to write their essay and present their poems.• Point out the columns to the right of the "Criteria" heading, "Meets," "Partially Meets," and "Does Not Meet." Explain that each of these columns describe the criteria for students to meet (partially meet or do not meet) a particular learning target.• Then focus students on the first row under the "Ideas and Evidence" heading in the essay portion of the rubric. Invite them to read the criteria aloud with you.• Then focus students on the content of the "Meets" column and invite them to read the criteria in that column aloud with you.• Tell them this is what is expected of their introductions, so when planning their introduction, they must keep this in mind.• Focus students on third row of the "Ideas and Evidence" heading. Invite them to read the criteria aloud with you.• Once again, focus students on the content of the "Meets" column and invite them to read the criteria in that column aloud with you.• Tell them this is what is expected of their conclusion, so when planning their conclusion, they must keep this in mind.	



Work Time	Meeting Students' Needs
<p>A. Shared Planning: Introduction and Conclusion of the William Carlos Williams Essay (20 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit in the poet groups they sat in for the work they did on their selected poet biographies. • Select a student to reread the essay prompt for the whole group at the top of the organizer. • Distribute a new blank copy of the Model Essay: “Inspired by Arnold Adoff” (from Lesson 7) and display a copy using a document camera. Invite a volunteer to reread the introductory paragraph. • Remind students that in the previous lesson, they noticed that this essay’s introduction engaged the reader and introduced the topic. Record the following note in the box to the right of the introduction –see the Annotated Model Essay: “Inspired by Arnold Adoff” (for teacher reference) and ask students to copy these notes on their copies as well: Introduction: – Engages the reader and introduces the topic • Ask students to answer the following question after rereading the paragraph silently to themselves and then holding up fingers to indicate their answers: * “Which sentence in the introduction paragraph introduces the topic of the essay: Sentence 1, 2, 3 or 4?” • Look for students to hold up four fingers, indicating the last sentence of the paragraph: “His vivid descriptions of sound have inspired me to write my own poetry about the music of my backyard.” Read this sentence aloud and then underline this sentence in the model and ask students to do the same in their own copies. Point out how this sentence begins to address the essay prompt by clearly stating the topic: “a poet that inspired you.” Have students underline this phrase in the essay prompt at the top of the model. • Next, ask students to turn to a partner in their poet groups and discuss the following question: * “How does this introduction engage the reader?” • Cold call pairs and listen for students to suggest it engages the reader with a question. Point out that the author also gave specific examples from the poet’s writing. Writing a strong essay with a strong introduction can be tricky, so you will help them by giving them a planner and practicing planning an introduction for an essay about William Carlos Williams as a class. • Display the Poet Essay Prompt/Planner graphic organizer. • Focus students on the questions in the first box of the essay planner; select a student to read them aloud to the class. • Then point out how these questions were answered in the Model Essay: “Inspired by Arnold Adoff”. 	<ul style="list-style-type: none"> • Modeling the thinking process and how to fill in a graphic organizer can help ensure that students can work independently.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Remind students that to practice the planning process before they plan their own essays, they will work together as a class to plan an essay about William Carlos Williams.Tell students that strong writers use details and examples in their writing. Explain that they can do this by using their notes from their biography reading, as well as their selected poem.Tell students that the poem that you have selected by William Carlos Williams is “The Great Figure.” Display and reread this poem aloud.Then remind students that the other source they will draw on when writing their introduction for the William Carlos Williams essay will be the William Carlos Williams anchor chart where the class took their notes from his biography.Focus students on the essay planner and ask them to discuss the prompt in the box for the introduction paragraph plan.<ul style="list-style-type: none">* “What might we write to answer this first prompt: ‘Who is the poet that inspired you most as a writer and why?’”Select volunteers to share their responses whole group. Listen for students to explain that it would be something like: “William Carlos Williams inspired me to write about ordinary things.”Record a response on the displayed organizer. See Poet Essay Prompt/Planner graphic organizer: William Carlos Williams example (completed, for teacher reference).Focus students on the second prompt in the introduction box of the organizer, “Ideas for introducing the topic to my reader.”Ask students each of the following questions with their group. After each question cold call students to share their ideas. Record appropriate ideas on the displayed organizer. See Poet Essay Prompt/Planner graphic organizer: William Carlos Williams example (completed, for teacher reference):<ul style="list-style-type: none">* “What ideas do you have for how you might introduce the idea of writing about ordinary things?”* “What ordinary things did William Carlos Williams write about?”* “What specific example could we include here from our selected poem?”Invite students to reread the concluding paragraph on the Model Essay: “Inspired by Arnold Adoff” and follow a similar process for planning the conclusion as they just did for the introduction. Be sure to do the following:<ul style="list-style-type: none">– Revisit the bullet for a conclusion from the Performance Task anchor chart and the criteria for conclusion on the Performance Task Rubric.– Reread the conclusion of the Model Essay: “Inspired by Arnold Adoff.”	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> – Annotate next to this paragraph with a note explaining that strong conclusions, “Revisit the topic and wrap the essay” (see the Annotated Model Essay: “Inspired by Arnold Adoff” (for teacher reference) – Point out how specific examples from the selected poem are used in the model. – Use the box for planning a conclusion on the Poet Essay Prompt/Planner to co-construct a plan for the William Carlos Williams essay conclusion—see the Poet Essay Prompt/Planner graphic organizer: William Carlos Williams example (completed, for teacher reference). 	
<p>B. Planning: Introduction and Conclusion of Selected Poet Essay (20 minutes)</p> <ul style="list-style-type: none"> • Explain that students will do exactly the same thing to plan the introduction and conclusion of the essay about their selected poet. • Distribute a Poet Essay Prompt/Planner graphic organizer to each student. • Invite students to retrieve the biography of their selected poet (from Lesson 4): <ul style="list-style-type: none"> – “Robert Frost (March 26, 1874 – January 29, 1963)” – “Valerie Worth (October 29, 1933 – July 31, 1994)” or – “Finding Your Voice.” • Also ask them to get out their Important Events and Information note-catcher, as well as their Performance Task Poems (from Lesson 7 homework). Explain that students must refer to these resources to plan their introduction and conclusion. Remind them to use specific examples from their selected poem when explaining how this poet inspired them. • Encourage students to discuss their ideas with other students in their group before they record them to ensure their ideas are strong. • Circulate to support students in completing their organizers. Ask guiding questions: <ul style="list-style-type: none"> * “What about your poet’s writing inspired you?” * “How did that inspire you to write your poem?” * “How might you introduce that idea?” * “What specific examples can you use from your selected poem?” 	<ul style="list-style-type: none"> • Encouraging students to discuss their ideas before writing can help them hear the ideas of others and determine if their ideas are the strongest in answering the question. This can result in a stronger piece of writing for all students.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisiting the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite students to refer to the learning targets. Ask them to spend a couple of minutes thinking about:<ul style="list-style-type: none">* “How well do you think you have done at achieving the learning targets?”• Read through the first learning target again. Invite students to show a Fist to Five for how well they think they achieved that target—a fist being not at all and a five being very well.• Repeat with the remaining targets.	<ul style="list-style-type: none">• Revisiting learning targets can enable students to recognize how far they have come in one lesson and how much they have learned.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Practice reading your Selected Poem and your Inspired Poem aloud clearly (to a friend, family member, or in front of a mirror).• Continue reading your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 8

Supporting Materials



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Performance Task Rubric:
Poet Essay and Poetry Performance

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 this poet has inspired you as a writer. Afterward, present your work in a Poet's Performance by reading aloud a selected poem by your poet, sharing your essay, and reading aloud your own inspired poem.

POET ESSAY			
Criteria	Meets	Partially Meets	Does Not Meet
Ideas and Evidence			
I can write an introduction in my essay that states my topic clearly. (W.4.2a)	My introduction clearly introduces my poet.	My introduction somewhat clearly introduces my poet.	My introduction does not clearly introduce my poet.
I can use accurate facts and details about the life of my poet in my essay. (W.4.2b)	I included specific facts about my poet's life.	I included some facts about my poet's life.	I did not include any facts about my poet.
I can develop a conclusion that revisits the topic and "wraps up the essay." (W.4.2d)	My conclusion explains how I was inspired by my poet using specific details.	My conclusion explains how I was inspired by my poet, but has no specific details.	My conclusion does not explain how I was inspired by my poet.
Organization			
I can use linking words to connect ideas in my essay (W.4.2c)	I included at least three linking words to connect ideas in my essay.	I included two linking words to connect ideas in my essay.	I included one linking word to connect ideas in my essay.



Performance Task Rubric:
Poet Essay and Poetry Performance

Criteria	Meets	Partially Meets	Does Not Meet
Word Choice			
I can use words specific to poetry and biographies to inform my reader about my poet's life. (W.4.2d, L.4.3)	I used at least four of our poetry and biography words in my essay to inform my reader about my poet's life.	I used two or three of our poetry and biography words in my essay to inform my reader about my poet's life.	I used fewer than two of our poetry and biography words in my essay to inform my reader about my poet's life.
Conventions			
I can use conventions so my writing is clear and understandable. (L.4.2a, L.4.2c, L.4.2d, L.4.3b)	I have correct spelling, capitalization, and punctuation in my writing.	I have some mistakes with my spelling, capitalization, and/or my punctuation.	I have many mistakes with my spelling, capitalization, and punctuation.
POETRY PERFORMANCE			
Speaking and Listening			
I can speak clearly and at an understandable pace. (SL.4.4)	I speak clearly, with expression, and at a "just right" pace so my listener can understand my presentation.	I sometimes speak clearly; I speak too quickly or slowly in some parts; my listener has some difficulty understanding parts of my presentation.	My words are not clear; I speak too quickly or slowly; my listener cannot understand what I am presenting.



Annotated Model Essay: “Inspired by Arnold Adoff”
(For Teacher Reference)

Teacher Directions: For use in Lessons 8-12. Read the notes in the column on the right. Parentheses indicate the lessons in which notes are added.

Model Essay	Notes
<p>Inspired by Arnold Adoff</p> <p>Have you ever thought the sounds of the city were like music? Arnold Adoff did. His poem “Street Music” describes the sounds you hear in the city every day in a musical way. His vivid descriptions of sound have inspired me to write my own poetry about the music of my backyard.</p>	<p>Introduction (Lesson 8)</p> <ul style="list-style-type: none"> Engages the reader and introduces the topic (Lesson 8) Opens with a question to engage the reader (Lesson 10) Introduces the poet (Lesson 10) Explains how the Adoff’s poems inspired the author (Lesson 10)
<p>Arnold Adoff is a poet and children’s author who was born on July 16, 1935 in the East Bronx in New York City. As a boy, he visited the library often and loved to read. When he was a teenager, he spent a lot of time listening to music in jazz clubs. This inspired him to start writing poetry. After graduating from college, Arnold Adoff worked as a teacher and counselor in Harlem. In 1960, he married another children’s author named Virginia Hamilton, and they had two children. In 1968, he published his first anthology with a collection of poems by African American writers. As a poet, he became known for his unique style of “shaped speech” poetry. This kind of poetry has words that run together or are broken apart. An example of this style is his poem “Street Music.” Over the years, he has published over 30 books. He has also been awarded the National Council of Teachers of English Award for Excellence in Poetry for Children.</p>	<p>Body (All notes below added in Lesson 9)</p> <ul style="list-style-type: none"> Has biographical information about the poet and explains how this person became a poet Where and when he was born What made him start writing poetry His jobs/career Facts about family His style of poetry When first he first published Awards he received Events listed in chronological order (Lesson 11)



Annotated Model Essay: “Inspired by Arnold Adoff”
(For Teacher Reference)

Model Essay	Notes
<p>Arnold Adoff’s poem “Street Music” describes the sounds of a city street like music. He uses lots of vivid words like <i>grinding</i>, <i>slamming</i>, and <i>screeching</i>. His use of vivid imagery to describe the sounds of the city made me feel like I was on a noisy city block. Reading his poem inspired me to write about the sounds I hear every day in my backyard. Like the birds chirping, the garbage truck beeping, and dogs barking. I hope the imagery in my poem is as fun to read as Arnold Adoff’s “Street Music.”</p>	<p>Conclusion (Lesson 8)</p> <ul style="list-style-type: none">• Has a conclusion that revisits the topic and “wraps up the essay” (Lesson 8)– Revisits poem in intro (Lesson 12)– Quotes words used in the poem (Lesson 12)– Describes how the poem inspired the author (Lesson 12)– Leaves the reader with a final thought (Lesson 12)



Poet Essay Prompt/Planner Graphic Organizer

Essay prompt:

Write an essay about a poet who has inspired you as a writer. Explain who this poet is and how this poet has inspired you.

Include:

- An introduction paragraph that introduces the topic: the poet who has inspired you most.
- A body paragraph that describes the poet's life and the role that poetry played.
- A conclusion that explains how you were inspired by this poet's writing.

Introduction Paragraph Plan:

Who is the poet that inspired you most as a writer and why?

Ideas for introducing the topic to my reader:



Poet Essay Prompt/Planner Graphic Organizer

Body Paragraph Plan:

Describe this poet's life and the role that poetry played. Include the following:

When and where this poet lived:

Possible inspiration for becoming a writer:

What is special or unique about this poet's style of writing?:

Major events in this poet's life (at least four):



Poet Essay Prompt/Planner Graphic Organizer

Conclusion Paragraph Plan:

How were you inspired by this poet's poetry?

Examples from poems:



Poet Essay Prompt/Planner Graphic Organizer:

William Carlos Williams Example
(Completed, for Teacher Reference)

Essay prompt:

Write an essay about a poet who has inspired you as a writer. Explain who this poet is and how this poet has inspired you.

Include:

- An introduction paragraph that introduces the topic: the poet who has inspired you most
- A body paragraph that describes the poet's life and the role that poetry played
- A conclusion that explains how you were inspired by this poet's writing

Introduction Paragraph Plan: Completed in Lesson 8

Who is the poet that inspired you most as a writer and why?

William Carlos Williams inspired me to write about ordinary things.

Ideas for introducing the topic to my reader:

- ***Get my reader to think about walking down the street and seeing ordinary things***
- ***Give examples of ordinary things he wrote about: wheelbarrow and a fire truck***



Poet Essay Prompt/Planner Graphic Organizer:

William Carlos Williams Example
(Completed, for Teacher Reference)

Body Paragraph Plan: *To be completed in Lesson 9*

Describe this poet's life and the role that poetry played. Include the following:

When and where this poet lived:

Sept. 17, 1883–March 4, 1963 in Rutherford, New Jersey

Possible inspiration for becoming a writer:

He was inspired by English poets he read about in school.

What is special or unique about this poet's style of writing?:

He wrote about everyday objects with vivid imagery in free verse.

Major events in this poet's life (at least four):

- ***1902—Goes to school to become a doctor***
- ***1909—Publishes his first poems (only four copies sell)***
- ***1910—Starts his medical practice***
- ***1912—Marries Florence Herman (has two kids)***
- ***Published 48 books, mostly poetry***
- ***Won National Book Award and Pulitzer Prize***



Poet Essay Prompt/Planner Graphic Organizer:

William Carlos Williams Example
(Completed, for Teacher Reference)

Conclusion Paragraph Plan: *Completed in Lesson 8*

How were you inspired by this poet's poetry?

He inspired me to write about everyday objects with vivid imagery.

Examples from poems:

"The Great Figure" was about a fire truck.

Vivid words from this poem: gold, red, clangs, howls, rumbling.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 9

Planning the Essay: Body Paragraph



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

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

Supporting Learning Targets

- I can collaborate with my peers to plan the biographical body paragraph for an essay about William Carlos Williams that uses facts and details.
- I can plan the biographical body paragraph for an essay about my poet that uses facts and details.

Ongoing Assessment

- Student's annotations on the model essay
- Poet Essay Prompt/Planner graphic organizer (Body Paragraph Plan completed)



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Shared Planning: Biographical Body Paragraph of the William Carlos Williams Essay (20 minutes)B. Planning: Biographical Body Paragraph of Selected Poet Essay (25 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Sharing New Information About Poets: Concentric Circles (10 minutes)4. Homework<ol style="list-style-type: none">A. Continue to practice reading aloud your selected poem as well your inspired poem. Be sure to read with expression.B. Continue reading your independent reading book.	<ul style="list-style-type: none">• In this lesson, students continue to plan their essays. They plan the body paragraph, which is the paragraph that includes biographical information about their selected poet.• As in the previous lesson, students begin by doing shared planning for an essay about William Carlos Williams. You again model using the graphic organizer and the thinking process, this time regarding planning the body paragraph. Students then move on to plan the body paragraph of their own essay \ sitting with their poet groups for support.• To ensure students have all of the information about their poet that they need to write a biographical body paragraph, they also read a timeline of their poet's life. This is first modeled with William Carlos Williams, based on the timeline at the back of <i>A River of Words</i>. Then, students are given timelines of their own poets to collect any additional facts and information they might want to include in their body paragraph.• Throughout this lesson, students refer to the rubric to be sure their plans will help them meet the assessment standards.• In advance:<ul style="list-style-type: none">– Review: Concentric Circles protocol (see Appendix).– Post: Learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Performance Task anchor chart (from Lesson 7)• Performance Task rubric (from Lesson 8; one per student and one for display)• Model Essay: “Inspired by Arnold Adoff” (from Lesson 7; students’ own copies and one for modeling)• Annotated Model Essay: “Inspired by Arnold Adoff” (for teacher reference; from Lesson 8)• Document camera• Poet Essay Prompt/Planner graphic organizer: William Carlos Williams (begun during teacher modeling in Lesson 8; one for display)• Poet Essay Prompt/Planner graphic organizer: William Carlos Williams example (completed, for teacher reference; from Lesson 8)• William Carlos Williams anchor chart (begun in Lesson 1)• Biographical timelines of selected poets:<ul style="list-style-type: none">– Robert Frost (one per student in the Robert Frost poet group(s))– Walter Dean Myers (one per student in the Walter Dean Myers poet group(s))– Valerie Worth (one per student in the Valerie Worth poet group(s))• Important Events and Information note-catcher (begun in Lesson 5; one per student)• Poet Essay Prompt/Planner graphic organizer (begun in Lesson 8; students’ own)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Draw students' attention to the Performance Task anchor chart. Reread the Part 2 on the anchor chart and explain that today students will learn about writing the body paragraph for their essays.• Focus students' attention on the learning targets:<ul style="list-style-type: none">* "I can collaborate with my peers to plan the biographical body paragraph for an essay about William Carlos Williams that uses facts and details."* "I can plan the biographical body paragraph for an essay about my poet that uses facts and details."• Invite students to read the first learning target with you. Ask students to discuss with their group:<ul style="list-style-type: none">* "What is a biographical body paragraph? What is a biography?"* "Think back to that paragraph in the Model Essay: "Inspired by Arnold Adoff". What is the purpose of that paragraph?"• Cold call students to share their responses. Listen for them to explain that a biography is the story of someone's life, so a biographical body paragraph is a paragraph that tells the story of someone's life.• Explain that they will begin by working together whole group to plan the biographical body paragraph of an essay about William Carlos Williams.• Invite students to read the second learning target with you. Explain that once they have practiced planning a biographical body paragraph about William Carlos Williams, they are going to apply that learning to plan their own biographical body paragraphs about their poet.• Invite students to retrieve the Performance Task rubric and remind them that their essays will be assessed using this rubric.• Focus students on the second row under the "Ideas" heading about accurate facts, details, and quotations. Invite them to read the criteria aloud with you.• Then focus students on the content of the "Meets" column and invite them to read the criteria in that column aloud with you.• Explain to students that this is what is expected of their biographical body paragraphs, so when planning, they need to keep this in mind.	<ul style="list-style-type: none">• Introducing a rubric before students write can help ensure that they are aware of what is expected of their writing and give them clear criteria to refer to.



Work Time	Meeting Students' Needs
<p>A. Shared Planning: Body Paragraph of the William Carlos Williams Essay (20 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit in their poet groups. • Invite students to retrieve the Model Essay: “Inspired by Arnold Adoff.” Display your own copy used for modeling (in Lesson 8) with a document camera. Remind them that in the previous lesson they planned the introduction and conclusion for an essay about William Carlos Williams and also for their own poet. • Tell students that, in this lesson, they will plan the biographical body paragraph of their essay. Remind students and record on the next to the body paragraph on the Model Essay –see the Annotated Model Essay “Inspired by Arnold Adoff (from Lesson 8): <ul style="list-style-type: none"> – Body Paragraph: – Contains biographical information about the poet and explains how this person became a poet • Invite students to read the body paragraph of the model essay silently, as you read it aloud. Ask students to discuss with their group: <ul style="list-style-type: none"> * “What information has been included in the biography? Why?” • Select volunteers to share their responses. Show students how to annotate this information beside the body of the Model Essay: “Inspired by Arnold Adoff.” Listen for students to explain that only key information about his life has been included and record the following next to the body paragraph on the model: <ul style="list-style-type: none"> – Has biographical information about the poet and explains how this person became a poet – Where and when he was born – What made him start writing poetry – His jobs/career – Facts about family – His style of poetry – When first he first published • Awards he received Display the Poet Essay Prompt/Planner graphic organizer: William Carlos Williams. • Focus students on the questions in the Body Paragraph Plan of the essay planner and select a student to read them aloud whole group. Point out that the model essay includes all the information listed in the prompts for the body paragraph. 	<ul style="list-style-type: none"> • Inviting students to identify criteria for their writing from a model, and then recording that criteria, provides a clear point of reference to use during the writing process. • Modeling the thinking process and how/what to record on the recording form can help ensure students know what is expected of their independent work.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Remind students that to practice the planning process before they plan their own essays, they are going to work together as a class to continue to plan an essay about William Carlos Williams.• Ask:<ul style="list-style-type: none">* “When and where did William Carlos Williams live?”• Focus students on the William Carlos Williams anchor chart. This information should be recorded on the anchor chart so students can answer the question.• Record a response on the displayed organizer. See Poet Essay Prompt/Planner graphic organizer: William Carlos Williams example (completed, for teacher reference).• Repeat with the next two questions, all of the answers of which should be recorded on the anchor chart.• Focus students on the final direction in the Body Paragraph Plan box:<ul style="list-style-type: none">* “Major events in this poet’s life (at least four)”• Explain that to make sure they know all of the major events in William Carlos Williams’s life, students will look at another resource in <i>A River of Words</i>—the timeline (one of the text features they explored in Lesson 1).• Display the timeline at the back of the text. Read through each event for the students and ask them whether they think it is a major event or not, and why/why not. Refer to the list of major events from the Arnold Adoff model essay, recorded on the Performance Task anchor chart during the opening of the lesson, as criteria for the kinds of major events students should look for. Record any events that students suggest as major on the William Carlos Williams anchor chart.• Model how to improve the information already recorded on the William Carlos Williams anchor chart by adding dates from the timeline.• Ask students to discuss in their poet groups:<ul style="list-style-type: none">* “Thinking about the major events included in the body paragraph in the Model Essay: “Inspired by Arnold Adoff”, and the new information we have recorded about William Carlos Williams, what are at least four major events in Williams’s life?”• Cold call students to share their responses. Record a response on the displayed organizer. See Poet Essay Prompt/Planner graphic organizer: William Carlos Williams example (completed, for teacher reference).	



Work Time (continued)	Meeting Students' Needs
<p>B. Independent Planning: The Body Paragraph of Selected Poet Essay (25 minutes)</p> <ul style="list-style-type: none">• Share with students that now they will do exactly the same thing to plan the body paragraph of the essay about their selected poet.• Distribute the biographical timelines of selected poets.• Invite students to retrieve the Important Events and Information note-catcher started in Lesson 5 and remind them to read each event on the timeline and determine as a group which are the most important to record on their note-catchers.• Allocate 15 minutes for students to do this. Circulate to assist in collecting information from the timeline.• At the end of the time limit, refocus whole group.• Invite students to retrieve their Poet Essay Prompt/Planner graphic organizer, which they started in the previous lesson.• Remind students of how you filled out the William Carlos Williams essay planner as a class. Encourage them to discuss their ideas with other students in their group before they record them to ensure their ideas are strong.• Circulate to support students in completing their organizers. Remind them to refer to the criteria on the rubric concerning key information/events in the Model Essay: "Inspired by Arnold Adoff." Ask guiding questions:<ul style="list-style-type: none">* "Why have you chosen that information/event? Why is it important? Why is it more important than this event?"* "Where did you find that information?"	<ul style="list-style-type: none">• Encouraging students to discuss their ideas before writing can help them hear the ideas of others and determine if their ideas are the strongest in answering the question. This can result in a stronger piece of writing for all students.



Closing and Assessment	Meeting Students' Needs
<p>A. Sharing New Information About Poets: Concentric Circles (10 minutes)</p> <ul style="list-style-type: none">• Invite students to choose one new important event they learned about in the life of their poet from reading the timelines in this lesson.• Follow the Concentric Circles protocol to invite students to share the important event they have chosen with three or four people.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue to practice reading aloud your selected poem as well your inspired poem. Be sure to read with expression.• Continue reading your independent reading book.	



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Grade 4: Module 1B: Unit 3: Lesson 9

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Biographical Timelines of Selected Poets:

Robert Frost

- 1874 Robert Lee Frost is born on March 26 in San Francisco, California.
- 1885 Robert's father dies, and his family moves to Lawrence, Massachusetts.
- 1894 Robert has his first poem published: "My Butterfly: An Elegy."
- 1895 Robert takes a job as a newspaper reporter. He marries Elinor Miriam White.
- 1896 Robert's first child, Elliot, is born.
- 1897 Robert enters Harvard College, but does not graduate.
- 1900 His son Elliot dies of cholera. Robert moves his family to be a farmer in New Hampshire.
- 1907 Robert's sixth and last child, Elinor, is born. She dies within days of her birth.
- 1912 The Frost family moves to England. Robert continues to write poetry and farm.
- 1913 Robert's first book of poems, *A Boy's Will*, is published.
- 1915 As World War I begins, Robert relocates his family to Franconia, New Hampshire.
- 1916 "The Road Not Taken," one of Robert Frost's most famous poems, is published.
- 1917 Robert becomes a professor of English at Amherst College.
- 1923 His poem "Stopping by Woods on a Snowy Evening" is published.
- 1924 Robert Frost receives his first Pulitzer Prize.
- 1943 He receives his fourth and final Pulitzer.
- 1950 The United States Senate adopts a resolution honoring Robert.
- 1961 John F. Kennedy invites Robert to read at his presidential inauguration.
- 1963 Robert Frost dies on January 29 in Boston.

Sources: <http://www.frostfriends.org/chronology.html> and <http://robertfrostfarm.org/chronology.html>.



Biographical Timelines of Selected Poets:

Walter Dean Myers

1937–1940	<p>On August 12, 1937, Walter Milton Myers is born in Martinsburg, West Virginia.</p> <p>When Walter is 2, his mother dies and he is adopted and moves to Harlem. (He later changes his middle name to Dean to honor his adoptive parents.)</p>
1940–1950	<p>Walter struggles in school due to a speech impediment, but loves to read and visits the library often. He hides his books in a paper bag so his classmates will not tease him.</p> <p>He begins writing his own poems and stories in fifth grade so he will not be embarrassed when reading aloud.</p>
1950–1960	<p>Walter drops out of high school at 17 to join the army. Before he leaves, one of his teachers encourages him to continue writing, telling Walter, “It’s what you do.”</p>
1960–1970	<p>He marries Joyce Smith in 1960. They have two children, but divorce in 1970.</p> <p>In 1969, he wins a competition and publishes his first picture book called <i>Where Does the Day Go?</i></p>
1970–1980	<p>In 1973, he marries Constance Brendel and they have a son.</p> <p>Walter publishes several more picture books for children as well as novels for teens.</p>
1980–1990	<p>In 1984, Walter graduates from Empire State College. He continues to write poetry, short stories, and novels for children and teens.</p>
1990–2000	<p>In 1994, Walter is recognized for his contributions to young adult literature with a Margret A. Edwards Award.</p> <p>In 1999, he writes his most famous novel to date, <i>Monster</i>. The novel wins various awards, including a Newbery Honor and the Coretta Scott King Award.</p>
2000–Present	<p>In 2012, Walter Dean Myers is appointed as Library of Congress National Ambassador for Young People’s Literature.</p> <p>Walter Dean Myers currently lives in Jersey City, New Jersey. He continues to write and work with his son Christopher, an artist who has created illustrations for several of Walter’s books of poetry.</p>

Sources: <http://comminfo.rutgers.edu/professional-development/childlit/myers.html> , <http://www.scholastic.com/teachers/contributor/walter-dean-myers> and https://www.randomhouse.com/kids/catalog/author.pperl?authorid=21712&view=sml_sptlght and http://www.librarypoint.org/walter_dean_myers.



Biographical Timelines of Selected Poets:

Valerie Worth

1933–1940	Valerie Worth was born in Philadelphia, Pennsylvania, in 1933 and lived in Swarthmore, Pennsylvania, where her father, a biologist, taught.
1940–1950	In 1947, she moved to Florida for four years and then India for a year for her father to study malaria.
1950–1960	<p>The family moves back to Swarthmore, Pennsylvania, and Valerie attends Swarthmore College.</p> <p>She graduates in 1955 and soon marries George Bahlke.</p>
1960–1970	<p>Valerie has three children, a son and two daughters, and the family settles in Clinton, New York.</p> <p>She begins meeting with a writing group at Kirkland College and meets Natalie Babbitt, an illustrator, and the two soon begin to collaborate.</p>
1970–1980	<p>In 1972, Valerie publishes her first book of poems illustrated by Natalie Babbitt, <i>Small Poems</i>.</p> <p>She publishes three additional volumes of her “small poems.”</p>
1980–1990	She goes on to publish additional books, including two books for young adults: <i>Gypsy Gold</i> (1983) and <i>Fox Hill</i> (1986).
1990–1994	<p>In 1991, the National Council of Teachers of English honors her with the Poetry Award for Excellence in Poetry for Children.</p> <p>In 1994, Valerie Worth dies from cancer.</p>

Sources: <http://www.nytimes.com/1994/08/03/obituaries/valerie-worth-60-is-dead-a-novelist-for-young-readers.html>,
<http://us.macmillan.com/author/valerieworth>, and <http://www.ncte.org/library/nctefiles/about/awards/worth.pdf>.
Sources: <http://www.frostfriends.org/chronology.html> and <http://robertfrostfarm.org/chronology.html>.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 10

Writing the Essay: Introduction



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

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

- a. I can introduce a topic clearly.
- b. I can develop the topic with facts, definitions, details, and quotations.

I can speak clearly and at an understandable pace. (L.4.4)

I can read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. (RF.4.4)

Supporting Learning Targets

- I can collaborate with my peers to write an introduction for an essay about William Carlos Williams that introduces the topic.
- I can write an introduction for an essay about my poet that introduces the topic.
- I can read a poem aloud clearly and with expression.

Ongoing Assessment

- Student's annotations on the model essay
- Introduction to essay



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Reviewing Learning Targets (5 minutes)Engaging the Reader: Rereading the Introduction of the Model Essay (5 minutes)Work Time<ol style="list-style-type: none">Shared Writing: The Introduction of the William Carlos Williams Essay (15 minutes)Independent Writing: The Introduction of Selected Poet Essay (20 minutes)Closing and Assessment<ol style="list-style-type: none">Reading a Poem Clearly and with Expression (15 minutes)Homework<ol style="list-style-type: none">Read your selected poem as well as your inspired poem aloud to a friend or family member. Be sure to read them clearly and with expression. Ask your friend or family member to tell you if your read-aloud was easy to understand.Continue reading your independent reading book.	<ul style="list-style-type: none">In this lesson, students begin to write their essays. They use the planning organizer they have been developing over the past couple of lessons to help them write the introduction of their essay. Similar to Lessons 8 and 9, students again start with shared writing of an essay about William Carlos Williams as a whole group in which you facilitate whole-group thinking and writing. For teacher reference, an example of what this essay might look like is included in the supporting materials .After this shared writing students will move on to write the introduction of their own essay (about their selected poet) independently, but with peer support. Starting in this lesson and continuing for the remainder of the unit, students will work with a writing partner who has selected a different poet. This way, students can support each other through the writing process without writing identical essays.Students will write their body paragraph in Lesson 11. Then Lesson 12 will be the first part of the end of unit assessment, in which students will write their conclusion.It is important that students write on every other line, leaving one blank line between each line of writing so they have space to add new thinking during the revision process in Lesson 13.In the Closing, students build on Lesson 7, specifically by learning about reading with expression. First they listen to you read a with a clear and understandable, but monotone voice. Then they listen to a reading of the same poem in a clear and expressive voice, giving them a strong example and non-example of reading with expression. Then students practice reading both their selected poems and their inspired poems, focusing on reading slowly and clearly and with expression.At the end of this unit (Lesson 15), students participate in a Poet's Performance to celebrate their learning. Consider inviting parents or other adults from the school to share in the celebration of students' learning. If you choose to do this, prepare and send out this invitation after Lesson 10 or 11, to allow for planning of this event.In advance: Prepare a poem to read aloud in the Closing. (Use the same poem you used in Lesson 7 to demonstrate reading with expression.)



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Performance Task anchor chart (from Lesson 7)• Performance Task rubric (from Lesson 8; one per student and one to display)• Model Essay: “Inspired by Arnold Adoff” (from Lesson 7; one per student)• Annotated Model Essay: “Inspired by Arnold Adoff” (for teacher reference; from Lesson 8)• Poet Essay Prompt/Planner graphic organizer: William Carlos Williams (begun during teacher modeling in Lesson 8; one for display)• Chart paper (blank piece for writing shared essay)• William Carlos Williams example shared essay (for teacher reference)• Lined paper (two pieces per student)• Poet Essay Prompt/Planner graphic organizer (from Lessons 8 and 9; students’ own)• A poem by famous poet (from the back of <i>Love That Dog</i>; from Lesson 7; one copy used as a read-aloud to demonstrate expression)

Opening	Meeting Students’ Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Draw students’ attention to the Performance Task anchor chart. Reread the Part 2 on the anchor chart and explain that today students will learn how to write an introduction for their essays.• Focus students’ attention on the learning targets:<ul style="list-style-type: none">* “I can collaborate with my peers to write an introduction for an essay about William Carlos Williams that introduces the topic.”* “I can write an introduction for an essay about my poet that introduces the topic.”* “I can read a poem aloud clearly and with expression.”• Invite students to read the first learning target with you. Explain that they will begin the lesson by working together as a whole group to write the introduction of the essay about William Carlos Williams.	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite students to read the second learning target with you. Explain that once they have practiced writing an introduction about William Carlos Williams, they will apply that learning to write their own introductions. • Invite students to retrieve the Performance Task rubric, reminding them that student essays will be assessed using this rubric. • Focus students on the first row under the “Ideas and Evidence” heading. Invite them to read the criteria aloud with you. • Then focus students on the content of the “Meets” column. Invite them to read the criteria in that column aloud with you. • Remind students that this is what is expected of their introductions, so they need to keep this in mind when writing. 	
<p>B. Engaging the Reader: Rereading the Introduction of the Model Essay (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to retrieve their Model Essay: “Inspired by Arnold Adoff” (from Lesson 8) and display a copy of your own from modeling in Lessons 8 and 9. Explain that in this lesson, students will use their planning organizers to write the introduction to their essay, so they will begin by rereading the introduction of the model essay to get an idea of what their essay should be like. • Place students with their new writing partner from a different poet group (see teaching notes above) and tell students that while they will be writing their own essays in the next several lessons, they can support one another in these partnerships while they write.. • Select a student to read the introduction aloud while the rest of the group reads along silently. • Ask students to discuss with their partner: <ul style="list-style-type: none"> * “How does the author of the model open the essay and introduce the topic?” • Select students to share their responses. Show them how to annotate this information beside the introduction of the Model Essay: “Inspired by Arnold Adoff” –see the Annotated Model Essay: “Inspired by Arnold Adoff” (for teacher reference; from Lesson 8). Listen for them to suggest the following and ask them to annotate their own Model Essay: “Inspired by Arnold Adoff”: <ul style="list-style-type: none"> – Opens with a question to engage the reader – Introduces the poet – Explains how the Adoff’s poems inspired the author 	<ul style="list-style-type: none"> • Revisiting the model can help students remember what will be required of their writing.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students:<ul style="list-style-type: none">* “How does opening with a question engage the reader?”• Call on volunteers to share their responses. Listen for students to explain that the question gets the reader wondering about the sounds of the city street (the subject of Adoff’s poem).• Ask students:<ul style="list-style-type: none">* “How does the author of the essay introduce the poet?”• Select students to share their responses. Listen for students to explain that the author is introduced by describing one of his poems.• Finally, ask students:<ul style="list-style-type: none">* “Which sentence explains how Adoff inspired the author of the essay?”• Listen for students to point out the following sentence in the introduction of the essay, “His vivid descriptions of sound have inspired me to write my own poetry about the music of my backyard.”	



Work Time	Meeting Students' Needs
<p>A. Shared Writing: The Introduction of the William Carlos Williams Essay (15 minutes)</p> <ul style="list-style-type: none"> • Display the completed Poet Essay Prompt/Planner graphic organizer: William Carlos Williams. Focus students on the first box about planning the introduction and remind them of what they, as a whole group, recorded in it in Lesson 8. • Invite students to discuss with their partner how they could organize the information on the planner into an introductory paragraph. Ask: <ul style="list-style-type: none"> * “How can you organize this information into sentences that introduce the topic?” * “How can we make it sound really interesting so the reader wants to keep reading?” • Select students to share their ideas. Write up the ideas on the board. Invite students to vote by raising a hand to select which ideas they think are the best to use in the introduction. Write the introduction on chart paper under the heading “William Carlos Williams Shared Essay.” See the William Carlos Williams example shared essay (for teacher reference) for an example. 	<ul style="list-style-type: none"> • Modeling the thinking and writing process can help ensure that students can work independently.
<p>B. Independent Writing: The Introduction of Selected Poet Essay (20 minutes)</p> <ul style="list-style-type: none"> • Explain that students are going to do exactly the same thing to write the introduction of the essay about their selected poet. • Distribute lined paper. Emphasize that students are to write on every other line, leaving one blank line between each line of writing for revisions. • Invite students to refer to the Introduction Paragraph Plan box at the top of their completed Poet Essay Prompt/Planner graphic organizer. • Encourage students to discuss their ideas with their partner before they record them to ensure their ideas are strong. • Circulate to support students in writing their introductions. Ask probing questions: <ul style="list-style-type: none"> * “Have you introduced your poet?” * “Have you explained how that poet has inspired you?” * “Is the introduction engaging?” * “How can you make it more engaging so the reader immediately wants to read on?” 	<ul style="list-style-type: none"> • Encouraging students to discuss their ideas before writing can help them hear the ideas of others and determine if their ideas are the strongest in answering the question. This can result in a stronger piece of writing for all students.



Closing and Assessment	Meeting Students' Needs
<p>A. Reading a Poem Clearly and with Expression (15 minutes)</p> <ul style="list-style-type: none">• Reread the third learning target aloud for students:<ul style="list-style-type: none">* “I can read a poem aloud clearly and with expression.”• Underline the word <i>expression</i>. Ask students if they see another word (a root word) in this word. Listen for them to notice the root word <i>express</i>. Ask:<ul style="list-style-type: none">* “What does the <i>express</i> mean (as in ‘to express yourself’)?”• Call on a volunteer to share their definition of this word. Listen for students to say something like: “It means to tell how you feel about something.” Then ask:<ul style="list-style-type: none">* “What do you think it means to read something with <i>expression</i>?”• Listen for students to say that it means to read something with feeling or to show your feelings as you read. Tell students that poets are often asked to read their poems aloud to allow readers to understand the feelings in the poem. Tell students that you would like them to listen and read along silently as you read aloud a poem by a famous poet (as used in Lesson 7) twice.• Tell them you will read it once without much expression and another time with plenty of expression. Ask them to listen to both closely and without interruption so that afterward they can describe the difference between the two readings. Ask them to read along with you silently as you read the poems.• Read your selected poem aloud twice, once without expression and once with (remember to pause as punctuation indicates, not at the ends of lines).• Ask students to turn to a partner and take a minute to describe the difference between the two readings.• Cold call a few pairs to share. Listen for students to note tone, feeling, emotion, and volume of your voice as well as emphasis on particular words and pausing for punctuation. If students do not mention these aspects of expression, be sure to point them out and model with a line from the poem.• Tell students that it is now their turn to practice reading with expression. They will have a few minutes to practice reading their inspired poem quietly to themselves first, then they will practice reading with expression to a partner.• Give students a few minutes to practice reading their poems, then place them with a partner and ask them to take turns reading their poems clearly and with expression.	



Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read your selected poem as well as your inspired poem aloud to a friend or family member. Be sure to read them clearly and with expression. Ask your friend or family member to tell you if your read-aloud was easy to understand.• Continue reading your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 10

Supporting Materials



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William Carlos Williams Example Shared Essay
(For Teacher Reference)

Teacher Note: This shared essay planned in Lessons 8 and 9 and written with the class in Lessons 10-12, is likely to have a variety of outcomes. This is an example of a one possible outcome. Other outcomes are acceptable as long as they meet the criteria for the poet essay on the Performance Task Rubric.

What Would Williams Do?

As you walk down the street, you see many ordinary things that you may not think twice about. A wheelbarrow or a fire truck might not seem like interesting things to write a poem about, but they can be. I was inspired to write about ordinary things after reading the poetry of William Carlos Williams. He was a writer who noticed the ordinary things and wrote poetry about them.

William Carlos Williams was born on September 17, 1883 in Rutherford, New Jersey. He started to write poetry as a teenager. He was inspired by the famous English writers he learned about in school. But Williams decided that he wanted to write poems about things he saw every day and did not want to worry about rhythm and rhyme. So he wrote free-verse poems about wheelbarrows, fire trucks, and other ordinary things. William Carlos Williams loved poetry, but he needed to earn a living, too. He decided to go to school to become a doctor. While he was in school, he published his first book of poems, but it only sold four copies. After finishing school, he started working as a doctor. Then he married Florence Herman and had two children. Williams worked hard as a doctor, but he never stopped writing poetry. Throughout his life, he published 48 of books of poetry and prose. He was also was awarded the National Book Award and a Pulitzer Prize. He died on March 4, 1963.

The poems of William Carlos Williams are very simple but use vivid imagery. One of my favorite poems by him is about a fire truck. It is called “The Great Figure.” I like the way it only has a few words, but the words that he chose, like “gold,” “red,” “clangs,” “howls,” and “rumbling,” create a picture in your mind. His vivid poems about ordinary things have inspired me to write my own poems about the things I see every day.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 11

Writing the Essay: Body Paragraph



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

- I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2)
- I can group supporting facts together about a topic in an informative/explanatory text.
 - I can develop the topic with facts, definitions, details, and quotations.

Supporting Learning Targets

- I can collaborate with my peers to write the biographical body paragraph for an essay about William Carlos Williams that uses facts and details.
- I can write the biographical body paragraph for an essay about my poet that uses facts and details.
- I can be sure that my sentences are written in my own words and not copied from the biographies I read.

Ongoing Assessment

- Body paragraph of essay



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Reviewing Learning Targets (5 minutes)Engaging the Reader: Rereading the Body Paragraph of the Model Essay (5 minutes)Work Time<ol style="list-style-type: none">Shared Writing: Body Paragraph of the William Carlos Williams Essay (15 minutes)Independent Writing: Body Paragraph of Selected Poet Essay (30 minutes)Closing and Assessment<ol style="list-style-type: none">Sharing Essays (5 minutes)Homework<ol style="list-style-type: none">If necessary, catch up on your writing tasks from the past few lessons.Continue reading your independent reading book.	<ul style="list-style-type: none">This lesson is similar in structure to the previous lesson. Students use the planning organizer they have been using over the past couple of lessons to write the biographical body paragraph of their essay. As with the planning lessons, they begin with shared writing of an essay about William Carlos Williams in which you facilitate whole-group thinking and writing. They then move on to independently write the body paragraph of their essay about their own poet.Place students next to their writing partner from Lesson 10 (who has selected a different poet). This way, students can support each other through the writing process without writing identical essays.Remind students to write on every other line, leaving one blank line between each line of writing to use during the revision process.The next lesson is the End of Unit 3 Assessment, in which students write the conclusion of their essay.In advance:<ul style="list-style-type: none">Post the Performance Task anchor chart and the learning targets.



Lesson Vocabulary	Materials
chronological order	<ul style="list-style-type: none">• Performance Task anchor chart (from Lesson 7)• Performance Task rubric (one per student and one to display)• Model Essay: “Inspired by Arnold Adoff” (from Lesson 7; one per student)• Document camera• Poet Essay Prompt/Planner graphic organizer: William Carlos Williams (begun in Lesson 8; one to display)• Quality Paragraphs anchor chart (from Unit 1, Lesson 6)• William Carlos Williams shared essay (begun in Lesson 10)• William Carlos Williams example shared essay (for teacher reference; from Lesson 10)• Selected poet essay (begun in Lesson 10; students’ own)• Poet Essay Prompt/Planner graphic organizer (from Lesson 8, completed in Lesson 9; students’ own)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Draw students' attention to the Performance Task anchor chart. Reread the Part 2 on the anchor chart and explain that today students will learn how to write a body paragraph for their essays. • Focus students' attention on the learning targets: <ul style="list-style-type: none"> * "I can collaborate with my peers to write the biographical body paragraph for an essay about William Carlos Williams that uses facts and details." * "I can write the biographical body paragraph for an essay about my poet that uses facts and details." * "I can be sure that my sentences are written in my own words and not copied from the biographies I read." • Invite students to read the first learning target with you. Explain that they will begin by working together as a whole group to write the body paragraph of the essay about William Carlos Williams. • Invite students to read the second learning target with you. Explain that as they have done in previous lessons, once they have practiced writing a biographical body paragraph about William Carlos Williams, they will apply that learning to write their own body paragraphs for their selected poets. • Invite students to read the third learning target. Then ask: <ul style="list-style-type: none"> * "In your own words, what does this learning target mean?" • Listen for students to explain that they cannot copy sentences from the biographies they read about their poets. • Invite students to retrieve the Performance Task rubric and remind them that their essays will be assessed using this rubric. • Focus students on the second row under the "Ideas and Evidence" heading. Invite them to read the criteria aloud with you. • Then focus students on the content of the "Meets" column and invite them to read the criteria in that column aloud with you. • Remind students that this is what is expected of their body paragraphs, so they should keep these criteria in mind as they write. 	<ul style="list-style-type: none"> • Revisiting the content of a rubric before students write can help ensure that they are aware of what is expected of their writing and give them clear criteria to refer to.



Opening (continued)	Meeting Students' Needs
<p>B. Engaging the Reader: Rereading the Body Paragraph of the Model Essay (5 minutes)</p> <ul style="list-style-type: none">• Invite students to retrieve their Model Essay: “Inspired by Arnold Adoff” and display a copy of your own using a document camera. Explain that, like in the previous lesson, students will now use their planning organizers to write the biographical body paragraph of their essay, so they will begin by rereading the body paragraph of the model essay to get an idea of what is required of them.• Invite students to sit with their partners from Lesson 10.• Read the body paragraph aloud while the rest of the class reads along silently.• Ask students to discuss with their partner:<ul style="list-style-type: none">* “What facts and details did the author of the model essay include? Why?”• Select students to share their responses. Students already discussed this in Lesson 9 when planning their body paragraph and the list of criteria was recorded in the margin of their model essay, but this is a good reminder to get them thinking about the body paragraph again. Review the annotations about the facts and details included in the body paragraph that were recorded by the class in Lesson 9:<ul style="list-style-type: none">– Has biographical information about the poet and explains how this person became a poet– Where and when he was born– What made him start writing poetry– His jobs/career– Facts about family– His style of poetry– When first he first published• Remind students that because this is only a short paragraph, the writer has only included the most important events and details about the poet, particularly events pertaining to the poet’s career in poetry. Emphasize that the events are listed in <i>chronological order</i>. Ask students to discuss with their poet group:<ul style="list-style-type: none">* “What does <i>chronological order</i> mean? Why did the author of the model record the events in <i>chronological order</i>?”	<ul style="list-style-type: none">• Revisiting the model can help students remember what will be required of their writing.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Cold call students to share their responses. Listen for them to explain that <i>chronological order</i> means the order in which the events happened and the author recorded them in chronological order because a life story would be confusing and difficult to understand if it were out of order. Tell students that the prefix of this word <i>chron-</i> means time and the root <i>-logical</i> means according to the rules, so when put together this word means something that follows the rules of time. So in this paragraph students will have to be sure that the events in their paragraphs are in order from earliest to latest in time.• Add “Events listed in chronological order” next to the body paragraph on your displayed copy of the model essay about Arnold Adoff. Ask students to add this note to their copies of the model as well.	
Work Time	Meeting Students' Needs
<p>A. Shared Writing: Body Paragraph of the William Carlos Williams Essay (15 minutes)</p> <ul style="list-style-type: none">• Display the completed Poet Essay Prompt/Planner graphic organizer: William Carlos Williams. Focus students on the second box about planning the body paragraph and remind them of the important events and information in the life of William Carlos Williams that they, as a whole group, chose to record in it in Lesson 9.• Ask students to discuss with their partner how they could organize the information on the planner into a body paragraph.• Point out that when writing a biographic paragraph, it may be tempting to copy sentences directly from the biographies they read. Explain that this is something called plagiarism, and it is actually against the law. Explain that this is to protect writers so that others do not take credit for their work. Tell students that some facts used in their essay will be the same as those in the biographies, but these facts should be written in their own words. Then ask students:<ul style="list-style-type: none">* “Who can remember the qualities of a good paragraph?” (If necessary, review the Quality Paragraphs anchor chart from Unit 1.)* “What should the first sentence of our paragraph, the topic sentence, be?”* “What are the supporting details we can add in chronological order?”* “What should our concluding sentence be?”• Have students discuss each question briefly with their partner, then call students to share their ideas. Help students construct original sentences. Record the body paragraph on the William Carlos Williams shared essay underneath the introduction. See the William Carlos Williams example shared essay (for teacher reference) from Lesson 10 for an example.	<ul style="list-style-type: none">• Modeling the thinking and writing process can help ensure that students can work independently.



Work Time (continued)	Meeting Students' Needs
<p>B. Independent Writing: Body Paragraph of Selected Poet Essay (30 minutes)</p> <ul style="list-style-type: none">• Explain that students are going to do exactly the same thing to write the biographical body paragraph of the essay about their selected poet.• Invite students to retrieve their selected poet essay that they started in the previous lesson. Emphasize that students are to write on every other line, leaving one blank line between each line of writing for revisions.• Invite students to refer to the Body Paragraph Plan box on their own completed Poet Essay Prompt/Planner graphic organizer.• Encourage students to discuss their ideas with their partner before they record them to ensure their ideas are strong.• Circulate to support students in writing their introductions. Ask probing questions to guide students' thinking:<ul style="list-style-type: none">* "What will your topic sentence be?"* "Have you organized the events you collected on your planning sheet in chronological order? How can you add these as supporting details for your paragraph?"* "How will you add this detail to your writing using your own words?"* "Have you included the important information about when he/she started writing poetry and what inspired them?"* "How will you conclude your paragraph?"	<ul style="list-style-type: none">• Encouraging students to discuss their ideas before writing can help them hear the ideas of others and determine if their ideas are the strongest in answering the question. This can result in a stronger piece of writing for all students.



Closing and Assessment	Meeting Students' Needs
<p>A. Sharing Essays (5 minutes)</p> <ul style="list-style-type: none">• Invite students to pair up with a new partner from a different poet group to read their essays aloud.• Give students a few minutes to discuss the following question:<ul style="list-style-type: none">* “Even though you have written about different poets, what is similar about the kinds of information and events you have both recorded in your biographical body paragraphs?”• Select volunteers to share their responses whole group. Listen for students to explain that they have both included the most important events—the same kinds of information they listed next to the body paragraph of the Model Essay: “Inspired by Arnold Adoff”.• Tell students that tomorrow they will learn to write a concluding paragraph for their essay by working as a class on the William Carlos William shared essay, and then they can demonstrate their ability to write a concluding paragraph for their own essay for the first part of the End of Unit 3 Assessment. Tell students that their practice analyzing the model essay, writing a shared essay as a class, and writing quality paragraphs has prepared them for this assessment.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• If necessary, catch up on your writing tasks from the past few lessons.• Continue reading your independent reading book. <p><i>Note: Collect students' essays and read them to ensure that students have not intentionally or unintentionally plagiarized their biographies. This can be especially challenging for students when writing biographical texts. If you notice plagiarized information in a student's essay, note the student and be sure to work with him or her in the next lesson to translate this information into the student's own words. Students need coaching on how to paraphrase effectively. If many students in your class seem to be struggling with paraphrasing, consider sharing a model of strong student work by a class member who has effectively paraphrased.</i></p>	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 12

End of Unit Assessment, Part 1: Writing a Conclusion Paragraph



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write informative/explanatory texts that convey ideas and information clearly. (W.4.2) e. I can construct a concluding statement or section of an informative/explanatory text.	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can collaborate with my peers to write the concluding paragraph for an essay about William Carlos Williams that revisits the topic and “wraps up the essay.”• I can write the concluding paragraph for an essay about my poet that revisits the topic and “wraps up the essay.”	<ul style="list-style-type: none">• End of Unit 3 Assessment, Part 1: Writing a Conclusion Paragraph



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Reviewing Learning Targets (5 minutes)Engaging the Reader (5 minutes)Work Time<ol style="list-style-type: none">Shared Writing: Concluding Paragraph of the William Carlos Williams Essay (15 minutes)End of Unit 3 Assessment, Part 1: Writing a Conclusion Paragraph (30 minutes)Closing and Assessment<ol style="list-style-type: none">Reviewing Learning Targets (5 minutes)Homework: None	<ul style="list-style-type: none">In this lesson, students complete Part 1 of the end of unit assessment, in which they write the conclusion of their essay about their selected poet. As in previous lessons, students have an opportunity first to practice by working as a whole group in writing a conclusion to the William Carlos Williams essay.Continue to remind students to just write on every other line.To assess student work, use the row of the Performance Task rubric specifically about the conclusion: “I can develop a conclusion that revisits the topic and ‘wraps up the essay’ (W.4.2d).” In the next lesson, students will need their clean, original copies to add revision notes based on W.4.2 c and d (linking words and precise vocabulary). Therefore, be sure to make copies of students’ essays at the end of this lesson before providing feedback. This will let students continue working during Lesson 13 while you have more time to evaluate and give feedback on their photocopied version.In Lesson 14, for the End of Unit 3 Assessment, Part 2, students will be assessed on W.4.2 c and d (linking words and precise vocabulary) as well as W.4.5 (revising and editing with guidance from peers and adults) and L.4.2 a and d (correct spelling and capitalization). They will use their notes from Lesson 13 to revise for linking words and precise vocabulary, but they will also need to edit for spelling and capitalization. To prepare students for this editing, annotate the copies of students’ essays that you collect in Lesson 12 for misspelled words and capitalization mistakes. Consider circling misspelled words and underlining capitalization mistakes. Then, students will use their notes from Lesson 13 and your notes on conventions to complete Part 2 of the assessment.In advance:<ul style="list-style-type: none">Post the Performance Task anchor chart and the learning targets.



Lesson Vocabulary	Materials
wrap up	<ul style="list-style-type: none">• Performance Task anchor chart (from Lesson 7)• Performance Task rubric (from Lesson 8; one per student and one to display)• Model Essay: “Inspired by Arnold Adoff” (from Lesson 7; one per student)• Annotated Model Essay: “Inspired by Arnold Adoff (for teacher reference; from Lesson 8)• Document camera• End of Unit 3 Assessment, Part 1: Writing a Conclusion Paragraph prompt (one per student)• Poet Essay Prompt/Planner graphic organizer: William Carlos Williams (from Lesson 8; one to display)• William Carlos Williams shared essay (begun in Lesson 10)• William Carlos Williams sample essay (for teacher reference)• Selected poet essay (begun in Lesson 10; students’ own)• Poet Essay Prompt/Planner graphic organizer (from Lesson 8, completed in Lesson 9; one per student)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Draw students' attention to the Performance Task anchor chart. Reread the second step on the anchor chart and explain that today students will learn how to write the conclusion paragraph for their essays.• Focus students' attention on the learning targets:<ul style="list-style-type: none">* I can collaborate with my peers to write the concluding paragraph for an essay about William Carlos Williams that revisits the topic and "wraps up the essay."* I can write the concluding paragraph for an essay about my poet that revisits the topic and "wraps up the essay."• Invite students to read the first learning target with you. Ask students to discuss with their poet group:<ul style="list-style-type: none">* "What does it mean by '<i>wrap up the essay</i>'?"• Select volunteers to share their responses. Listen for students to explain that to <i>wrap up</i> means to bring to a close, so the reader recognizes that the essay is finished.• Explain that they are going to begin the lesson by working together as a whole group to write the concluding paragraph of the essay about William Carlos Williams.• Invite students to read the second learning target with you. Explain that once they have practiced writing a concluding paragraph about William Carlos Williams, they are going to apply that learning to write their own concluding paragraphs for their selected poets.• Invite students to retrieve the Performance Task rubric. Remind them that their essays will be assessed using this rubric.• Focus students on the third row under the "Ideas and Evidence" heading. Invite them to read the criteria aloud with you.• Then focus students on the content of the "Meets" column and invite them to read the criteria in that column aloud with you.• Remind students that this is what is expected of their concluding paragraphs, so they should keep these criteria in mind as they work.	<ul style="list-style-type: none">• Revisiting the content of a rubric before students write can help ensure that they are aware of what is expected of their writing and give them clear criteria to refer to.



Opening (continued)	Meeting Students' Needs
<p>B. Engaging the Reader (5 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their writing partner and retrieve their Model Essay: “Inspired by Arnold Adoff”. Display your own copy using a document camera. Explain that like in the previous lesson, students will now use their planning organizers to write the concluding paragraph of their essay, so will reread the concluding paragraph of the model essay to get an idea of what is required of them.• Select a student to read the concluding paragraph aloud while the rest of the group read along silently.• Ask students to discuss with their partner:<ul style="list-style-type: none">* “How did the author of the model conclude the essay? How they did they tie together the introduction and body paragraphs?”• Select students to share their responses. As students share, record in the following in margin of the displayed Model Essay: “Inspired by Arnold Adoff” –see the Annotated Model Essay: “Inspired by Arnold Adoff (for teacher reference):<ul style="list-style-type: none">– Revisits the poem in introduction– Quotes words used in the poem that inspired the author of the essay– Describes how the poem inspired the author of the essay• Explain to students that the author of the model has ensured the concluding paragraph brings the essay to a close. Ask students:<ul style="list-style-type: none">* “How does the author signal that this is the end of the essay?”• Select volunteers to share their responses. Listen for students to explain that the author closes the essay by leaving the reader with a thought about of how the author’s poem might inspire others just like Arnold Adoff’s poem inspired the author. Record in the margin of the displayed Model Essay: “Inspired by Arnold Adoff”. Have students annotate their copies as well:<ul style="list-style-type: none">– Leaves the reader with a final thought	<ul style="list-style-type: none">• Revisiting the model can help students remember what will be required of their writing.



Work Time	Meeting Students' Needs
<p>A. Shared Writing: Concluding Paragraph of the William Carlos Williams Essay (15 minutes)</p> <ul style="list-style-type: none">• Invite students to sit in the poet groups they sat in for the work they did on their selected poet biographies.• Display and distribute the End of Unit 3 Assessment, Part 1: Writing a Concluding Paragraph prompt. Invite students to read it along with you as you read it aloud.• Explain that first students will practice this with a shared writing of a concluding paragraph for the William Carlos Williams essay. Display the completed Poet Essay Prompt/Planner graphic organizer: William Carlos Williams.• Focus students on the final box about planning the concluding paragraph and remind them that what they decided should be written in the final paragraph.• Ask students to discuss in their group how they could organize the information on the planner into a concluding paragraph. Ask students:<ul style="list-style-type: none">* “How can you organize this information into sentences?”* “How can you close the essay?”• Select students to share their ideas. Record the body paragraph on the William Carlos Williams shared essay underneath the body paragraph. See the William Carlos Williams sample essay (for teacher reference) for an example.	<ul style="list-style-type: none">• Modeling the thinking and writing process can help ensure that students work independently.



Work Time (continued)	Meeting Students' Needs
<p>B. End of Unit Assessment, Part 1: Writing a Concluding Paragraph (30 minutes)</p> <ul style="list-style-type: none">• Tell students they now get to write the concluding paragraph of the essay about their selected poet in the same way they wrote the conclusion for the William Carlos Williams essay as a whole group.• Invite students to retrieve their selected poet essay as students may wish to refer to this as they write their conclusions. Emphasize again that students are to write on every other line on the End of Unit 3 Assessment prompt form, leaving one blank line between each line of writing for revisions.• Remind students that as this is an assessment, they are not to speak to anyone. They are to work independently.• Address any clarifying questions, and remind students to refer to the Concluding Paragraph Plan box on their completed Poet Essay Prompt/Planner graphic organizer.• Invite students to begin. Circulate to support those who have questions.• If students finish their assessment early, ask them to get out their poetry journals and write a poem or read from their book for independent reading.• Collect students' work at the end of the allocated time to assess using the appropriate row of the Performance Task rubric (see Teaching Notes).	<ul style="list-style-type: none">• Ensure appropriate provisions for students requiring additional assistance during assessments.



Closing and Assessment	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Refocus students whole group and invite them to reread the learning targets chorally.• Ask students to show how well they think they have achieved the learning targets by using the Fist to Five Checking for Understanding technique: a fist is not very well and five fingers is very well.• Make a note of those students who don't feel they have achieved the learning target, or who have fewer than three fingers in the air for additional information when evaluating the assessment.	<ul style="list-style-type: none">• Revisiting learning targets can give students an opportunity to measure how far they have come since the beginning of the lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None. <p><i>Note: Type up a copy of the William Carlos Williams shared essay; students will need a copy of it for Lesson 13. Also, make copies of students' own selected poet essays after this lesson. This will allow you to give students back their original essays for revisions in Lesson 13, while you note misspelled words and mistakes in capitalization on the copies. Students will use these notes to edit their essays for these conventions in Lesson 14.</i></p>	



EXPEDITIONARY
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Grade 4: Module 1B: Unit 3: Lesson 12

Supporting Materials



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- I can write the concluding paragraph for an essay about my poet that revisits the topic and “wraps up the essay.”

In this assessment, you will write a concluding paragraph for your essay about your selected poet that revisits the topic and “wraps up the essay.” Be sure to write in complete sentences. Include the components of a quality paragraph and check your work for errors before turning in your assessment.



EXPEDITIONARY
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Grade 4: Module 1B: Unit 3: Lesson 13

Revising for Linking Words and Vocabulary:
Revising and Critiquing to Improve Our Poet Essays



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

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

c. I can use linking words and phrases to connect ideas within categories of information (e.g., *another, for example, also, because*).

d. I can use precise, content-specific language/vocabulary to inform or explain about a topic.

I can use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.4.3)

a. I can choose words and phrases to convey ideas precisely.

Supporting Learning Targets

- I can use linking words to connect ideas in my essay.
- I can give kind, helpful, and specific feedback to my peers.
- I can use words specific to poetry and biographies to inform my reader about my poet's life.

Ongoing Assessment

- Students' annotated drafts



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Linking Words Mini Lesson (15 minutes)B. Annotating Drafts for Linking Word Revisions (15 minutes)C. Peer Critique and Annotating for Vocabulary Revisions (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">D. Exit Ticket (5 minutes)4. Homework<ol style="list-style-type: none">A. Continue reading your independent reading book.	<ul style="list-style-type: none">• In this lesson, students learn about using linking words to connect ideas in their essays and improve essay readability and then go on to do peer critique session, where they give each other feedback on the use of domain-specific vocabulary related to poetry and biographies. If students struggle with identification and use of linking words in Work Time A, consider extending this time and completing and adding the peer critique in Work Time B as a follow-up lesson.• Critiques help build a culture of achievement and simulate the experiences students will have in college and careers. If students struggled with peer critique in Unit 2, consider breaking this lesson into two, with more time modeling expectations before the critique and debriefing students' performances after.• Students will need their draft essays from the End of Unit 3 Assessment, Part 1 (Lesson 12). As noted in Lesson 1, be sure you made copies (for assessment purposes) before you return students' original drafts that they will keep working on during this lesson.• During Work Time, students highlight vocabulary particular to poetry and biographies, as well as linking words and phrases. This materials list suggests green and yellow highlighters (one per student); but any two different color highlighters or color pencils will do.• If your district has printed lessons for you in black and white, you will notice that these words are bolded, it may be helpful to view one supporting material from this lesson in color: the William Carlos Williams sample essay (for teacher reference). Go to EngageNY.org or commoncoresuccess.elschools.org and search for fourth grade, Module 1B, Unit 3 Lesson 13.• For additional work on with language standards during revisions students' essays, see the Show the Rule™ resource in the stand-alone document, Foundational Reading and Language Standards Resource Package for Grades 3-5.• In advance:<ul style="list-style-type: none">– Type a copy of the William Carlos Williams shared essay, finished in Lesson 12. Be sure that this typed copy is double-spaced so you can model how to make annotations.– Prepare on chart paper the Critique Protocol anchor chart (see supporting materials).– Review: Glass, Bugs, Mud in Checking for Understanding Techniques and Peer Critique protocol (see Appendix).– Post: Learning targets.



Lesson Vocabulary	Materials
linking, specific, revision, critique, feedback, chronology	<ul style="list-style-type: none">• Performance Task rubric (from Lesson 8; one per student and one to display)• Document camera• Common Linking Words list (one per student)• William Carlos Williams shared essay (begun in Lesson 10)• Yellow highlighter (one per student)• William Carlos Williams sample essay (for teacher reference; see Teaching Notes above)• Selected poet essay drafts (students' original copies; from Lessons 10-12 including the End of Unit 3 Assessment)• Word Wall (from Lesson 3)• Green highlighters (one per student)• Peer Critique Protocol anchor chart (from Unit 2, Lesson 11)• Peer Critique Feedback recording form (one per student)• Poetry journals (students' own)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Post and read aloud the learning targets:<ul style="list-style-type: none">* “I can use linking words to connect ideas in my essay.”* “I can give kind, helpful, and specific feedback to my peers.”* “I can use words specific to poetry and biographies to inform my reader about my poet’s life.”• Ask students:<ul style="list-style-type: none">* “What is familiar about these learning targets?”• Listen for students to recall that they have had the second learning target before when critiquing a vivid word choice in Unit 2, Lesson 11, and that they have been collecting words related to poetry and biographies on the Word Wall.• Ask:<ul style="list-style-type: none">* “What is new or unfamiliar in these learning targets?”• Listen for students to point out the term <i>linking words</i>. Explain that <i>linking words</i> refer to words helping readers connect or link one idea to another in a text. Tell students they will learn more about these words and see examples in the lesson.• Ask students to get out their Performance Task rubric and display a copy of your own using the document camera.• Point out the second learning target on their rubric in the section titled “Organization” and the third learning target in the “Word Choice” section. Explain that today they will learn about linking words and receive critique on their use of poetry and poet biography words.• Using the Glass, Bugs, Mud Checking for Understanding technique, ask students to indicate their understanding of these targets.	



Work Time	Meeting Students' Needs
<p>A. Linking Words Mini Lesson (15 minutes)</p> <ul style="list-style-type: none"> Place students with their writing partners from previous lessons. Ask them to take a few minutes to discuss the following question with their partner: <ul style="list-style-type: none"> * “What are some examples of linking words?” Cold call a few pairs to share. Listen for students to mention words such as: “and,” “or,” and “but.” Confirm that these words are linking words that often link parts of a sentence, or can be used to combine two sentences. If necessary, write a few examples on the board (“I like apples and bananas.” “Would you like to go to the park, or would you like to go to the pool?”). Explain to students that linking words can also be used to connect ideas within a paragraph between sentences and help the writing flow more smoothly when reading. Go on to explain that there are quite a few linking words that can do this. Distribute a copy of the Common Linking Words list to each student and display a copy of your own. Review each category on the list and explain that together the class will look for examples in their William Carlos Williams shared essay. Display the shared essay and tell students that you will read it aloud to them. Explain that you want them to raise their hands each time they hear you read a linking word or phrase. Read the essay once through slowly without stopping and notice when students raise their hands. Point out a sentence that uses a linking word as a conjunction (connecting ideas within a single sentence) and explain that you are looking for linking words or phrases that connect ideas in two different sentences or within a paragraph. Point out an example of this within the essay and highlight it with a yellow highlighter. Explain how this linking word or phrase connects the ideas between sentences or within the paragraph. For example: <ul style="list-style-type: none"> – “I see the word ‘but’ here and in this sentence, ‘But Williams decided that he wanted to write poems about things he saw every day and did not want to worry about rhythm and rhyme,’ and I think it is a linking word. It links the idea about Williams wanting to write about everyday things to the sentence before it: ‘He was inspired by the famous English writers he learned about in school.’” Ask students to turn to a partner and point out where they see another linking word used to connect ideas in two different sentences. Remind them to use their Common Linking Words list for help. After a minute, cold call a few pairs to share where they spotted a linking word or phrase that connects ideas within a paragraph. (For guidance, see the William Carlos Williams sample essay in the supporting materials.) Highlight these examples as you call on students, or ask students to come up and highlight these examples. 	<ul style="list-style-type: none"> To provide additional support, give students a typed copy of the William Carlos Williams shared essay so they can practice annotating and revising on their own papers during the mini lesson. To further support students in using linking words, consider extending this mini lesson to include additional guided practice. For example, you could prepare sentence strips with sentences from the William Carlos Williams shared essay with their linking words removed, as well as strips with linking words. Students could then practice adding appropriate linking words to connect different sentences from the text.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Students likely will notice linking words related to <i>chronology</i> that are commonly used in biographies to explain what happens over time. Emphasize that different kinds of linking words have different purposes and review the categories on the Common Linking Words list. It is not important that students understand how to use every type of linking word, but emphasize those they are likely to use the most in the “Shows Chronology” and “Gives Examples” categories. Select a few sentences in the William Carlos Williams shared essay to model how to annotate for revisions to linking words. For example, note if the same linking word, like <i>after</i>, is used multiple times and circle it. Ask students to give suggestions for another linking word that show chronology to replace one of these. Or ask students to help you select a sentence that would benefit from adding a linking word and ask for their suggestions of which word would be an appropriate addition. For example, between the sentences “After finishing school he started working as a doctor” and “He married Florence Herman and had two children,” the linking word “then” could be added: “After school, he began his medical practice. Then he married Florence Herman and had two children.” Use a caret to indicate where the word “then” could be added. 	
<p>B. Annotating Drafts for Linking Word Revisions (15 minutes)</p> <ul style="list-style-type: none"> Once students have a general understanding of linking words, how they are used, and how to annotate for their revision or addition, distribute their original selected poet essay drafts from the End of Unit 3 Assessment, Part 1. Explain that you made copies and are working on giving them feedback—this is why there are no grades or annotations on their drafts. Ask students to work with their partner using the Common Linking Words list to highlight the linking words in their drafts, but not to annotate for revisions yet. Circulate and support students as needed. Note students who have too few or too many linking words highlighted in their drafts. These students are likely to need additional support in the next step of the agenda. Once students are finished highlighting, ask them to look at their drafts and notice if there are very few or very many linking words highlighted. This may mean that they have writing that sounds choppy (too few) or repetitive (too many). Ask students to whisper-read their drafts aloud and think about how their draft sounds as is, then to consider adding, changing, or even deleting some linking words. Give students 5 minutes to read their essays. Next, remind students how to annotate for revisions by pointing out your notes on the William Carlos Williams shared essay. Explain to students that since they skipped lines when they wrote the drafts, you would like them to write notes about what they will add or change in a given part of their essay on these blank lines. When they have a sentence they would like to add or change, they can make a note above on the blank line. Explain that this will allow them to easily reread their drafts and note changes at the same time without erasing or crossing things out. 	<ul style="list-style-type: none"> If your students need further support before releasing them to annotate after highlighting, ask for volunteers to display their drafts for class feedback on use of linking words. As a class, help them annotate where linking words could be added or changed. As an alternative to independent whisper-reading, students can read their essay to their writing partners for feedback. <p>To further support students, consider pulling a small invitational groups for additional guided practice with annotations and revisions.</p>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Ask students to work with their writing partners using the Common Linking Words list and annotate their own drafts for revisions of linking words. Support students you observed who had too few or many highlighted words, or students who struggled with finding linking words in the mini lesson. 	
<p>C. Peer Critique and Annotating for Vocabulary Revisions (20 minutes)</p> <ul style="list-style-type: none"> Tell students that now they will begin their peer critique session and focus on other types of words commonly found in biographies about poets and use these in their essays. Briefly review the words on the Word Wall (begun in Lesson 3). Collect yellow highlighters and distribute a green highlighter to students. Ask them to take 5 minutes to highlight any words from the poet biography Word Wall that they currently have in their essays using the green highlighter. Ask students to recall their experience with peer critique in Unit 2, Lesson 11. Ask students to discuss each of the following questions briefly with a partner, then call on students to share with the whole class: <ul style="list-style-type: none"> * “How did critique help you as a writer?” * “What was difficult about it?” * “What should we keep in mind this time as we use it?” Review the main components of a successful critique on the Peer Critique Protocol anchor chart (see Teaching Notes and supporting materials of this lesson for guidance on preparing this anchor chart). Remind students that the following four points are crucial for success: <ul style="list-style-type: none"> – Be kind: Always 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! 	<ul style="list-style-type: none"> If needed, give students examples and non-examples of kind, helpful, and specific feedback. Example: “You may want to consider using the term <i>free verse</i> here to describe Valerie Worth’s poem.” Non-example: “You should add a poetry word here.” You may consider modeling with the model paragraph from the William Carlos Williams shared essay if you feel your students need more practice with peer critique before working with a partner. Consider writing additional sentence starters or examples on the board to help students be kind, helpful, and specific in their feedback: <ul style="list-style-type: none"> – “I like how you use the poetry word _____ here.” – “Have you thought adding the biography word _____ here?”



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that today they will listen to their partners read their essay drafts. Tell them they will focus their feedback using the “Word Choice” section of the Performance Task rubric. Explain that today their feedback will focus only on this section of the rubric. Review the criteria for “Meets” on the rubric. Students will focus on using domain-specific vocabulary from the Word Wall.• Remind students that for this feedback to be helpful, they should focus only on this specific area. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process. That will be saved for final editing.• Distribute the Peer Critique Feedback recording form. Explain to students that this is where they will record their partner’s feedback on their work and their next steps.• Have students read the directions then restate in their own words to a partner:<ol style="list-style-type: none">1. Author and Listener: Review area rubric for critique focus.2. Author: Reads his or her work.3. Listener: Gives feedback based on rubric criteria: “I like how you _____. You might consider _____.”4. Author: Records feedback.5. Author: Says: “Thank you for _____. My next step will be _____.”6. Switch roles and repeat.7. Annotate your work for revisions.• Address any clarifying questions, and then have students begin.• Circulate to support students with the critique process, helping them to follow the protocol and focus their feedback using the “Word Choice” portion of the Performance Task rubric.	<ul style="list-style-type: none">• If students are using a computer to word process, they will still make revisions on a printed copy of their drafts until they are ready to complete a second draft in Lesson 10.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">• Gather students. Ask them to get out their poetry journals and turn to the “My Reflections” section. Ask them to record today’s learning targets and respond to the following prompt on a fresh page in their journals:<ul style="list-style-type: none">* “Did you meet the learning targets? What is your evidence?”* “How do you think the class did with giving kind, helpful, and specific feedback? What is your evidence?”• Collect students’ poetry journals and review homework.	<ul style="list-style-type: none">• Review students’ poetry journals as an exit ticket and read their reflections for formative assessment toward the learning targets.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book. <p><i>Note: Be sure to finish editing notes on students’ first drafts (which you collected and photocopied at the end of Lesson 12). Students will complete the End of Unit 3 Assessment, Part 2 during Lesson 14. They will incorporate peer feedback on word choice in this lesson as well as your feedback and editing notes from the End of Unit 3 Assessment, Part 1 to complete their final drafts.</i></p>	



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 13

Supporting Materials



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Common Linking Words List

Name: _____

Date: _____

Directions: Think about the ideas you are writing about and decide if they need a linking word or phrase that ...

Adds an Idea	Compares or Contrasts	Shows Chronology (Time)	Gives Examples or Reasons	Shows Cause and Effect
also and another too	but however like similarly unlike	after afterward during following later soon after then when while	one a second another for this reason finally	because for since so



William Carlos Williams Sample Essay
(For Teacher Reference)

Note: The bolded words below are examples of words that would be highlighted during this lesson. Yellow highlights indicate linking words that are used to connect ideas across sentences and within a paragraph; green highlights indicate vocabulary specific to poetry and poet biographies.

As you walk down the street, you see many ordinary things that you may not think twice about. A wheelbarrow or a fire truck might not seem like interesting things to write a poem about, but they can be. I was **inspired** to write about ordinary things after reading the poetry of William Carlos Williams. He was a writer who noticed the ordinary things and wrote poetry about them.

William Carlos Williams was born on September 17, 1883 in Rutherford, New Jersey. He started to write poetry as a teenager. He was **inspired** by the famous English writers he learned about in school. **But** Williams decided that he wanted to write poems about things he saw every day and did not want to worry about **rhythm** and **rhyme**. **So** he wrote **free-verse** poems about wheelbarrows, fire trucks, and other ordinary things. William Carlos Williams loved poetry, but he needed to earn a living, too. He decided to go to school to become a doctor. **While** he was in school, he published his first book of poems, but it only sold four copies. **After** finishing school, he started working as a doctor. **Then** he married Florence Herman and had two children. Williams worked hard as a doctor, but he never stopped writing poetry. Throughout his life, he **published** 48 of books of poetry and prose. He was also was **awarded** the National Book Award and a Pulitzer Prize. He died on March 4, 1963.

The poems of William Carlos Williams are very simple but use vivid **imagery**. One of my favorite poems by him is about a fire truck. It is called “The Great Figure.” I like the way it only has a few words, but the words that he chose, like “gold,” “red,” “clangs,” “howls,” and “rumbling,” create a picture in your mind. His vivid poems about ordinary things have **inspired** me to write my own poems about the things I see every day.



Peer Critique Feedback Recording Form

Teacher directions: Make enough copies so each student in your class can have a recording form. Cut in half along the dotted lines below.

Name:

Date:

Partner:

Focus of critique:

My partner liked ...

My partner suggested ...

My next step(s) ...

Name:

Date:

Partner:

Focus of critique:

My partner liked ...

My partner suggested ...

My next step(s) ...



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 14

End of Unit Assessment, Part 2: Revising Poet Essays Based on Feedback



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

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

c. I can use linking words and phrases to connect ideas within categories of information (e.g., *another, for example, also, because*).

d. I can use precise, content-specific language/vocabulary to inform or explain about a topic.

I can develop and strengthen my writing by planning, revising, and editing with guidance and support from peers and adults. (W.4.5)

I can use conventions to send a clear message to my reader. (L.4.2)

a. I can use correct capitalization in my writing.

d. I can spell grade-appropriate words correctly.

I can use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.4.3)

a. I can choose words and phrases to convey ideas precisely.

Supporting Learning Target

- I can use feedback from my teacher and peers to revise my essay for conventions, linking words, and words specific to poetry and biographies.

Ongoing Assessment

- Students' annotated poet essay drafts from End of Unit 3 Assessment, Part 1.
- End of Unit 3 Assessment, Part 2: Revising Poet Essays Based on Feedback



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Reviewing the Learning Target (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Annotating for Conventions (10 minutes) B. End of Unit 3 Assessment, Part 2: Revising Poet Essays Based on Feedback (40 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Preparing for a Poet's Performance (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Prepare for your Poet's Performance by bringing home your Performance Task Poem sheet and your Performance Task Poet Essay sheets. Practice reading each of the following aloud to a friend, family member or a mirror, in order: your selected poem, your poet essay, and your inspired poem. Be sure to read with clarity and expression. 	<ul style="list-style-type: none"> • In this lesson, students complete Part 2 of the End of Unit 3 Assessment to revise their poet essay to incorporate feedback on conventions (spelling and capitalization), linking words, and domain-specific vocabulary from both their teacher and peers. • In Work Time A, students are shown how to read the teacher's feedback and editing notes from the End of Unit 3 Assessment, Part 1: Writing a Conclusion Paragraph and annotate their original drafts to correct spelling and capitalization. To prepare for modeling this, write a sentence on the board (or interactive white board) with both spelling and capitalization mistakes (for example, "i was really inspired by william carlos william's poem the red wheelbarrow). Circle spelling mistakes and double underline capitalization errors. • Also for Work Time A, use a computer connected to a projector and the internet, or an interactive whiteboard, to model using an online dictionary to correct spelling. Students often struggle with finding the spellings of severely misspelled words using conventional dictionaries; however, if the technology is not available for students to use online dictionaries or spell check, consider adding more time for a mini lesson on how to correctly use a print dictionary to correct spelling. • If you would prefer that students word process their final copy of their essay, allow additional time or break this assessment up over several days. • In advance: <ul style="list-style-type: none"> – Be sure to have students' copies of the essay the End of Unit 3 Assessment Part 1: Writing a Conclusion Paragraph (from Lesson 12) with your edits for spelling and capitalization prepared before this lesson. – Prepare an example sentence for modeling (see Work Time A). – Prepare an internet-connected computer with a projector or interactive whiteboard with an online dictionary cued up. – Reserve a computer lab or mobile computers or tablets for online dictionary use. – Ensure that you have enough copies of the Performance Task Poet Essay sheets on hand for students and additional on hand. – Review Back-to-Back, Face-to-Face protocol (see Appendix). – Post learning target.



Lesson Vocabulary	Materials
conventions, capitalization, linking words	<ul style="list-style-type: none">• Performance Task rubric (from Lesson 8; one per student and one to display)• Internet-connected computer with projector (or a class set of conventional dictionaries)• Annotated essay drafts (from Lesson 13; students' own)• Essay drafts with teacher feedback (from Lesson 12; with teacher feedback on conventions; see Teaching Notes)• End of Unit 3 Assessment, Part 2: Revising Poet Essays Based on Feedback• Performance Task Poet Essay sheets (one set per student)• NYS Grades 4–5 Rubric for Expository Writing (for teacher reference)

Opening	Meeting Students' Needs
<p>A. Reviewing the Learning Target (10 minutes)</p> <ul style="list-style-type: none">• Post and read aloud the learning target:<ul style="list-style-type: none">* “I can use feedback from my teacher and peers to revise my essay for conventions, linking words, and words specific to poetry and biographies.”• Ask students to get with a partner for Back-to-Back, Face-to-Face. For each of the following prompts, give them some think time, and then signal them to turn face-to-face to discuss. Once they have had a minute to discuss, signal students to get back-to-back and ask for a few to share their responses. Repeat the protocol until students have discussed all three prompts:<ul style="list-style-type: none">* “What are conventions?” Listen for students to mention spelling, capitalization, and punctuation. Let them know that your feedback on their drafts from Lesson 12 is related to spelling and capitalization only, and that the class will be discussing this more before the assessment.* “What are some examples of linking words?” Listen for students to mention words from the Common Linking Words list (from Lesson 13), particularly words related to chronology.* “Use your own words to describe what this target means.” Listen for students to mention that this means they will rewrite their essays based on the annotations from the previous lesson as well as new feedback from you about their conventions.• Ask students to get out their Performance Task rubric, and remind them that their essays will be evaluated by reviewing the criteria for each section of the rubric. Tell students that today their revisions will focus on the last three targets in the essay portion of the rubric (linking words, vocabulary, and conventions).	



Work Time	Meeting Students' Needs
<p>A. Annotating for Conventions (10 minutes)</p> <ul style="list-style-type: none"> Tell students that before they revise their drafts for the End of Unit 3 Assessment, Part 2, they need to review and annotate those drafts based on your comments from the End of Unit 3 Assessment, Part 1. Explain that you have added notes to a copy of their drafts to help them edit for correcting spelling and capitalization. Explain that you have circled misspelled words and have double-underlined mistakes related to capitalization. Write an example sentence on the board to show students what your feedback will look like and model annotating for correcting conventions mistakes. For example: <ul style="list-style-type: none"> Write: “<u>i</u> was really <i>enspired</i> by <u>william</u> <u>carlos</u> <u>william</u>’s poem the red wheelbarrow.” Review rules for capitalization with students (beginning of a sentence and proper nouns). Then, using an internet-connected computer with projector, demonstrate how to look up misspelled words using an online dictionary: Type in the misspelled word and read through the definitions of the suggested correct spellings to find the right spelling for their word. Model writing the correct spelling above the misspelled word. 	
<p>B. End of Unit 3 Assessment, Part 2: Revising Poet Essays Based on Feedback (40 minutes)</p> <ul style="list-style-type: none"> After modeling, ask students to get out their annotated essay drafts and distribute students’ copies of the essay drafts with teacher feedback from the End of Unit 3 Assessment, Part 1 in Lesson 12. . Distribute the End of Unit 3 Assessment, Part 2: Revising Poet Essays Based on Feedback and review the directions with students. Then distribute Performance Task Poet Essay sheets to students and explain that they should write the final copy of their poet essay on these sheets (Note: students may need additional copies, have extras on hand, see teaching notes above). Then have students move to sit at their internet-connected computers to begin their assessment. During the assessment, circulate to observe students. Note if they are annotating their original drafts to incorporate your feedback, using the online dictionary to correct their spelling, and referencing their annotated drafts as they revise and complete the final copy of their essays. If students finish early, ask them to read from their independent reading book for this unit. 	<ul style="list-style-type: none"> If you wish to have students word process their final drafts, consider allowing them several days to complete this assessment.



Closing and Assessment	Meeting Students' Needs
<p>A. Preparing for a Poet's Performance (5 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their hard work completing their essays. Tell them that tomorrow they will have an opportunity to share their essays and the poems they have been practicing reading aloud in a Poet's Performance in the next lesson.• Review the final learning target on the Performance Task rubric in the "Poetry Performance" section, and tell students that they can practice and present their work in the next lesson to meet this final learning target for the performance task.• Collect students' copies of their final poet essays on the Performance Task Poet Essay sheets, as well as their Performance Task Poems (from Lesson 7 homework) to make copies for assessment purposes. Be sure to redistribute the originals before the end of the day, so that students can complete their homework.• Review homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Prepare for your Poet's Performance by bringing home your Performance Task Poem sheet and your Performance Task Poet Essay sheets. Practice reading each of the following aloud to a friend, family member or a mirror, in order: your selected poem, your poet essay, and your inspired poem. Be sure to read with clarity and expression. <p><i>Note: To evaluate students' essays, use the NYS Grades 4–5 Rubric for Expository Writing (for teacher reference).</i></p>	



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 14

Supporting Materials



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End of Unit 3 Assessment, Part 2:
Revising Poet Essays Based on Feedback

Learning target assessed:

I can use feedback from my teacher and peers to revise my essay for conventions, linking words, and words specific to poetry and biographies. (W.4.2 c, d; W.4.5; L.4.2 a, d; L.4.3a)

Directions: Complete the following steps to revise your poet essays and complete a final copy.

1. Read the copy of your essay draft with teacher feedback from Part 1 of the assessment and notice teacher feedback on capitalization and spelling.
2. Annotate your original draft (with peer critique feedback) to correct your conventions mistakes (capitalization and spelling). Use the online dictionary to find the correct spelling of misspelled words.
3. Revise your draft based on your notes on linking words, poetry and biography words, and conventions corrections. Be sure that it is near and easy to read (there is no need to skip lines this time).
4. If you finish revising your essay early, silently read from your independent reading book.









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.



EXPEDITIONARY
LEARNING

Grade 4: Module 1B: Unit 3: Lesson 15

Performance Task: Practicing and Participating in a Poet's Performance



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can speak clearly and at an understandable pace. (SL.4.4)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I speak clearly, with expression, and at an understandable pace when presenting my work.• I can give a positive comment after listening to a classmate's presentation.	<ul style="list-style-type: none">• Students' poems and essays• Students' read-aloud of their poems and essays



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Reviewing Learning Targets (10 minutes)Work Time<ol style="list-style-type: none">Practicing and Preparing for the Performance (10 minutes)Poet's Performance (30 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief (10 minutes)Homework: None.	<ul style="list-style-type: none">In this lesson students synthesize and celebrate their learning from the module by participating in a Poet's Performance where they first read their selected poem, then present their poet essay, and finally read their inspired poem.To celebrate students' learning, consider creating a festive mood in the classroom for the Poet's Performance. Soft music, maybe some sparkling cider, perhaps a banner congratulating the writers on their hard work. You may consider inviting parents or other adults from the school to share in the celebration of students' learning.During Work Time B, students will need to be in groups of three. To the extent possible, create groups of students who have not already seen each other's work (i.e., not with their writing partners in Unit 3 or in the same poet groups from Unit 2). Ideally, each group would include presentations on all three, or at least two, of the poets.In Advance: Prepare a poem to read aloud in the Closing. (Use the same poem you used in Lessons 7 and 10 to demonstrate reading with clarity and expression.)

Lesson Vocabulary	Materials
clearly, expression, understandable pace, positive comment	<ul style="list-style-type: none">Performance Task rubric (from Lesson 8; one to display)A poem by famous poet (from the back of <i>Love That Dog</i>; one copy for teacher modeling; same as Lesson 7 and 10)Students' Performance Task Poet Essay sheets (with revised essay; from Lesson 14)Students' Performance Task Poems sheet (with students selected and inspired poems; from Lesson 7 homework)Poetry journals (students' own)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (10 minutes)</p> <ul style="list-style-type: none">• Tell students that today they will celebrate their work as poets and essay writers with a Poet's Performance. Remark on all the reading, research, and writing they have done to learn about poetry, poets, and poem and essay writing. Congratulate them for their progress, hard work, and creativity.• Share with them that during the Poet's Performance, they will have an opportunity to listen to their classmates present their work in small groups, but before they begin, they will have some time to practice presenting their poems and essays.• Read the learning targets aloud to students:<ul style="list-style-type: none">* "I speak clearly, with expression, and at an understandable pace when presenting my work."* "I can give a positive comment after listening to a classmate's presentation."• Display the Performance Task rubric and point out that the first learning target for this lesson is actually the same as the last learning target on their rubric.• Discuss the meanings of the words <i>clearly</i>, <i>expression</i>, and <i>understandable pace</i> with students. Briefly model reading a poem by famous poet (from the back of <i>Love That Dog</i>; same as Lesson 7 and 10) with this learning target in mind. Have students comment on what they noticed about your performance. Remind students that they have been practicing this learning target with the reading of their poems since Lesson 7 and that today they will practice with their essays before the Poet's Performance.• Reread the second learning target. Remind students that they have also been practicing giving kind and helpful feedback to their writing partners, but today they will only focus on what they think the writer did well in their work and presentation. Explain the meaning of the phrase <i>positive comment</i> and remind them that comments that are specific and kind will be more meaningful than comments such as, "This is good." Tell students that after they listen to a classmate's work, they will share the positive comment.	



Work Time	Meeting Students' Needs
<p>A. Practicing and Preparing for the Performance (10 minutes)</p> <ul style="list-style-type: none">• Distribute Students' Performance Task Poet Essay sheets (with revised essay; from Lesson 14) and Students' Performance Task Poems sheet (with students' selected and inspired poems; from Lesson 7 homework).• Ask students to reread all of their materials in the following order: selected poem, poet essay, then inspired poem. Tell them that they should first do this silently, then whisper-read everything once.• Next, have students get with their writing partner and practice presenting to each other. Encourage students to give kind, helpful, and specific feedback related to the final learning target on the rubric.	
<p>B. Poet's Performance (30 minutes)</p> <ul style="list-style-type: none">• Place students in their groups for the performance. Point out the presentation directions written on the board and review and clarify as necessary:<ol style="list-style-type: none">1. Greet each of your group members with a handshake or high-five.2. Decide who will present first, second, and third.3. First presenter presents.4. Group members give the presenter a positive comment related to their performance.5. Repeat Steps 3 and 4 with remaining group members.6. Thank and congratulate one another on a good performance.• Once students are clear on the performance directions, ask them to begin. Circulate and observe performances. Add your own positive comments after presentations.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (10 minutes)</p> <ul style="list-style-type: none">• Gather students whole group and ask them to bring their poetry journals. Ask them to open to a blank page in the “My Reflections” section of their journals.• Give students the following reflection prompts to respond to in writing:<ul style="list-style-type: none">* “What did you enjoy most about this model?”* “What was a challenge for you?”* “What did you learn about yourself as a writer?”• Give students 5 or more minutes to reflect in writing. Then ask for a few volunteers to share out one of their responses with the whole group. Congratulate your class on their hard work growing as readers and writers, and perhaps share some of your own reflections.	
Homework	Meeting Students' Needs
None.	

There are no new supporting materials for this lesson.