

# **Grade 4: Module 1A: Unit 3: Lesson 6**

## **End of Unit Assessment:**

### **On-Demand Paragraph Writing**



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## GRADE 4: MODULE 1A: UNIT 3: LESSON 6

### End of Unit Assessment: On-Demand Paragraph Writing

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

I can refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences. (RI.4.1)  
I can write informative/explanatory texts to example a topic and convey ideas and information clearly. (W4.2)  
I can draw evidence from literary or informational texts to support analysis. (W.4.9)  
I can write routinely over shorter time frames for a range of disciplines. (W.4.10)  
I can effectively participate in a conversation with my peers and adults. (SL.4.1)  
I can determine the meaning of unknown words and phrases. (L.4.4)

#### Supporting Learning Targets

- I can use details in a text to explain what a text says.
- I can follow our group norms when I participate in a conversation.

#### Ongoing Assessment

- End of Unit Assessment: *The Evolution of Oral Tradition in Mountain Ballads*

#### Agenda

1. **Opening**
  - A. Sharing Our Quilt Squares (10 minutes)
2. **Work Time**
  - A. On-Demand End of Unit Assessment: The Evolution of Oral Tradition (30 minutes)
3. **Closing and Assessment**
  - A. Debrief (10 minutes)
4. **Homework**

#### Teaching Notes

- This lesson includes two activities: a new on-demand assessment and a sharing out of the students' quilt square symbols
- Review and choose either Concentric Circles or Mix and Mingle protocol (Appendix 1) for use in Opening A.
- The text for the end of unit assessment is complex. To help students access this text, the students will listen to the audio file found on npr.org. See Worktime A.

#### Lesson Vocabulary

transcript, respect, oral tradition, evolution, ballad, integral, extinct,

#### Materials

- End of Unit Assessment: The Evolution of Oral Tradition in Mountain Ballads (one per student)
- Assessment Text: <http://www.npr.org/templates/transcript/transcript.php?storyId=143010880> (up to PENLAND:

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rural, expansive, ancestors, snicker, generation	<p>“...passed down solely through the oral traditions.” (approximately line 48)</p> <ul style="list-style-type: none"> <li>Assessment audio file (optional): <a href="http://www.npr.org/blogs/therecord/2011/12/04/143010880/from-knee-to-knee-to-cd-the-evolution-of-oral-tradition-in-mountain-ballads">http://www.npr.org/blogs/therecord/2011/12/04/143010880/from-knee-to-knee-to-cd-the-evolution-of-oral-tradition-in-mountain-ballads</a></li> <li>Quilt Square note-catcher (found in Supplemental Materials)</li> </ul>
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Opening	Meeting Students' Needs
<p><b>A. Sharing Our Quilt Squares (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Ensure that all students have a quilt square to share. Explain that they will now have the opportunity to share their symbols and their squares with their classmates. They will also be expected to take notes as they listen to each other.</li> <li>Review student responsibilities regarding respect for listening to other's ideas.</li> <li>Distribute the <b>Quilt Square</b> note-catcher to each student. Using the Mix and Mingle protocol or the Concentric Circle protocol, allow students the opportunity to share their quilt squares with 4-5 other students. Each student will explain their square to another student focusing on the symbol and what it represents. Students will take notes on the <b>note-catcher</b>.</li> <li>After the protocol, allow students a few minutes to synthesize what they heard and wrote down so they can fill in the last square for each student. They should think about a contribution each student makes to the classroom community and write it in that square.</li> <li>Students will need this note-catcher in lesson 7.</li> </ul>	

Work Time	Meeting Students' Needs
<p><b>A. On-Demand End of Unit Assessment: The Evolution of Oral Tradition (30 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute the <b>End of Unit Assessment</b> worksheet and the Assessment Text: “From Knee-to-Knee to CD: The Evolution of Oral Tradition in Mountain Ballads (excerpt).” Review with students that a transcript is a written version of what someone has said. In this case, they are reading a transcript of 5 different people speaking. Compare it to the transcript they read of Joh Camara in Lesson 2. Explain that you will read the first paragraph with them and then they will listen to the audio file as they follow along on their transcripts. They will then be working on their assessments for the remainder of the lesson.</li> <li>Before listening to the file, read the first paragraph aloud as the students follow along.</li> </ul>	<ul style="list-style-type: none"> <li>The audio for this transcript is also provided to help students access the text.</li> <li>Consider displaying the photo that accompanies the audio to help students visualize the speakers.</li> </ul>

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### End of Unit Assessment: On-Demand Paragraph Writing

<ul style="list-style-type: none"><li>• Students may need support with vocabulary and meaning; before moving on, check for comprehension of the first paragraph.</li><li>• Play the audio of the transcript up to 2:53 as students follow along using the transcript.</li><li>• Give students ample time to independently complete the End of Unit Assessment handout.</li></ul>	
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Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Bring the whole group together to discuss how the assessment went. How did listening to the transcript help their understanding? Was there anything they got from the audio that they did not get just from the text? Have they learned anything new about oral tradition?</li><li>• In lesson 7, students will practice their own “oral tradition.”</li></ul>	<ul style="list-style-type: none"><li>• For ELLs, consider providing extra time for tasks and answering questions in class discussions.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• For tonight’s homework, continue reading at your independent level at home.</li><li>• Students who are uncomfortable speaking in public may want to practice talking about their quilt square at home.</li></ul>	

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

## Supporting Materials



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Name: \_\_\_\_\_

Date: \_\_\_\_\_

Quilt Square Note-Catcher

You and your classmates will share your quilt squares with each other. For each quilt square you learn about, include: student’s name, symbol used, and what it represents. After everyone has had a chance to share, you will think about and write down the contribution each student can make to our classroom community. Use the back of this paper if you need more room.

Student’s Name	Symbol Used	What it Represents	Contribution

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**End of Unit 3 Assessment**

**Directions:** First listen to the audio of the transcript “From Knee-to-Knee to CD: The Evolution of Oral Tradition in Mountain Ballads.” Answer the following questions using the text of the transcript. Circle the letter of the best answer for 1-4.

1. Which line best helps to define the word *ballad*?
  - a. “These songs were passed down orally from generation to generation.”
  - b. “The porch used to be a really important part of mountain music.”
  - c. “Adams is a musician and writer.”
  - d. “There was no other way around it.”
  
2. Which detail best helps to define the word *rural*?
  - a. “a porch swing covered in old quilts”
  - b. “view of the Blue Ridge Mountains”
  - c. “learned the names of the trees on his farm”
  - d. “you had to spend the time with them”
  
3. Based on the text, how will Ezra learn the ballads?
  - a. He will learn about them in school.
  - b. He will learn them by listening to CDs.
  - c. He will hear them every day.
  - d. He will read them every day.
  
4. What inference can you make about mountain ballads based on this line: “But I’m glad I didn’t just go down there and say, let me record this, because you got all Inez Chandler and a song.”
  - a. Mountain ballads mean different things to different people.
  - b. Mountain ballads were created by Inez Chandler.
  - c. Mountain ballads should be recorded for the future.
  - d. Mountain ballads are more than just a song.
  
5. What inferences can you make about mountain ballads based on the line, “But to Ezra, it’s ‘Jerusalem More’ because that’s the way he understands the song.” Use two details from the text to support your claim.

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**Name:**

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**Date:**

**End of Unit Assessment: Continued**

6. At the end of the text, Penland says, “The fact that my 5-year-old nephew is singing a ballad at all is nothing short of a miracle.” Why is this statement important to understanding oral tradition? Use two details from the text to support your response.

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7. Explain the title of the text, “From Knee-to-Knee to CD: The Evolution of Oral Tradition in Mountain Ballads.” Use details from the text to support your response.

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8. How does the oral tradition of the rural Eastern United States residents and balladeers (singers) to the oral tradition of the Haudenosaunee?

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