Lesson 5: Analyzing Poetry: Pages 8–11 of *Love That Dog* and "The Tiger"

CCS Standards

- **RL.4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RL.4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
- **RL.4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

Daily Learning Targets

- I can revise my summary based on peer feedback. (RL.4.2)
- I can use the characteristics of poetry to explain how poetry and prose are similar and different. (RL.4.5)

Ongoing Assessment

- Revise summaries on exit tickets from Lesson 4 (RL.4.2)
- Gist of pages 8–11 on sticky notes in *Love That Dog*
- I Notice/I Wonder Note-catcher: "The Tiger" (RL.4.5)
- Comparing and Contrasting Poetry and Prose Graphic Organizer: "The Tiger" (RL.4.5)

Agenda

1. **Opening**

   A. Reviewing Learning Targets (5 minutes)

2. **Work Time**

   A. Mini Lesson: Writing a Summary (15 minutes)

   B. Analyzing What Happened: *Love That Dog,* Pages 8–11 (15 minutes)

   C. Analyzing Characteristics of Poetry: "The Tiger" (15 minutes)

3. **Closing and Assessment**

   A. Comparing a Poem with Prose: "The Tiger" (10 minutes)

4. **Homework**

   A. Accountable Research Reading. Select a prompt and respond in the front of your independent reading journal.

Teaching Notes

Purpose of lesson and alignment to standards:

■ Students begin this lesson with a mini lesson on writing a summary in which they revise the summaries written on exit tickets in the previous lesson (RL.4.2).

■ In this lesson, students continue reading *Love That Dog* to analyze what happened in those pages and how Jack felt about it (RL.4.1, RL.4.3). Students then read "The Tiger" by William Blake to identify characteristics of poetry (RL.4.5).

■ Note that in this lesson, students do not determine the theme of "The Tiger" as only one stanza is read. Without seeing the rest of the poem, students would find it very difficult to determine the theme.

■ At the end of this lesson, students compare poetry to prose using the characteristics of poetry (RL.4.5).

■ Writing instruction has been carefully designed across the module. In this unit, the focus is on writing a paragraph summarizing a poem. Then, in unit two, the focus shifts to writing a full essay—an introduction paragraph, two proof paragraphs, and a conclusion paragraph. These basic structures are introduced to students in this module and built upon throughout the school year.

■ This lesson is the final in a series of three that include built-out instruction for the use of Goal 1 Conversation Cues to promote productive and equitable conversation (adapted from Michaels, Sarah and O'Connor, Cathy. *Talk Science Primer*. Cambridge, MA: TERC, 2012. http://inquiryproject.terc.edu/shared/pd/TalkScience_Primer.pdf. Based on Chapin, S., O'Connor, C., and Anderson, N. [2009]. *Classroom Discussions: Using Math Talk to Help Students Learn, Grades K–6*. Second Edition. Sausalito, CA: Math Solutions Publications). As the modules progress, Goal 2, 3, and 4 Conversation Cues will be gradually introduced. Goal 1 Conversation Cues encourage all students to talk and be understood. Consider providing students with a thinking journal or scrap paper.

■ Students practice their fluency in this lesson by following along and reading silently in their heads as the teacher reads *Love That Dog* aloud during Work Times B and C.

■ The research reading that students complete for homework will help build both their vocabulary and knowledge pertaining to poetry and creative writing. By participating in this volume of reading over a span of time, students will develop a wide base of knowledge about the world and the words that help describe and make sense of it.

How it builds on previous work:

■ This is very similar to Lessons 3 and 4 in which students analyzed famous poems that Jack references in *Love That Dog* for theme. They do the same in this lesson with "The Tiger" by William Blake.

Areas in which students may need additional support:

■ Although students read only one stanza of "The Tiger," they may need additional support understanding it, as it is quite complex. Help students understand the first two lines with analysis, and then consider telling the students what the third and fourth lines mean.

Assessment guidance:

- Read students' I Notice/I Wonder Note-catcher: "The Tiger" to determine which of the characteristics of poetry introduced so far students are struggling with and make this a focus in the next lesson.

- Listen to student responses and read students' Comparing and Contrasting Poetry and Prose Graphic Organizer: "The Tiger" to determine common issues that could be used as teaching points moving forward.

Down the road:

- In the next lesson, students will continue to read *Love That Dog* and analyze another famous poem referenced by Jack, with less teacher guidance for gradual release in preparation for the mid-unit assessment.

- The Criteria of an Effective Summary anchor chart is introduced in this unit and referenced both throughout the module and the school year.

In advance:

- Strategically pair students for work in this class, with at least one strong reader per pair.

- Prepare the Criteria of an Effective Summary anchor chart (see supporting materials).

- Preview "The Tiger" and review the example anchor charts and note-catchers to determine what students need to understand from reading the poem.

- Review:

  — Student exit tickets from the previous lesson to determine where students are struggling most and to determine where to focus instruction in this lesson. Refer to Criteria of an Effective Summary anchor chart (example, for teacher reference) in supporting materials.

  — Red Light, Green Light protocol. See Classroom Protocols.

- Post: Learning targets, Close Readers Do These Things anchor chart, What Happens and How Does Jack Feel about It? anchor chart, and What Makes a Poem a Poem? anchor chart.

Technology & Multimedia

- Work Time C: Students complete the I Notice/I Wonder Note-catcher: "The Tiger" using a word-processing tool—for example, a Google Doc.

- Work Time C: Students complete their note-catchers in a word-processing document—for example, a Google Doc—using Speech to Text facilities activated on devices, or using an app or software such as Dictation.io (https://dictation.io/speech).

- Closing and Assessment A: Students complete graphic organizers using a word-processing tool—for example, a Google Doc.

- Closing and Assessment A: Students complete their graphic organizers in a word-processing document—for example, a Google Doc—using Speech to Text facilities activated on devices, or using an app or software such as Dictation.io (https://dictation.io/speech).

Supporting English Language Learners

Supports guided in part by CA ELD Standards 4.I.B.6, 4.I.B.8, 4.II.A.1, and 4.II.A.2

Important points in the lesson itself

■ The basic design of this lesson supports ELLs by repeating the pattern of analysis of *Love That Dog* using the What Happens and How Does Jack Feel about It? anchor chart and a related poem, "The Tiger," using the What Makes a Poem a Poem? anchor chart. Students also practice summarizing, explicitly discuss the components of a complete sentence, and compare prose to poetry to emphasize that the two styles cannot not be used interchangeably.

■ Like Jack, ELLs may find it challenging to understand "The Tiger." Keep high expectations while offering encouragement. See the Meeting Students' Needs column for specific support.

Levels of support

For lighter support:

■ Before explaining the parts of the sentences students write in Work Time A, invite students to analyze the good example of a student response and identify the parts (i.e., a subject and a predicate).

■ In preparation for the Mid-Unit 1 Assessment in Lesson 8, invite students to create sentence frames to discuss and write about the characteristics of poetry. Invite students who need heavier support to practice using the frames. Examples:

— The poem's structure is ____ stanzas with ____ lines each.

— The poem's rhyme pattern is that the last words of lines ____ and ____ rhyme.

— Imagery is when an author ____.

For heavier support:

■ Copy simple sentences from *Love That Dog*. Cut them into strips, separating the subjects from the predicates. Shuffle the strips and invite students to organize the strips according to subjects and predicates. Then students can match the subjects to the corresponding predicate to create meaningful sentences.

■ Students' home language systems will have similarities to and differences from the English subject-predicate system. Invite students to compare their home language with English. If students don't know their home language system, encourage them to investigate with family. Examples:

"Do you have to use a subject in English?" (Yes, most of the time.)

"Do you have to use a subject in your home language?" (Responses will vary.)

■ Clarify the difference between a noun and a verb. Invite students to point to people, places, and things around the room that are nouns. Act out various verbs with them. On a T-chart, write the nouns and the verbs. Ask about abstract nouns and stative verbs, e.g., "Where do we put *response* on the T-chart? Where do we put *am*?" Encourage students to combine the nouns with the verbs into meaningful sentences.

Universal Design for Learning

- **Multiple Means of Representation (MMR):** Identifying the similarities between prose and poetry is a learning target introduced in this lesson that will help students learn the characteristics of poetry. Provide multiple examples of prose and poetry that are authentic and accessible to all students. Select a variety of reading levels and interest areas. It may be useful to display examples that students have already seen in their class.

- **Multiple Means of Action and Expression (MMAE):** As students review their summary of "Stopping by Woods on a Snowy Evening," help them generalize across lessons. Lead an explicit discussion where students look for elements of a summary in their exit tickets from the previous day. If you used checklists in the previous lesson, have students refer to them as they review their summary.

- **Multiple Means of Engagement (MME):** In the basic structure of this lesson, students are encouraged to monitor their own learning and progress on the learning targets. Some students may feel uncomfortable sharing their comfort level with the learning targets publicly. Think about offering a choice in how students share their progress with a non-public option.

Vocabulary

Key:

(L): Lesson-Specific Vocabulary

(T): Text-Specific Vocabulary

(W): Vocabulary Used in Writing

- summary, prose, similarities, differences, subject, predicate characteristics (L)
- anonymous, immortal (T)

Materials

- ☑ Close Readers Do These Things anchor chart (begun in Lesson 2)
- ☑ Equity sticks (class set; one per student)
- ☑ Vocabulary logs (from Lesson 3; one per student)
- ☑ Exit Ticket: Summarizing a Poem (from Lesson 4; one per student)
- ☑ Model summary (one to display)
- ☑ Criteria of an Effective Summary anchor chart (new; co-created with students during Work Time A)
- ☑ Criteria of an Effective Summary anchor chart (example, for teacher reference)
- ☑ Parts of Speech anchor chart (new; teacher-created; see supporting materials)
- ☑ Directions for Peer Critique: Summary (one to display)
- ☑ Red, yellow, and green objects (one of each per student)
- ☑ *Love That Dog* (from Lesson 2; one per student)
- ☑ Sticky notes (three per student)
- ☑ Academic Word Wall (begun in Lesson 1)

☑ Domain-Specific Word Wall (begun in Lesson 3)

☑ What Happens and How Does Jack Feel about It? anchor chart (begun in Lesson 2; added to during Work Time B; see supporting materials)

☑ What Happens and How Does Jack Feel about It? anchor chart (example, for teacher reference)

☑ Paper (blank; one piece per student)

☑ What Makes a Poem a Poem? anchor chart (begun in Lesson 3; added to during Work Time C; see supporting materials)

☑ What Makes a Poem a Poem? anchor chart (example, for teacher reference)

☑ I Notice/I Wonder Note-catcher: "The Tiger" (one per student)

☑ Comparing and Contrasting Poetry and Prose Graphic Organizer: "The Tiger" (one per student)

☑ Comparing and Contrasting Poetry and Prose Graphic Organizer: "The Tiger" (example, for teacher reference)

Opening

A. Reviewing Learning Targets (5 minutes)

■ Move students into pairs and invite them to label themselves partner A and partner B.

■ Direct students' attention to the posted learning targets and select a volunteer to read them aloud:

"I can revise my summary based on peer feedback."

"I can use the characteristics of poetry to explain how poetry and prose are similar and different."

■ Focus students on the first learning target and underline the word *summary*. Remind students that they have already discussed this word before and remind them of the meaning of *summary* and *summarize*.

■ Focus students on the second learning target and underline the word *prose*.

■ Referring students to the vocabulary strategies on the **Close Readers Do These Things anchor chart**, invite students to discuss the following with their partner; use **equity sticks** to select students to share with the whole group:

"From reading the rest of this learning target, what can you infer about the meaning of the word prose? *Remember that to infer means to make a guess based on evidence." (Prose is a different kind of writing.)*

"What strategy would be the most effective to determine the meaning of this word? Why?" (a dictionary because there are no known affixes or roots to use, and this is as far as we can get by using the context and we still have questions.)

■ Invite students to work with their partner to look up the word in a dictionary and to say the definition in their own words to their partner. Use equity sticks to select students to share their definitions with the whole group. (Prose is writing without rhythm or rhyme—it follows the natural flow of speech.)

■ Consider inviting students to use their translation dictionary to translate *prose* in their home language. Call on student volunteers to share. Ask other students to choose one translation to silently repeat. Invite students to say their chosen translation out loud when you give the

signal. Choral repeat the translations and the word in English. Invite self- and peer correction of the pronunciation of the translations and the English.

■ Invite students to popcorn out examples of prose and clarify any misconceptions.

■ Remind students that *similarities* are things are that similar or nearly the same, and *differences* are things that are different.

■ Record the word *prose* on the Domain-Specific Word Wall and, where appropriate, invite students to write translations in their home languages.

■ Invite students to record this word in their **vocabulary logs**.

Meeting Students' Needs

■ For ELLs and students who may need additional support with comprehension: Ask them about the meaning of the new learning targets. Write and display student responses next to the learning target. Examples:

"What's another way to say revise?" *(change to make better; rewrite; improve)*

"I wonder what you can do to revise your summary." (Responses will vary, but may include: Use more precise words, change the word order to make it clearer, select better evidence to explain the theme.)

"What is one characteristic of poetry? Can we use it to describe prose?" (Responses will vary, but may include: imagery. *Yes, prose writers use imagery, too.) (MMR)*

Work Time

A. Mini Lesson: Writing a Summary (15 minutes)

■ Distribute students' **Exit Ticket: Summarizing a Poem** from Lesson 4.

■ Remind students that summaries give us a brief idea of what a text is about so we can determine whether or not we want or need to read it, and they give us information about a topic without having to read the whole text.

■ Invite students to read their summaries of "Stopping by Woods on a Snowy Evening" to themselves.

■ Display the **model summary**. Tell students this is an example of a summary of "Stopping by Woods on a Snowy Evening". Invite students to read it chorally with you.

■ Invite students to turn and talk to their partner. Then use equity sticks to select students to share with the whole group:

"What information is included in this summary? Why? What information is useful to include in a summary? Why?" (Responses will vary, but may include: the title; the author; and a brief description of what it is about, including the theme and supporting details, so the reader or listener can determine whether or not he or she needs to read the text depending on what he or she is looking for.)

■ As students share out, capture their responses on the **Criteria of an Effective Summary anchor chart**. Refer to **Criteria of an Effective Summary anchor chart (example, for teacher reference)** and ensure all criteria are represented on the class anchor chart.

- Remind students that when writing paragraphs such as a summary, they should write in complete sentences. Using equity sticks, invite responses from the group:

  "What are the components of a complete sentence?"

- As students share out, capture their responses on the Criteria of an Effective Summary. Refer to Criteria of an Effective Summary anchor chart (example, for teacher reference) as necessary.

- Review what the terms *subject* and *predicate* mean (or teach them if students are unfamiliar).

- Remind students that a subject is the noun or noun phrase or pronoun or pronoun phrase that performs the action or that the sentence is about (example: Jack, the character from *Love That Dog*). Refer to the **Parts of Speech anchor chart** as needed.

- Remind students that most complete, correct sentences in English must have a subject and a predicate.

- Post the **Directions for Peer Critique: Summary**. Tell students they are to work with their partner to check their summary on the exit ticket against the criteria on the anchor chart. Invite students to follow along, reading silently in their heads, as you read the directions aloud. Answer clarifying questions.

- Invite students to begin the peer critique with their partner.

- Distribute **red, yellow, and green objects**.

- Tell students they are now going to use the Red Light, Green Light protocol to reflect on their progress toward the first learning target. Remind students that they used this protocol in Lesson 3 and review what each color represents (red = stuck or not ready; yellow = needs support soon; green = ready to start).

- Guide students through the protocol using the first learning target. Scan student responses and make a note of students who may need more support with this moving forward.

Meeting Students' Needs

- For ELLs and students who may need additional support with writing: Write and display the elements of a summary as you elicit them. If students used a checklist in the previous lesson, have them refer to that as well. When pointing to each element on the display, invite students to point to the realization of each element in their summary. If students haven't included an element, invite them to mark a placeholder to add the element later. Repeat the same process using the Criteria of an Effective Summary anchor chart. (MMR, MMAE)

- For students who may feel uncomfortable sharing their progress on meeting the learning targets publicly: Minimize risk by providing students with a sheet of paper where they can select a color for each learning target in private. This provides you with useful data for future instruction and helps students monitor their own learning. (MME)

B. Analyzing What Happened: Love That Dog, Pages 8–11 (15 minutes)

- Invite students to retrieve their copies of **Love That Dog** and to turn to page 8.

- Invite students to follow along, reading silently in their heads as you read pages 8–11 aloud.

- Invite students to turn and talk to an elbow partner, and cold call students to share out:

  "What happened?" (Responses may vary, but could include that is reading poems and starting to understand why writers use different poetry techniques.)

- Remind students of the Close Readers Do These Things anchor chart and explain that the first thing they are going to do is to find the gist, what the text is mostly about.

- Focus students on pages 8–9. Invite them to turn and talk to their partner, and cold call students to share out:

  "What is the gist of this entry in Jack's journal? What is it mostly about?" (He didn't understand the poem about the tiger.)

- Distribute **sticky notes** and invite students to record the gist (using key words or sketches) on a sticky note. Remind them that the gist doesn't have to be written in sentences. It can be key words or labeled sketches.

- Focus students on page 10. Ask students to discuss with their partner, and cold call students to share with the whole group:

  "What is the gist of this entry in Jack's journal? What is it mostly about?" (Jack doesn't mind if his blue car poems are posted as long as there is no name on them.)

- Focus students on page 11. Invite students to turn and talk to their partner, and cold call students to share out:

  "What is the gist of this entry in Jack's journal? What is it mostly about?" (He likes the way the blue car poems look on the board.)

- Invite students to record the gist (using key words or sketches) on a sticky note.

- Focus students on the word *anonymous* on page 11. Remind students of the vocabulary strategies on the Close Readers Do These Things anchor chart. Invite students to turn and talk to their partner, and cold call students to share out:

  "What is the most effective strategy to identify the meaning of this word?" (dictionary)

- Invite pairs to use a dictionary to look up the word and to say the word to each other in their own words.

- Cold call a student to share the definition in their own words with the group. (unknown, not named)

- Invite students to turn and talk to their partner. Cold call students to share with the whole group:

  "Why did his teacher write the word anonymous *with Jack's poems?" (because he didn't want his name written)*

- Invite students to record *anonymous* and any other new vocabulary from these pages in their vocabulary logs. Add any new words to the **academic word wall** and **domain-specific word wall** and invite students to add translations in native languages.

- Direct students' attention to the **What Happens and How Does Jack Feel about It? anchor chart**.

- Invite students to turn and talk with their partner:

  "What happens on these pages?" (Jack revises his blue car poem after reading a tiger poem, and both of his blue car poems are posted on the board.)

  "How does Jack feel about it? What can you infer from what he says?" (He doesn't understand the tiger poem. He likes the way his poems look on the board.)

  "How do you know?" (He writes, "I'm sorry to say I did not really understand the tiger tiger burning bright poem." And about his own poems he writes, "They look nice.")

■ Use equity sticks to select students to share out. As students share out, capture their responses on the anchor chart. Refer to **What Happens and How Does Jack Feel about It? anchor chart (example, for teacher reference)** as necessary.

■ If productive, use a Goal 1 Conversation Cue to encourage students to expand the conversation about how Jack feels:

"Can you say more about that?" (Responses will vary.)

Meeting Students' Needs

■ For students who may feel uncomfortable sharing their progress on meeting the learning targets publicly: Minimize risk by providing students with a sheet of paper where they can select a color for each learning target in private. This provides you with useful data for future instruction and helps students monitor their own learning. (MME)

■ For ELLs and students who may need additional support with comprehension: Ask them about the meaning of chunks from a key sentence of *Love That Dog*, pages 8–11. Write and display student responses next to the chunks. Examples:

"Place your finger on the sentence "I am sorry to say I did not really understand the tiger tiger burning bright poem but at least it sounded good in my ears." Read the sentence aloud as students follow along.

"What is the tiger tiger burning bright poem?" ("The Tiger" by William Blake)

"I wonder why Jack is sorry." Tell students you will give them time to think and discuss with their partner. (Jack doesn't understand Blake's poem.)

"What does Jack mean when he says it sounded good in my ears? What sounds good in your ears?" (Jack liked the rhythm of the poem; music; the voices of my family; birds)

"Place your finger on at least. What does Jack mean?" (There is one good thing about the poem that Jack didn't understand: the rhythm sounded good.)

■ "How does your understanding of this sentence change your understanding of pages 8–11?" (Responses will vary, but could include: I see why Jack used a similar rhythm in his new blue car poem: it sounds good.) (MMR, MMAE)

C. Analyzing Characteristics of Poetry: "The Tiger" (15 minutes)

■ Direct students to turn to the back of their copy of *Love That Dog* to find "Some of the poems used by Miss Stretchberry." "The Tiger" is the third of these poems. Tell students that it is the first stanza of a poem by a poet named William Blake, a famous English poet who lived 200 years ago, from 1757 to 1827.

■ To model fluent reading, read the first stanza of "The Tiger" aloud as students follow along, reading silently in their heads.

■ Tell students you are going to read the poem for a second time. This time, you would like them to close their eyes to picture what they are hearing in their minds.

■ Read the poem aloud for a second time, inviting students to chorally read with you.

■ Cold call students to share out:

"What is the gist of this poem? What is it mostly about?" (a tiger in a forest)

■ Distribute **paper** and invite students to sketch what they heard.

- After 2 minutes, refocus whole group. Invite students to turn and talk to their partner. Then cold call students to share out:

  "What is this poem about? How do you know? Use evidence from the text to support your answer." (*It is about a tiger. We know from the title and from the content of it where it says, "Tiger! Tiger! burning bright."*)

  "What is a tiger?" (*a large striped cat*) *Show a photograph if necessary for all students to understand.*

- Review what *characteristics* means.

- Remind students of the characteristics of poetry recorded so far in the third column of **What Makes a Poem a Poem? anchor chart**.

- Distribute the **I Notice/I Wonder Note-catcher: The Tiger."** Allocate each pair a different characteristic of poetry to focus on, ensuring that a relatively even number of pairs are analyzing each characteristic. Invite pairs to record the characteristic of poetry they will be focusing on at the top of their note-catcher.

- Invite students to work with their partner to discuss what they notice and what they wonder about their given characteristic of poetry in the poem.

- After 5 minutes, refocus whole group. Reread the poem twice. On the second reading, invite students to clap the beat with you.

- Invite students to turn and talk to their partner, and cold call students to share out:

  "What do you notice about the rhythm, the meter of the poem?" (*the same on each line*)

- Invite students to follow along, reading silently in their heads as you reread aloud the first two lines.

- Ask students to discuss with their partner, and cold call students to share with the whole group:

  "What do you notice about the final word of each of these two lines?" (**bright** *and* **night** *rhyme*)

  "What do you think he means when he says **burning bright**? *Is the tiger on fire?"* (*The bright orange of the tiger's fur looks like a fire burning in the night.*)

  "The tiger isn't literally burning, so what kind of language is this? What is the purpose of it?" (*figurative language to help the reader understand just how bright the orange fur was*)

- Invite students to revise their sketches and to add any new notices and wonders for their given characteristic of poetry based on their new understanding.

- Invite students to follow along, reading silently in their heads as you reread the third and fourth line.

- Invite students to turn and talk to their partner, and cold call students to share out:

  "Put your finger on the word **immortal**. *What does* **immortal** *mean? How can you find out?"* (*use a dictionary—live forever*)

  "These two lines are challenging to understand. What do you think these two lines might mean? What do you know for sure?" (*Responses will vary, but may include: They ask a question.*)

  "How do we know these two lines ask a question?" (*The third line starts with "What," which is a question word, and the fourth line ends with a question mark.*)

- Help students understand that Blake is asking who created the tiger and remind students that Jack wrote that he didn't understand the poem either.

- Invite students to revise their sketches and to add any new notices and wonders for their characteristic of poetry based on their new understanding.

- Focus students on the What Makes a Poem a Poem? anchor chart and ask:

  "What is one 'notice' for your poetry characteristic?"

- Use equity sticks to call on students to share out. As students share out, capture their responses in the second column of the What Makes a Poem a Poem? anchor chart. Refer to **What Makes a Poem a Poem? anchor chart (example, for teacher reference)** as necessary.

- Ask students to turn back to page 8 in *Love That Dog* to look at Jack's poem about the blue car. Invite them to turn and talk to their partner. Then cold call students to share out:

  "Thinking about the characteristics of poetry, what do you notice about Jack's poem compared to 'The Tiger'?" (It uses the same structure: four-lined stanza, the same rhythm or meter, and the same rhyming pattern. It even uses the same two rhyming words at the end of the first and second lines.)

  "What do you think inspired Jack to rewrite his poem?" (He continues to be inspired by the blue car, but also by "The Tiger" poem by William Blake.)

- If productive, use a Goal 1 Conversation Cue to encourage students to expand the conversation about Jack's inspiration:

  "Can you say more about that?" (Responses will vary.)

- Point out to students that they aren't determining the theme and supporting details of this poem because they have studied only one of its stanzas.

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Ask them about the meaning of chunks of "The Tiger." Write and display student responses next to the chunks. Examples:

  — "'The Tiger' has vivid imagery. Close your eyes and paint a picture in your mind as I read it aloud." Tell students that you will give them time to think and write or sketch before you cold call. "What imagery was most vivid for you and why?" (Responses will vary.)

  — "What is the translation of *immortal* in our home languages? What does *immortal* mean?" (bất diệt in Vietnamese; living forever) Repeat a similar process for *fearful* and *symmetry*.

  — "I wonder what an *immortal hand or eye* could be?" Tell students you will give them time to think and discuss with their partner. (Responses will vary, but could include the universe, a god, nature.)

  — "The word *thy* is quite old and no longer commonly used. Who can figure out what word in English is used today in place of *thy*?" (your)

  — "Place your finger on *could frame*. Knowing the meaning of *immortal hand or eye* and *fearful symmetry*, what is a word you could substitute for *frame* in this poem?" (create, make) (MMR, MMAE)

- For ELLs: "The Tiger" is both cognitively and linguistically complex. To ease the linguistic demands, invite students to first discuss the poem in home language groups. Students who do not have a home language in common can be given additional time to think or write a reflection about the poem in their home language. Given the initial time to reflect and discuss in their home language, students can then discuss whole class in English.

- For ELLs and students who may need additional support with reading: To provide heavier support, copy "The Tiger" and Jack's blue car poem with tiger sounds and display them side by side. Invite students to draw lines to show the similarities between the two. Invite them to use contrasting colors to underline portions that are different. (MMAE)

Closing and Assessment

A. Comparing a Poem with Prose: "The Tiger" (10 minutes)

- Distribute and display the **Comparing and Contrasting Poetry and Prose Graphic Organizer: "The Tiger."**

- Invite students to follow along, reading silently in their heads as you read aloud the prose at the top.

- Invite students to turn back to "The Tiger" poem in *Love That Dog* and follow along, reading silently in their heads as you reread the poem aloud.

- Remind students of the characteristics of poetry. Give students 1 minute to think and look carefully at the two texts before inviting them to turn and talk to their partner. Use equity sticks to select students to share out with the whole group:

  "What is one similarity between the poem and the prose? Remember that similarities are things that are nearly the same." (Responses will vary, but may include: They both use similar imagery—for example, the words **burning** *and* **bright***.)*

- If productive, use a Goal 1 Conversation Cue to encourage students to expand the conversation about the similarities:

  "Can you give an example?" (Responses will vary.)

- As students share out, capture their responses on the displayed graphic organizer. Refer to **Comparing and Contrasting Poetry and Prose Graphic Organizer: "The Tiger" (example, for teacher reference)** as necessary.

- Invite students to do the same.

- Repeat this process by asking students for two differences and reminding them to use the characteristics of poetry to help them.

- Invite students to turn and talk to their partner, and then use equity sticks to select students to share out:

  "How did the strategies on the Close Readers Do These Things anchor chart help you to better understand the text?" (Responses will vary.)

- Tell students they are now going to use the Red Light, Green Light protocol to reflect on their progress toward the second learning target. Remind students that they used this earlier in the lesson and review what each color represents (red = stuck or not ready; yellow = needs support soon; green = ready to start).

- Guide students through the protocol using the second learning target. Scan student responses and make a note of students who may need more support with this moving forward.

Meeting Students' Needs

- For students who may feel uncomfortable sharing their progress on meeting the learning targets publicly: Minimize risk by providing students with a sheet of paper where they can select a color for each learning target in private. This provides you with useful data for future instruction and helps students monitor their own learning. (MME)

- For ELLs and students who may need additional support with reading: To provide lighter support in preparation for the Mid-Unit 1 Assessment in Lesson 8, invite students to create sentence frames that will help them talk about similarities and differences in the poem and prose versions. To provide heavier support, invite students to use the sentence frames their peers created. Examples:
  — "They are both about ___."
  — "The poem ____, *whereas* the prose ____." (MMR, MMAE)

Homework

A. Accountable Research Reading. Select a prompt and respond in the front of your independent reading journal.

Meeting Students' Needs

- For ELLs and students who may need additional support with reading and writing: Refer to the suggested homework support in Lesson 1. (MMAE, MMR)