

Lesson 9: Text-Based Discussion: What Inspires Jack to Write His Street Poem?



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).
- **W.4.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - a. Apply *grade 4 Reading standards* to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).
 - b. Apply *grade 4 Reading standards* to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).
- **SL.4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others’ ideas and expressing their own clearly.
 - a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
 - b. Follow agreed-upon rules for discussions and carry out assigned roles.
 - c. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
 - d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.



Daily Learning Targets

- I can identify the characteristics of poetry in “Street Music.” (RL.4.5)
- I can find evidence of the poems that inspired Jack in his poetry. (RL.4.1, RL.4.5, W.4.9a, SL.4.1a)
- I can follow discussion norms to have an effective text-based discussion. (SL.4.1a)

Ongoing Assessment

- I Notice/I Wonder Note-catcher: “Street Music” (RL.4.5)
- Preparing for a Text-Based Discussion note-catcher (RL.4.1, RL.4.5, W.4.9a, SL.4.1a)

Agenda

1. **Opening**

- A. Engaging the Reader: *Love That Dog*, Pages 28–34 (10 minutes)
- B. Reviewing Learning Targets (5 minutes)

2. **Work Time**

- A. Analyzing Poetry: “Street Music” (15 minutes)
- B. Preparing for a Text-Based Discussion (20 minutes)

3. **Closing and Assessment**

- A. Participating in a Text-Based Discussion (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:

- 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 closely read “Street Music” by Arnold Adoff (in the back of *Love That Dog*), to identify characteristics of poetry (RL.4.5).
- In this lesson, students prepare for and participate in a short text-based discussion in preparation for the end of unit assessment in Lesson 12 (RL.4.1, RL.4.5, W.4.9a, SL.4.1).
- In this lesson, the habit of character focus is on working to become an ethical person. The characteristic that students practice is respect, as they have a respectful collaborative discussion.
- 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 Time A.
- 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:

- In the lessons leading up to this one, students have become familiar with the routine of reading pages of *Love That Dog*, and analyzing what happens and how Jack feels about it, and then analyzing the famous poem that Jack describes. This lesson continues this routine with new pages of *Love That Dog* and a new famous poem, “Street Music” by Arnold Adoff.
- Continue to use Goal 1 Conversation Cues to promote productive and equitable conversation.

Areas in which students may need additional support:

- Students may need additional support working independently to identify evidence of other poems in Jack poetry. Consider grouping students who will find this challenging with you, and working through each page of the book at a time as a group.

Assessment guidance:

- Listen to student discussions and use the norms recorded on the Discussion Norms anchor chart to identify common issues to be used as whole group teaching points later.
- Consider using the Speaking and Listening Informal Assessment: Collaborative Discussion Checklist to assess students as they discuss in order to identify common issues. See Module 1 Appendix.

Down the road:

- In the next lesson, students will continue the cycle of reading *Love That Dog* and analyzing the poem that Jack refers to. Students will participate in a text-based discussion for the End of Unit 1 Assessment in Lesson 12.

In advance:

- Preview the poem “Street Music” and review the example anchor charts and note-catchers to determine what students need to understand from reading the poem.
- Strategically group students into triads for poetry analysis in Work Time A and groups of five for the discussion in the Closing. Group students strategically to learn from one another.
- Review the Thumb-O-Meter protocol. See Classroom Protocols.
- Post: Learning targets, What Happens and How Does Jack Feel about It? anchor chart, Close Readers Do These Things anchor chart, What Makes a Poem a Poem? anchor chart, Module Guiding Questions anchor chart, Discussion Norms anchor chart, and Working to Become Ethical People anchor chart.

Technology & Multimedia

- Work Time A and B: Students complete note-catchers using a word-processing tool—for example, a Google Doc.
- Work Time A and B: 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: Record students as they engage in text-based discussions to listen to later to discuss strengths and what they could improve on, or to use as models for the group. Most devices (cell phones, tablets, laptop computers) come equipped with free video and audio recording apps or software.

Supporting English Language Learners

Supports guided in part by CA ELD Standards 4.I.A.1, 4.I.A.3, 4.I.B.5, 4.I.B.6, 4.I.B.7, and 4.I.C.11

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 closely related poem, “The Pasture,” using the What Makes a Poem a Poem? anchor chart. Moreover, students have the opportunity to synthesize their learning during the text-based discussion. This format is ideal for language development, as it invites students to negotiate with other students about the meaning of what they are trying to say, pushing them to change their language to be more comprehensible. Additionally, students can celebrate their successful attempts at communication and their ability to extend and enhance the discussions, using language from the Discussion Norms anchor chart, for example.
- ELLs may find the text-based discussion challenging as the spotlight is trained more on themselves. Encourage all communication from ELLs as successful risk-taking, allowing them to grapple but rephrasing what they say if necessary, and remind them to rely on the language tools provided during this and previous lessons (see Meeting Students’ Needs column).

Levels of support

For lighter support:

- Invite students to evaluate the structure of the language and its effect in Jack’s street poem compared to that of “Street Music.” (Examples: The complete sentences in Jack’s poem slow the reader down, giving a more subdued feeling. The run-on in “Street Music” adds to the feeling of being assaulted.)
- Invite students to create their own graphic organizer to prepare for the text-based discussion.

For heavier support:

- During Work Time A:
 - Turn the What Makes a Poem a Poem? anchor chart into a kinesthetic activity. Copy descriptions of the characteristics and lines from “Street Music” onto separate strips. Students can paste the descriptions and lines into the correct category: Structure, Imagery, Rhyme and Meter, or Repetition.
 - Distribute partially completed copies of the I Notice/I Wonder Note-catcher: “Street Music” and the Preparing for a Text-Based Discussion note-catcher. This will provide students with models for the kind of information they should enter, while relieving the volume of writing required.
- During Work Time B:
 - Copy “Street Music,” “Stopping by Woods on a Snowy Evening,” “The Red Wheelbarrow,” and Jack’s street poem. Display them side by side. Invite students to draw lines to show the similarities between the three poems and Jack’s poem. Invite them to use contrasting colors to underline portions that are different.

Universal Design for Learning

- **Multiple Means of Representation (MMR):** This lesson builds on the poetry analysis skills students developed in the first half of this unit by having students discuss and analyze texts in a small group format. Students who may need additional support with expressive language skills can benefit from viewing models of class discussion before participating themselves. You can do this by having several proficient speakers model a discussion before the class breaks into groups.
- **Multiple Means of Action and Expression (MMAE):** For students who may need additional support with expressive language, provide additional scaffolds in order to participate in the class discussion. Consider providing students with sentence frames that they can use to frame and express their ideas. Also consider developing nonverbal hand signals for them to use while their classmates are speaking to offer an alternative participation method other than speaking.
- **Multiple Means of Engagement (MME):** For students who may feel overwhelmed with speaking in public, help minimize the risk by pre-determining speaking order with numbered cards before the discussion. This way, students can anticipate when they will be expected to speak.

Vocabulary

Key:

(L): Lesson-Specific Vocabulary

(T): Text-Specific Vocabulary

(W): Vocabulary Used in Writing

- inspired, effective, text-based discussion (L)

Materials

- ✓ *Love That Dog* (from Lesson 2; one per student)
- ✓ What Happens and How Does Jack Feel about It? anchor chart (begun in Lesson 2; added to during Opening A; see supporting materials)
- ✓ What Happens and How Does Jack Feel about It? anchor chart (example, for teacher reference)
- ✓ Close Readers Do These Things anchor chart (begun in Lesson 1)
- ✓ Vocabulary logs (from Lesson 3; one per student)
- ✓ Paper (blank; one piece per student)
- ✓ What Makes a Poem a Poem? anchor chart (begun in Lesson 3; added to during Work Time A; see supporting materials)
- ✓ What Makes a Poem a Poem? anchor chart (example, for teacher reference)
- ✓ I Notice/I Wonder Note-catcher: “Street Music” (one per student)
- ✓ Module Guiding Questions anchor chart (begun in Lesson 1)
- ✓ Preparing for a Text-Based Discussion note-catcher (one per student and one to display)
- ✓ Preparing for a Text-Based Discussion note-catcher (example, for teacher reference)
- ✓ Sticky notes (five per student)

- ✓ Discussion Norms anchor chart (begun in Lesson 2)
- ✓ Discussion Norms anchor chart (example, for teacher reference)
- ✓ Working to Become Ethical People anchor chart (begun in Lesson 2)
- ✓ Working to Become Ethical People anchor chart (example, for teacher reference)

Opening

A. Engaging the Reader: *Love That Dog*, Pages 28–34 (10 minutes)

- Move students into triads and invite them to label themselves A, B, and C.
- Invite students to retrieve their copies of *Love That Dog* and to turn to page 28.
- Invite students to follow along, reading silently in their heads as you read aloud pages 28–34.
- Focus students on the **What Happens and How Does Jack Feel about It? anchor chart**.
- Divide the class in half and invite one half of the class to focus on pages 28–30, and the other half to focus on pages 31–34.
- Invite students to work with their triad to:
 - Reread their assigned pages
 - Discuss what to record in each column of the anchor chart.
- After 3 minutes, cold call students to share out. Refer to **What Happens and How Does Jack Feel about It? anchor chart (example, for teacher reference)** as necessary.

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Mini Language Dive. Ask students about the meaning of chunks from a key sentence of *Love That Dog*, pages 28–34. Write and display student responses next to the chunks. Examples:
 - “Place your finger on the sentence from Jack’s street poem: “but sometimes the cars pay no attention and speed down the road as if they are in a BIG hurry with many miles to go before they sleep.” Read the sentence aloud as students follow along.
 - “What is the gist of this sentence? What, in the sentence, makes you think so?” (Even though there are “Caution” signs, people carelessly speed on Jack’s street as if they are in a rush to complete the long journey ahead. *But* tells us this sentence is in contrast to the previous sentence, which discusses the caution signs.)
 - “Can you act like someone who is paying no attention while driving?” (Look for students to pretend to be texting while driving or focused anxiously, leaning forward and racing ahead.)
 - “Place your finger on *as if*. Why did Jack write this phrase? What happens if we replace *as if* with *because*?” Tell students you will give them time to think and discuss with their partner. (Jack uses *as if* to signal that he will guess the reason the cars speed. If we replace *as if* with *because*, we are not making a guess. We are 100 percent sure why the cars speed.)

- “How does your understanding of this sentence change your understanding of *Love That Dog*?” (Responses will vary, but may include: It makes me think that something bad will happen to Jack’s yellow dog. The word *big* helps me see how Jack is influenced by “Street Music.”) (MMR, MMAE)

B. Reviewing Learning Targets (5 minutes)

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

“I can identify the characteristics of poetry in ‘Street Music.’”

“I can find evidence of the poems that inspired Jack in his poetry.”

“I can follow discussion norms to have an effective text-based discussion.”

- Remind students that they have seen the first target many times in this unit, but this time they will be analyzing a new poem called “Street Music.”
- Focus students on the second target and underline the word *inspired*.
- Focus students on the vocabulary strategies on the **Close Readers Do These Things anchor chart** and invite them to turn and talk with their triad:

“Which strategy would work best for you to determine the meaning of this word?”

- Invite triads to determine the meaning using the strategy they think is most effective.
- Cold call students to share the definition of *inspired* in their own words and to explain the strategy they used. (Responses will vary, but may include: dictionary, filled with the urge to do something creative.)
- Invite students to use the definitions of academic and domain-specific in their **vocabulary logs** to help you determine which Word Wall to place the word *inspired* on (Academic Word Wall). Invite students to add translations in home languages.
- Invite all students to record the word *inspired* in their vocabulary logs.
- Remind students of what the word *effective* means (discussed in Lesson 1).
- Underline the phrase *text-based discussion* and invite students to discuss with triads what that means. Cold call students to share with the group. (a discussion based on text)
- Invite students to turn and talk to their triad, and cold call students to share out:

“Based on these learning targets, what do you think you will be doing in this lesson?”
(Responses will vary, but may include: analyzing Jack’s poetry to identify what inspired him, and having a discussion that uses evidence from the text.)

Meeting Students’ Needs

- For ELLs and students who may need additional support with comprehension: Buy or ask for large paint chips from a local hardware or paint store, or print them online. Write the words *inspired*, *excited*, and *encouraged*, each one on a different shade of the paint chip. Place them on the wall and discuss the shades of meaning in relation to Jack in his poetry. (MMR)
- For ELLs and students who may need additional support with new vocabulary: Consider adding simpler synonyms to the Word Wall in a lighter color next to the target vocabulary (e.g., *excited*, *encouraged*). (MMR)

Work Time

A. Analyzing Poetry: “Street Music” (15 minutes)

- Direct students to turn to the back of *Love That Dog* to find “Some of the poems used by Miss Stretchberry.” “Street Music” is the sixth of these poems. Tell students that it is by Arnold Adoff, an American children’s poet who grew up as the child of Russian immigrants in New York City but now lives in Ohio.
- Follow the same routine used in previous lessons to:
 - Chorally read the poem aloud twice with students.
 - Have students close their eyes to visualize the poem.
 - Have students determine the gist (the sounds of the city and how it sounds like music).
 - Have students sketch what they heard on **paper**.
- Remind students of the characteristics of poetry recorded so far in the third column of **What Makes a Poem a Poem? anchor chart**.
- Invite students to turn and talk to their partner:

“What do you notice about the poem?”
- Cold call 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. As you record, ask students to help you categorize their notices into the characteristics identified so far. Refer to **What Makes a Poem a Poem? anchor chart (example, for teacher reference)** as necessary.
- Distribute the **I Notice/I Wonder Note-catcher: “Street Music”** and invite students to work with their triad to reread and analyze the poem and to list notices and wonders on their note-catchers. Allocate each triad a characteristic of poetry to focus on for notices and wonders. When possible, ensure the number of each student analyzing each characteristic is equal.
- Remind students of the characteristics of poetry on the What Makes a Poem a Poem? anchor chart.
- After 5–6 minutes, refocus whole group. Focus on one characteristic of poetry at a time and invite students responsible for analyzing each characteristic to share out.
- As students share out, capture their responses on the What Makes a Poem a Poem? anchor chart in the same categories. Refer to What Makes a Poem a Poem? anchor chart (example, for teacher reference) as necessary.
- Invite students to share their wonderings about the poem and record them on the board. If questions are about word or phrase meaning, help students identify the meaning before moving on. If questions cannot be answered from the content, explain that sometimes poems and stories leave us with questions intentionally because the authors want us to keep thinking about their work.
- 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 Thumb-O-Meter protocol to reflect on their progress toward the first learning target. Remind them that they used this protocol in Lesson 7 and review as necessary. Refer to the Classroom Protocols document for the full version of the protocol.
- Guide students through the Thumb-O-Meter 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 comprehension: Ask students about the meaning of chunks of "Street Music." Write and display student responses next to the chunks. Examples:
 - "Place your finger on the chunk: "assaulting/my ears/with/the/always/noise of/this city:/street music." from 'Street Music.'" Read the chunk aloud as students follow along.
 - "Place your finger on *assaulting*. What is the translation of *assaulting* in our home languages? What does *assaulting* mean? How effective is the choice of the word *assaulting*? What assaults Adoff's ears? What assaults your ears?" Tell students you will give them time to think and discuss with their partner. (*assaillante* in French; something bad affecting your senses; It's effective as a way to convey that the degree and type of noise feels violent—*hitting* wouldn't be as powerful; the noise of the city; responses will vary.)
 - "Place your finger on the two dots after *city*. What are these dots, and what is their purpose?" (colon; to introduce a closely related definition or elaboration without stopping and beginning a new sentence)
 - "Adoff talks about *street music*. Place your finger on the phrase in this chunk that is his synonym for *street music*." ("the always noise of this city")
 - "How does the free verse in 'Street Music' make you feel?" Tell students that you will give them time to think and write or sketch before you cold call. (Responses will vary.) (MMR, MMAE)

B. Preparing for a Text-Based Discussion (20 minutes)

- Direct students' attention to the **Module Guiding Questions anchor chart** and quickly review it.
- Remind students that throughout *Love That Dog*, Jack has been writing poetry. The whole journal is written in verse.
- Post the following question and tell students that at the end of this lesson, they are going to have a small group text-based discussion to answer it:
 - "What evidence do you see that Jack's 'Street Poem' has been inspired by the poems he has read?"
- Invite students to turn and talk to their triad, and cold call students to share out:

"So, what do we need to do in order to have an effective text-based discussion to answer this question?" (Find evidence in the text to answer the question.)

- Invite students to turn to page 31 of *Love That Dog* and follow along, reading silently in their heads as you reread pages 31–34 aloud. Tell students that this is Jack’s street poem.
- Distribute and display the **Preparing for a Text-Based Discussion note-catcher**.
- Invite students to turn and talk with their triads and cold call students to share with the whole group:
“So, what poems has Jack read so far?” (“The Red Wheelbarrow,” “Stopping by Woods on a Snowy Evening,” “The Tiger,” “dog,” “The Pasture,” and “Street Music”)
- Record these poems in a list on the board.
- Tell students you are going to reread page 31 aloud, and as you do you want them to follow along, looking for any places they recognize elements of the famous poems Jack has read.
- Invite students to turn and talk to their triad, and cold call students to share with the whole group:
“What evidence did you see of the poems Jack has read on this page of this street poem?” (There are words from “Street Music” used in the same structure on page 31: clash, flash, screech.)
- If productive, cue students to clarify the conversation by confirming what they mean:
“So, do you mean ____?” (Responses will vary.)
- Record this on the first row of the displayed Preparing for a Text-Based Discussion note-catcher. Invite students to do the same on their own note-catchers. Refer to **Preparing for a Text-Based Discussion note-catcher (example, for teacher reference)** as necessary.
- Distribute **sticky notes** and invite students to:
 - Read the rest of pages 31–34.
 - Write the name of the famous poem (using key words or sketches) on a sticky note and place it in their books where they find evidence of it.
- Remind students that the other poems can all be found in the back of the book, so they may need to look back and forth.
- Allocate an area of the room where students can go to discuss with someone else if they need additional support in completing this task. Be available for discussion should students be in the discussion area alone.
- After 5 minutes, refocus whole group.
- Invite students to get back into their triads to share their findings. Tell students that partner C will suggest one place where they see evidence of a famous poem. If the triad agrees, they will record that poem on their note-catcher. Then partners B and A will share.
- After 5 minutes refocus whole group.
- Tell students they are now going to use the Thumb-O-Meter protocol to reflect on their progress toward the second learning target. Remind them that they used this protocol earlier in the lesson and review as necessary. Refer to the Classroom Protocols document for the full version of the protocol.
- Guide students through the Thumb-O-Meter 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 ELLs and students who may need additional support with comprehension: Remind them that they have been talking about the similarities and differences between famous poems and Jack's poetry over the past few lessons. Provide explicit examples of the connections that have been previously made. (MMR)
- For ELLs and students who may need additional support with expressive language: To provide lighter support, invite intermediate students to create conversation frames to bolster participation during the discussion. Invite students who need heavier support to use the frames. (MMAE) (Example: "There is some evidence that ____ [famous poem] inspired Jack's poetry. If you look on line ____ of ____ [famous poem], you'll see ____.")

Closing and Assessment

A. Participating in a Text-Based Discussion (10 minutes)

- Direct students' attention to the **Discussion Norms anchor chart** and review its criteria, specifically the cues and responses.
- Add "prepare for a discussion" to the top of the anchor chart. Refer to **Discussion Norms anchor chart (example, for teacher reference)** as necessary.
- Move students into groups of five and invite them to sit in a circle or around a table with their group and their Preparing for a Text-Based Discussion note-catcher.
- Remind students of the question for the discussion at the top of the note-catcher.
- Explain that you want groups to ensure that all group members contribute to the conversation.
- Focus students on the **Working to Become Ethical People anchor chart**. Tell them that because they will be having a collaborative discussion, it is important that they practice respect.
- Invite students to begin.
- Circulate to listen to students' discussions and make note of any common issues that could be used as teaching points.
- Tell students they are now going to use the Thumb-O-Meter protocol to reflect on their progress toward the final learning target. Remind them that they used this protocol earlier in the lesson and review as necessary. Refer to the Classroom Protocols document for the full version of the protocol.
- Guide students through the Thumb-O-Meter protocol using the final learning target. Scan student responses and make a note of students who may need more support with this moving forward. Repeat, inviting students to self-assess against how well they showed respect in this lesson.

Meeting Students' Needs

- For ELLs and students who may need additional support with expressive language: Model and think aloud a discussion group with a few proficient students. Refer to the anchor charts, note-catchers, and sentence frames as you model. (MMR)

- Pre-determine speaking order when grouping students by giving them a number card. This way, students who may feel overwhelmed about speaking in public can anticipate when they will speak. (MME)
- For ELLs and students who may need additional support with expressive language: As students interact, jot down samples of effective communication. Also jot down one or two common language errors you hear (pervasive, stigmatizing, critical). If you record the discussion, invite students to listen and identify comprehensible communication and any errors. Share additional observations with the class. Allow students to take pride in the effective communication and correct the errors. For example, if students frequently omit subjects, display a sample and invite students to discuss what's missing. (MMR)

It's not necessary to identify who communicated well or who made errors. However, consider pulling the student aside to make it clear.

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)