



EXPEDITIONARY  
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# Grade 4: Module 2A: Unit 3: Overview



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### Unit 3: Culminating Project: Research-Based Narrative about an Event in Colonial America

In Unit 3, students continue building their research skills as they deepen their knowledge of colonial life, specifically the roles of various craftspeople in colonial settlements. Students synthesize information from varied sources they used as they researched Colonial America in Units 1 and 2 to create a historically accurate research-based narrative from a prompt (see Performance Task). They begin the unit by creating a character profile of a tradesman who might have lived during Colonial America. They then work as a class to write a practice narrative about the wheelwright. The latter part of the unit involves students writing multiple drafts, focusing

on historically accurate information, a strong narrative arc, and effective use of dialogue. Students refer to their vocabulary notebook for a bank of words they gathered during Units 1 and 2. As they draft and revise, students work with the teacher to co-construct a rubric on which their work will be evaluated. They also participate in several structured peer critiques as they work toward a final polished narrative. (As an optional extension, the class could then compile the final draft narratives into a single class publication that documents life in colonial times and how the people relied on each other for survival.)

#### Guiding Questions And Big Ideas

- **How can a writer portray life during Colonial America in a way that is historically accurate?**
- *Members of colonial communities were interdependent.*
- *Synthesizing information from multiple sources helps researchers deepen their expertise on a topic.*



Mid-Unit Assessment	<p><b>Draft of Historical Fiction Narrative</b></p> <p>This assessment centers on NYSP12 ELA CCLS W.4.2b, W.4.3a, W.4.4, and W.4.9. Students are assessed on their mastery the following targets: “I can develop the topic with facts, definitions, details, and quotations,” “I can introduce the narrator and/or characters of my narrative,” “I can organize events in an order that makes sense in my narrative,” and “I can choose evidence from literary or informational texts to support analysis, reflection, and research.” In this assessment students write the first draft of their research-based narratives. Students prepare for this assessment by completing a graphic organizer based on their research notes from Units 1 and 2. Specifically, students are assessed on historical accuracy of ideas, organization of text using proper sequence, and historically accurate word choice.</p>
End of Unit Assessment	<p><b>On-Demand Historical Narrative</b></p> <p>This assessment centers on standards NYSP12 ELA CCLS W.4.2b, W.4.3, W.4.4, and W.9. After students have finished their performance task (below), they will complete an on-demand narrative writing task to demonstrate their ability to transfer what they learned from their extensive research about colonial life and writing historical fiction. Students will respond to the following prompt: “After researching informational texts on Colonial America, write a historical fiction narrative that describes how a young boy or girl decides to become an apprentice to a specific trade.” To write this new narrative, students will draw on the knowledge they built about life in Colonial America: They may refer to their texts and research notes. To help them write a high-quality narrative, students are encouraged to refer to the Historical Fiction Narrative Rubric, which they helped to create during the unit. Specifically, students are assessed on historical accuracy of ideas, organization of text using proper sequence and transitional words, historically accurate word choice, as well as one convention the teacher identifies as a class focus area.</p>
Performance Task	<p><b>Historical Fiction Narrative about Colonial America</b></p> <p>Students will synthesize information from multiple sources to create a historically accurate narrative of how a colonial tradesperson helped a new family to the village adjust to life in the colonies. They will produce multiple drafts and participate in several structured peer critiques as they work toward a final polished historical fiction narrative. This task centers on W.4.3, W.4.4, W.4.5, W.4.6, W.4.9, and L.4.6.</p>



### Content Connections

This module is designed to address English Language Arts standards and to be taught during the literacy block of the school day. However, the module intentionally incorporates Social Studies and Science content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

**Big ideas and guiding questions are informed by the New York State Common Core K-8 Social Studies Framework:**

**<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>**

#### Colonial America

- Groups of people who migrated to our local region and into our state
- Ways that people depended on and modified their physical environments
- Lifestyles in the colonies—comparisons during different time periods
- Different types of daily activities, including social/cultural, political, economic, scientific/technological, or religious
- Ways that colonists depended on and modified their physical environments

### Central Texts

1. Rebecca S. Fisher, “Making Candles, Colonial Style,” in *Highlights for Children*, Sep 2004 (59:9, 28–29).
2. Mary Lois Sanders, “Joshua’s Gold,” in *Boy’s Life*, Nov 1999 (89:11, 28 [4pp]).
3. Beverly J. Letchworth, “School of Freedom,” in *Spider*, Feb 2010 (17:2, 18–24).
4. Allyson Gulliver, “Mystery of the Deep” in *Kayak: Canada’s History Magazine for Kids*, Apr 2012 (8:2, 20–23).
5. Carrol J. Swanson. “Bringing Home the Gold” in *Fun for Kidz*, Jan/Feb 2011 (10:1, 42–44).



**This unit is approximately 3 weeks or 16 sessions of instruction.**

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
<b>Lesson 1</b>	Preparing to Write Historical Fiction: Determining Characteristics of the Genre	<ul style="list-style-type: none"> <li>I can explain what a text says using specific details from the text. (RL.4.1)</li> <li>I can write narrative text about real or imagined experiences or events. (W.4.3)</li> <li>I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9)</li> <li>I can adjust my writing practices for different time frames, tasks, purposes, and audiences. (W.4.10)</li> </ul>	<ul style="list-style-type: none"> <li>I can determine the gist of two pieces of historical fiction.</li> <li>I can determine the characteristics of historical fiction by analyzing examples.</li> </ul>	<ul style="list-style-type: none"> <li>Elements of Fiction anchor chart</li> <li>Characteristics of Historical Fiction anchor chart</li> <li>Exit ticket</li> </ul>
<b>Lesson 2</b>	Planning Ideas: Developing a Colonial Character Profile	<ul style="list-style-type: none"> <li>I can write narrative text about real or imagined experiences or events. (W.4.3)</li> <li>I can introduce the narrator and/or characters of my narrative. (W.4.3a)</li> <li>I can sort my notes into categories. (W.4.8)</li> </ul>	<ul style="list-style-type: none"> <li>I can write a historical fiction narrative set in Colonial America.</li> <li>I can create a historically accurate narrative based on facts and details from my research.</li> <li>I can develop a historically accurate colonial character.</li> </ul>	<ul style="list-style-type: none"> <li>Character Profile graphic organizer</li> </ul>
<b>Lesson 3</b>	Practice Planning a Historical Narrative: The Wheelwright	<ul style="list-style-type: none"> <li>I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)</li> <li>I can write narrative text about real or imagined experiences or events. (W.4.3)</li> <li>I can organize events in an order that makes sense in my narrative. (W.4.3a)</li> </ul>	<ul style="list-style-type: none"> <li>I can write a historical fiction narrative set in Colonial America.</li> <li>I can create a historically accurate narrative based on facts and details from my research.</li> <li>I can organize a plot for my narrative using historically accurate events.</li> </ul>	<ul style="list-style-type: none"> <li>Four-Square graphic organizer (Wheelwright version)</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
<b>Lesson 4</b>	Drafting a Historical Fiction Narrative: The Wheelwright	<ul style="list-style-type: none"> <li>I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)</li> <li>I can write narrative text about real or imagined experiences or events. (W.4.3)</li> <li>I can organize events in an order that makes sense in my narrative. (W.4.3a)</li> <li>I can produce writing that is appropriate to task, purpose, and audience. (W.4.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can write a historical fiction narrative set in Colonial America.</li> <li>I can create a historically accurate narrative based on facts and details from my research.</li> <li>I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative.</li> <li>I can write a draft of my narrative with historically accurate characters and events in an order that makes sense to my reader.</li> </ul>	<ul style="list-style-type: none"> <li>Wheelwright Narrative drafts</li> </ul>
<b>Lesson 5</b>	Planning a Historical Fiction Narrative Based on Expert Trades	<ul style="list-style-type: none"> <li>I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)</li> <li>I can write narrative text about real or imagined experiences or events. (W.4.3)</li> <li>I can organize events in an order that makes sense in my narrative. (W.4.3a)</li> <li>I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9)</li> </ul>	<ul style="list-style-type: none"> <li>I can write a historical fiction narrative set in Colonial America.</li> <li>I can create a historically accurate narrative based on facts and details from my research.</li> <li>I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative.</li> <li>I can organize a plot for my narrative using historically accurate events.</li> </ul>	<ul style="list-style-type: none"> <li>Narrative Four-Square graphic organizer</li> <li>Wheelwright Narrative drafts</li> </ul>
<b>Lesson 6</b>	Mid-Unit Assessment: Drafting a Historical Fiction Narrative Based on Expert Trades	<ul style="list-style-type: none"> <li>I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)</li> <li>I can introduce the narrator and/or characters of my narrative. (W.4.3a)</li> <li>I can organize events in an order that makes sense in my narrative. (W.4.3a)</li> <li>I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9)</li> </ul>	<ul style="list-style-type: none"> <li>I can write a draft of my narrative with historically accurate characters, events, and description in an order that makes sense to my reader.</li> </ul>	<ul style="list-style-type: none"> <li>Historical Fiction Narrative drafts</li> <li>Tracking My Progress, Mid-Unit 3</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
<b>Lesson 7</b>	Peer Critique: Historical Accuracy of Ideas and Vocabulary	<ul style="list-style-type: none"> <li>I can use the writing process to produce clear and coherent writing (with support). (W.4.5)</li> <li>I can effectively participate in a conversation with my peers and adults. (SL.4.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can give kind, helpful, and specific feedback to my critique partner.</li> <li>I can critique the ideas of my writing partner's narrative for historical accuracy.</li> </ul>	<ul style="list-style-type: none"> <li>Historical Narrative (annotated first draft)</li> <li>Narrative Feedback recording form</li> </ul>
<b>Lesson 8</b>	Revising for Organization: Timely Transitions	<ul style="list-style-type: none"> <li>I can write narrative text about real or imagined experiences or events. (W.4.3)</li> <li>I can use transitional words and phrases to show the sequence of events in a narrative text. (W.4.3b)</li> <li>With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can organize events in an order that makes sense in my historical fiction narrative.</li> <li>I can use transitional words and phrases to show the passage of time in my historical fiction narrative.</li> </ul>	<ul style="list-style-type: none"> <li>Transitions in Drafts</li> <li>Exit ticket</li> </ul>
<b>Lesson 9</b>	Planning for When to Include Dialogue: Showing Characters' Thoughts and Feelings	<ul style="list-style-type: none"> <li>I can explain what a text says using specific details from the text. (RL.4.1)</li> <li>I can write narrative text about real or imagined experiences or events. (W.4.3)</li> <li>I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.4.3b)</li> <li>I can use commas and quotation marks to identify speech and quotations from a text. (L.4.2b)</li> </ul>	<ul style="list-style-type: none"> <li>I can explain how authors of narratives use dialogue strategically to show their characters' thoughts and feelings.</li> <li>I can identify the parts of my narrative that would benefit from added dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>Annotated Historical Narrative drafts</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
<b>Lesson 10</b>	Writing Dialogue: Revising Historical Narrative Drafts to Add Dialogue	<ul style="list-style-type: none"><li>• I can write narrative text about real or imagined experiences or events. (W.4.3)</li><li>• I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.4.3b)</li><li>• With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)</li><li>• I can use commas and quotation marks to identify speech and quotations from a text. (L.4.2b)</li></ul>	<ul style="list-style-type: none"><li>• I can explain the conventions of writing dialogue.</li><li>• I can revise my narrative to add dialogue, transitional words/phrases, and historically accurate ideas.</li></ul>	<ul style="list-style-type: none"><li>• Historical Narrative (first and second drafts)</li></ul>
<b>Lesson 11</b>	Revising for Organization and Style: Bold Beginnings	<ul style="list-style-type: none"><li>• I can write narrative text about real or imagined experiences or events. (W.4.3)</li><li>• With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)</li></ul>	<ul style="list-style-type: none"><li>• I can identify different styles of beginnings that authors use in narrative writing.</li><li>• I can create a compelling beginning to my historical fiction narrative that hooks the reader.</li></ul>	<ul style="list-style-type: none"><li>• List of Bold Beginnings</li></ul>
<b>Lesson 12</b>	Revising for Organization and Style: Exciting Endings	<ul style="list-style-type: none"><li>• I can write narrative text about real or imagined experiences or events. (W.4.3)</li><li>• With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)</li></ul>	<ul style="list-style-type: none"><li>• I can identify different styles of endings that authors use in narrative writing.</li><li>• I can create an ending to my narrative that leaves the reader with a sense of completeness.</li></ul>	<ul style="list-style-type: none"><li>• List of Exciting Endings</li></ul>





Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
<b>Lesson 13</b>	Peer Critique for Organization and Style	<ul style="list-style-type: none"> <li>I can use the writing process to produce clear and coherent writing (with support). (W.4.5)</li> <li>I can effectively engage in discussions with diverse partners about fourth-grade topics and texts. (SL.4.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can give kind, helpful, and specific feedback to my critique partner.</li> <li>I can critique the organization of my writing partner's historical fiction narrative. This means I can look for a beginning that hooks the reader and an ending that leaves the reader with a sense of completeness.</li> </ul>	<ul style="list-style-type: none"> <li>Narrative Feedback recording form</li> </ul>
<b>Lesson 14</b>	Reviewing Conventions and Editing Peers' Work	<ul style="list-style-type: none"> <li>I can use grammar conventions to send a clear message to a reader or listener. (L.4.1, L.4.2)</li> <li>I can express ideas using carefully chosen words. (L.4.3)</li> </ul>	<ul style="list-style-type: none"> <li>I can check my peers' work for correct capitalization.</li> <li>I can check my peers' work for correct spelling.</li> <li>I can check my peers' work for correct punctuation at the ends of their sentences.</li> <li>I can check my peers' work for correct conventions when writing dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>Conventions anchor charts</li> <li>Historical Fiction Narrative (second drafts annotated for edits)</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
<b>Lesson 15</b>	Publishing Historical Fiction Narratives	<ul style="list-style-type: none"><li>• I can write narrative text about real or imagined experiences or events. (W.4.3)</li><li>• I can use grammar conventions to send a clear message to a reader or listener. (L.4.1, L.4.2)</li><li>• I can express ideas using carefully chosen words. (L.4.3)</li><li>• With support, I can use technology to publish a piece of writing. (W.4.6)</li></ul>	<ul style="list-style-type: none"><li>• I can use correct capitalization.</li><li>• I can use correct spelling.</li><li>• I can use correct punctuation for the ends of my sentences.</li><li>• I can use correct conventions when writing dialogue.</li><li>• I can publish my historical fiction narrative.</li></ul>	<ul style="list-style-type: none"><li>• Historical Fiction narrative (final copy)</li></ul>
<b>Lesson 16</b>	Writer's Gallery and End of Unit 3 Assessment: On-Demand New Historical Fiction Narrative	<ul style="list-style-type: none"><li>• I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)</li><li>• I can write narrative text about real or imagined experiences or events. (W.4.3)</li><li>• I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9)</li></ul>	<ul style="list-style-type: none"><li>• I can write a historical fiction narrative set in Colonial America.</li><li>• I can write a positive comment after reading a classmate's writing.</li></ul>	<ul style="list-style-type: none"><li>• Students' completed historical fiction narratives (performance tasks)</li><li>• End of Unit 3 Assessment: On-Demand New Historical Fiction Narrative</li></ul>



Optional: Experts, Fieldwork, And Service

**Experts:**

- Invite a historian (specializing in the colonial time period) or an author of historical fiction to come to speak to the class about what it means to write “research-based” informational or narrative texts.

• **Fieldwork:**

- Go to a museum or historical society with exhibits on Colonial America.

**Service:**

- Donate historical fiction narratives to an education program at a local museum or historical society.

Optional: Extensions

- Integrate the arts by having students work with arts teacher or specialist to create a portrait of their narrative’s character.
- Have students create a Web site to build their character profiles and publish their narratives online ([www.edublogs.org](http://www.edublogs.org)).



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# Grade 4: Module 2A: Unit 3:

## Recommended Texts



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In Unit 3, students build knowledge about historical fiction (including but not limited to the colonial era). The list below includes texts with a range of Lexile® text measures on this topic. This provides appropriate independent reading for each student to help build content knowledge. 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 that the CCLS demand.

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 Appendix 1 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)

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

Title	Author And Illustrator	Text Type	Lexile Measure
<b>Lexile text measures in Grade 2–3 band level (below 740L)</b>			
<i>The Three Questions</i>	Jon J. Muth (author/illustrator)	Literature	410
<i>Death of the Iron Horse</i>	Paul Goble (author/illustrator)	Literature	550
<i>Stand Tall, Molly Lou Melon</i>	Patty Lovell (author), David Catrow (illustrator)	Literature	460
<i>Walking to School</i>	Eve Bunting (author), Michael Dooling (illustrator)	Literature	560
<i>Crash</i>	Jerry Spinelli (author)	Literature	560
<i>The Lemonade War</i>	Jacqueline Davies (author)	Literature	630
<i>Dexter the Tough</i>	Avi (author) Margaret Peterson Haddix (author)	Literature	690
<i>Song of the Trees</i>	Mildred D. Taylor (author), Jerry Pinkney (illustrator)	Literature	710



Title	Author And Illustrator	Text Type	Lexile Measure
<b>Lexile text measures in Grade 4–5 band level (740–1010L)</b>			
<i>Escaping the Giant Wave</i>	Peg Kehret (author)	Literature	750
<i>Rules</i>	Cynthia Lord (author)	Literature	780
<i>Peace One Day</i>	Jeremy Gilley (author)	Informational	860
<i>The Hundred Dresses</i>	Eleanor Estes (author), Louis Slobodkin (illustrator)	Literature	870
<i>Shiloh</i>	Phyllis Reynolds Naylor (author)	Literature	890
<i>Summer Ball</i>	Mike Lupica (author)	Literature	910
<i>Children of the Longhouse</i>	Joseph Bruchac (author)	Literature	950



Title	Author And Illustrator	Text Type	Lexile Measure
<b>Lexile text measures above band level (over 1010L)</b>			
<i>Libby on Wednesday*</i>	Zilpha Keatley Snyder (author)	Literature	1070
<i>After Gandhi: One Hundred Years of Non-Violent Resistance</i>	Anne Sibley O'Brien and Perry Edmond O'Brien (authors), Anne Sibley O'Brien (illustrator)	Informational	1080
<i>Peaceful Pieces: Poems and Quilts about Peace</i>	Anna Grossnickle Hines (author/illustrator)	Poetry	NP
<i>Voices from Afar: Poems of Peace</i>	Tony Johnston (author), Susan Guevara (illustrator)	Poetry	NP



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# **Grade 4: Module 2A: Unit 3: Lesson 1**

## **Preparing to Write Historical Fiction: Determining Characteristics of the Genre**



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

I can explain what a text says using specific details from the text. (RL.4.1)  
I can write narrative text about real or imagined experiences or events. (W.4.3)  
I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9)  
I can adjust my writing practices for different time frames, tasks, purposes, and audiences. (W.4.10)

**Supporting Learning Targets**

- I can determine the gist of two pieces of historical fiction.
- I can determine the characteristics of historical fiction by analyzing examples.

**Ongoing Assessment**

- Elements of Fiction anchor chart
- Characteristics of Historical Fiction anchor chart
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Writer (10 minutes)</li><li>B. Reviewing Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Guided Practice: Determining Characteristics of Historical Fiction (10 minutes)</li><li>B. Shared Reading: Finding the Main Idea (20 minutes)</li><li>C. Independent Practice: Determining Characteristics of Historical Fiction (10 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Sharing and Debrief (5 minutes)</li><li>B. Exit Ticket (15 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• In advance: Prepare an anchor chart titled Characteristics of Historical Fiction with graphic organizer (see example in supporting materials).</li><li>• This lesson begins with an activity in which students deduce how to title the Elements of Fiction chart. Therefore, begin just with a blank piece of chart paper, rather than having the title already written out.</li><li>• Throughout this unit, students read a series of mentor texts. Mentor texts are model texts written by real authors that students examine in order to see strong examples of writing craft.</li><li>• In this unit, students analyze various examples of historical fiction. For more information on the use of mentor texts, read <i>Study Driven</i> by Katie Wood Ray.</li><li>• Students should keep these texts in a writing folder, since students will revisit them during many lessons. This folder can be the same as their research folder from Unit 2, or students may begin a new one; organize as it suits your style and students.</li><li>• Students look at two models of historical fiction in this lesson to help further clarify the characteristics of this genre. Do not just “tell” students categories or characteristics. Rather, let students notice and discover for themselves based on the inquiry structured into the lesson sequence.</li><li>• All the steps in this lesson are important to building background for the rest of this unit. Depending on students’ readiness, this lesson may run a bit long, due to the amount of reading and vocabulary work.</li></ul>



Lesson Vocabulary	Materials
determine, characteristics, historical fiction, analyzing, characters, plot, setting, problem, solution, description, and dialogue	<ul style="list-style-type: none"><li>• Elements of Fiction cards (one card per student)</li><li>• Elements of Fiction anchor chart (new; teacher created; please see Opening A)</li><li>• Sticky notes (standard size, three per pair of students)</li><li>• Characteristics of Historical Fiction anchor chart (new; teacher-created; see Supporting Materials)</li><li>• “Making Candles, Colonial Style” by Rebecca S. Fisher (one per student plus one for modeling)</li><li>• “Joshua’s Gold” by Mary Lois Sanders (one per student)</li><li>• Writing folders (see note at the end of the lesson)</li><li>• Exit ticket (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute an <b>Elements of Fiction card</b> to each student.</li><li>• Tell students that some of the cards have vocabulary words and others have definitions.<ul style="list-style-type: none"><li>* “Your job is to find someone who has a card with the word that matches your definition or a card with a definition that matches your word.”</li></ul></li><li>• Tell students that in a moment, they will stand up, mingle, and greet their peers. With each person they greet, they should discuss:<ul style="list-style-type: none"><li>* “Are our cards a match? Why or why not?”</li></ul></li><li>• Ask students to mingle to find their match. Assist as needed.</li><li>• Post a blank piece of chart paper. (This will become the <b>Elements of Fiction anchor chart</b>. Leave space for the title of the chart, but do NOT write that title yet. This will be a bit of a mystery for students until they have shared their words and discuss how the words are all connected.)</li><li>• Focus students’ attention whole group. Tell students that in a moment, each pair will share out their word and definition and the class will then confirm if each pair is in fact a correct match.</li></ul> <p><i>Note: Do not have students who have the match for fiction share now; they will share last, after a bit more class discussion.</i></p> <ul style="list-style-type: none"><li>• Have students share out the words <i>characters</i>, <i>plot</i>, <i>setting</i>, <i>description</i>, and <i>dialogue</i> first. Record the words and definitions on the blank chart paper. As a class, confirm the matches. Allow any mismatched pairs to repartner correctly.</li><li>• Next ask the class:<ul style="list-style-type: none"><li>* “I know we have one more match to discuss. We will share that next. But first I am wondering what these things have in common so far.”</li></ul></li><li>• Discuss the terms and gauge students’ background knowledge about these components of fiction.</li><li>• Have the students with the word <i>fiction</i> share out. Explain that the words <i>characters</i>, <i>plot</i>, <i>setting</i>, <i>description</i>, and <i>dialogue</i> are all elements, or parts, of <i>fiction</i>. Add the title Elements of Fiction to the anchor chart.</li></ul>	<ul style="list-style-type: none"><li>• Consider providing nonlinguistic symbols (e.g., stick people for <i>characters</i>, a landscape for <i>setting</i>, speech bubbles for <i>dialogue</i>, etc.) to assist ELLs in making connections with vocabulary.</li></ul>



Opening	Meeting Students' Needs
<p><b>B. Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Remind students that they have been working to become experts on a colonial trade so that they can become writers of a special kind of fiction, historical fiction. Post and share the supporting learning targets with students: “I can determine the gist of two pieces of historical fiction” and “I can determine the characteristics of historical fiction by analyzing examples.” Since students are familiar with reading for gist, focus on the phrase <i>historical fiction</i> in both targets. Underline the phrase and ask the class: “What is <i>historical fiction</i>?” Have students share their thoughts with a close neighbor. Next, circle the words <i>determine</i>, <i>characteristics</i>, and <i>analyzing</i>.</li><li>• Ask students to think of synonyms for these words. Provide examples if necessary. (For example, you might say “<i>Determining characteristics</i> means you can pick out the qualities that make historical fiction different from other types of writing. For example, the <i>characteristics</i> of a person might be hair color, height, and personality.”) Students may notice that the word <i>characteristics</i> and <i>characters</i> are similar. Explain that these words have the same root word: <i>character</i>. As you explain these words, write synonyms above each (for example, “pick out” above <i>determine</i>).</li><li>• Next, explain that <i>analyzing</i> examples means that they will look closely at different examples of writing, including historical fiction, to see what is similar and different.</li><li>• Have students give a thumbs-up if they think they understand the target, a thumb-sideways if they know a little, and a thumbs-down if they don’t know. Clarify as needed.</li></ul>	<ul style="list-style-type: none"><li>• Consider providing nonlinguistic symbols (e.g., stick people for <i>characters</i>, a landscape for <i>setting</i>, speech bubbles for <i>dialogue</i>, etc.) to assist ELLs in making connections with vocabulary.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Guided Practice: Determining Characteristics of Historical Fiction (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Reiterate for the students that they have two purposes for reading. They are continuing to build expertise about colonial trades (as they did in Unit 2). As they read this text on candle-making in Colonial America, they should look for connections to research they've done in this module. But more important, they are reading as writers to learn the characteristics of historical fiction.</li> <li>• Post the <b>Characteristics of Historical Fiction anchor chart</b> (see supporting materials for an example of possible format). Partner students. Then distribute <b>"Making Candles, Colonial Style"</b> by Rebecca S. Fisher to each student and at least three <b>sticky notes</b> per partnership.</li> <li>• Display the text using a document camera. Tell students that this is the first example of historical fiction they will analyze to determine the characteristics of the genre.</li> <li>• Read the first three paragraphs of the text (stopping at the subtitle "Collecting Bayberry Wax") aloud as students follow along. Have students turn to a partner and share the gist of the text: <ul style="list-style-type: none"> <li>* "What is this mostly about?"</li> </ul> </li> <li>• Invite a few students to share out.</li> <li>• Then focus them on the characteristics of historical fiction. Ask students to think then talk with a partner: <ul style="list-style-type: none"> <li>* "What is a characteristic of historical fiction that you noticed?"</li> </ul> </li> <li>• Invite a few students to share out. As they share, ask students to say where they saw that in the text.</li> <li>• Model as needed, showing how to refer to the text and name the characteristic on a sticky note. For example, you may say: "As I read this first paragraph I notice the author introduces the character." (Underline: Abigail Fisher.) "I am thinking that the character Abigail Fisher is probably fictional, since there is no author's note saying she was a real person, but I'm not really sure. However, she is doing something that a real girl would do in Colonial America, making candles." Record the word <i>characters</i> on the top of your sticky note. "I am thinking that a characteristic of historical fiction is that the characters can be real or imaginary, but must be realistic for the time period." Record your thinking on a sticky note. (Characters can be real or imagined, but must be realistic for the time period.) Ask: <ul style="list-style-type: none"> <li>* "Is there other evidence from the text that tells us that this is a historical fiction narrative about colonial times? Does it have factual information that we know to be true about that time in history?"</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Consider giving students who need oral language support a sentence frame for sharing, such as: We underlined_____, because we think that _____is a characteristic of historical fiction. So we wrote _____ about characters in historical fiction.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Direct them to underline this evidence and annotate in the margin what historical fact(s) this describes. Invite students to turn and tell their partners what they found.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>
<p><b>B. Partner Practice: Determining Characteristics of Historical Fiction (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to work with a partner:<ul style="list-style-type: none"><li>* “With your partner reread aloud the first three paragraphs, stopping at the phrase ‘ . . . before they had enough.’</li><li>* With your partner identify something you notice about the setting in historical fiction and record on a sticky note.”</li></ul></li><li>• Have partners share and place sticky notes on the chart in the Setting category. Check for students’ understanding by examining sticky notes. Use this information to help determine who will need support during the independent practice.</li></ul>	<ul style="list-style-type: none"><li>• Consider giving students who need oral language support a sentence frame for sharing, such as: We underlined_____, because we think that _____is a characteristic of historical fiction. So we wrote _____ about characters in historical fiction.</li></ul>
<p><b>C. Independent Practice: Determining Characteristics of Historical Fiction (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that they will now reread the first three paragraphs for a third time, this time looking specifically for the characteristics related to the categories of <i>description</i> and <i>plot</i>. Review these terms briefly if needed.</li><li>• Tell them that this piece does not include dialogue, but the class will discuss dialogue later.</li><li>• Give students 5–10 minutes to read, discuss, and record. Support students as needed based on your previous check for understanding during the earlier guided practice.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Sharing and Debrief (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Select students to share their sticky notes for <i>description</i> and <i>plot</i> aloud and then place their sticky notes in the appropriate categories of the Characteristics of Historical Fiction anchor chart.</li><li>• For each category on the anchor chart, write a simple statement to synthesize the types of observations students offered on their sticky notes.<ul style="list-style-type: none"><li>* Characters: Can be imaginary, but look and behave realistically for the time period</li><li>* Setting: Real time and place from the past</li><li>* Plot: Realistic events for the time period, including problem and solution</li><li>* Description: Words to help readers visualize the time period and explain unfamiliar historical information</li></ul></li><li>• Tell students that this piece of historical fiction does not include <i>dialogue</i>, but many do. Ask them to infer what dialogue in historical fiction would sound like. Then record the final section of the anchor chart:<ul style="list-style-type: none"><li>* “Dialogue: Words the characters say reflect the knowledge and thoughts of people from that time period.”</li></ul></li><li>• Direct students to copy the new anchor chart, Characteristics of Historical Fiction, into their research notebook. Tell them they will want to refer back to this chart throughout the unit.</li></ul>	<ul style="list-style-type: none"><li>• You can build the rubric for the culmination project on chart paper and add criteria to it with students at the end of each lesson.</li><li>• Exit ticket: You can support below-grade-level readers and ELLs by assigning them an appropriately leveled text to use for the exit ticket.</li></ul>
<p><b>B. Exit Ticket (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute “<b>Joshua’s Gold</b>” by Mary Lois Sanders. Have students read the first page of the text and answer the following question:<ul style="list-style-type: none"><li>* “Is this a piece of historical fiction? Why or why not? Use details from the text to support your answer.”</li></ul></li><li>• Collect the exit tickets to determine students’ understanding of the characteristics of historical fiction and the text for later use in this unit.</li></ul>	<ul style="list-style-type: none"><li>• To further support below-or-above grade-level readers consider finding additional short historical fiction texts in lower and higher Lexile levels for use in the exit ticket.</li></ul>





Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>Read the rest of “Making Candles, Colonial Style.” Underline at least three more examples of characteristics of historical fiction you notice in the text.</li></ul> <p><i>Note: Prepare students for the next lesson by having them organize their research folder from Unit 2.</i></p> <p><i>To help students keep their writing for this unit organized, have them use or create a writing folder. This can be the same folder as their Unit 2 research folder, or students could start a new folder. Students will use the writing folder to keep copies of their mentor texts, writing graphic organizers, and drafts.</i></p>	<ul style="list-style-type: none"><li></li></ul>



EXPEDITIONARY  
LEARNING

# Grade 4: Module 2A: Unit 3: Lesson 1

## Supporting Materials



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Elements of Fiction Cards  
(Vocabulary)

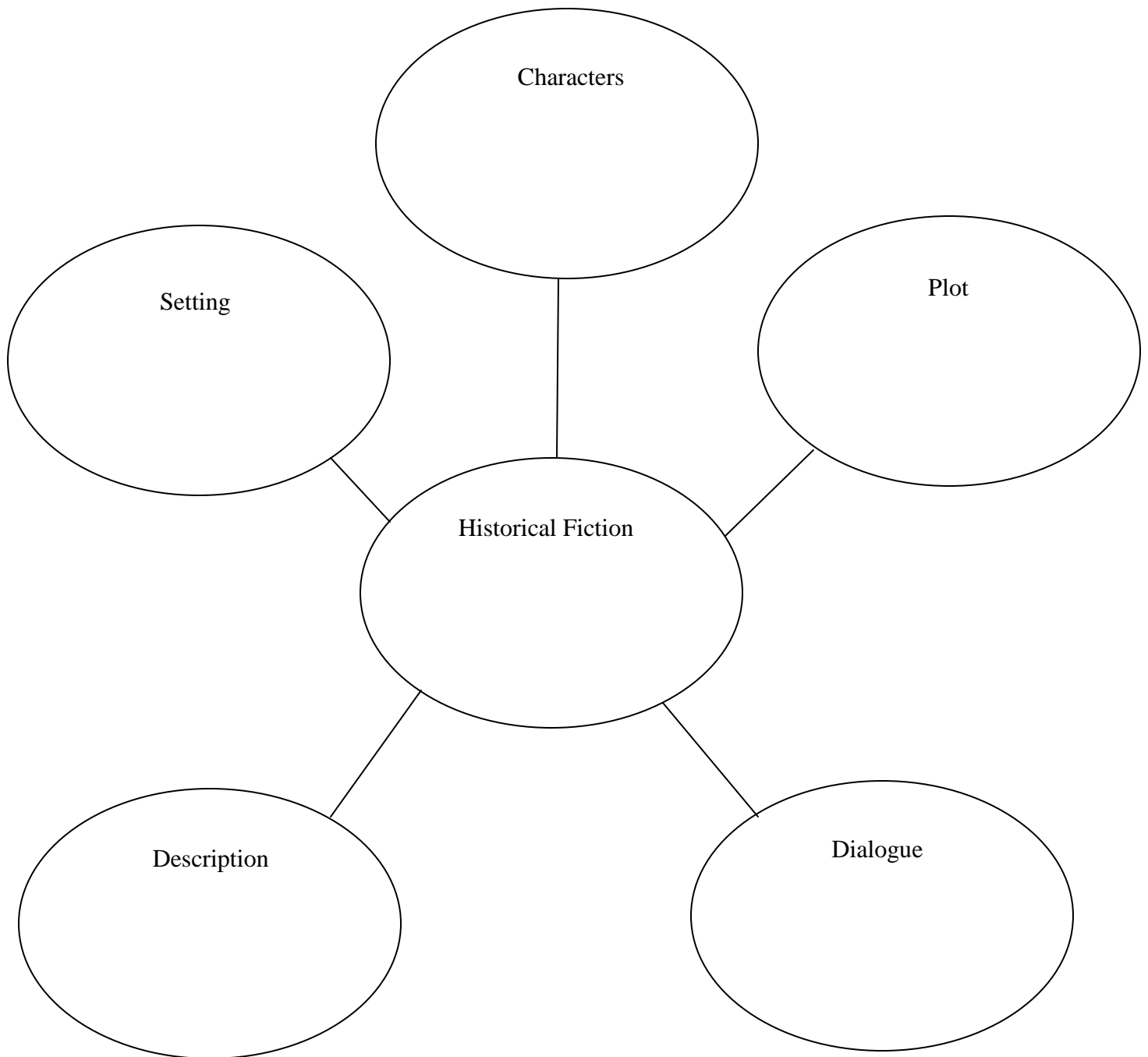
Characters	Setting
Plot	Fiction
Description	Dialogue
Characters	Setting
Plot	Fiction
Description	Dialogue



**Elements of Fiction Cards**  
(Vocabulary)

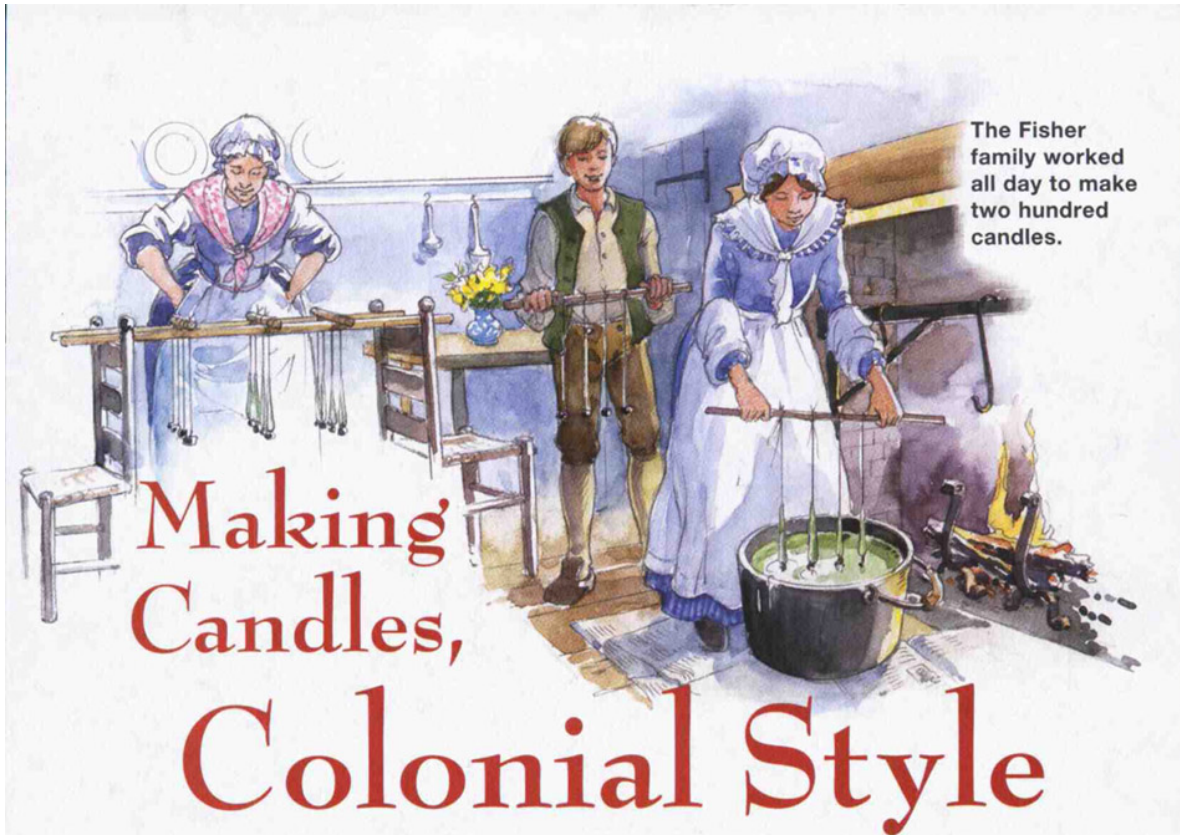
<b>The individuals in a story</b>	<b>Place and time of story</b>
<b>Sequence of events in a story, including a problem faced by the character and how it is solved</b>	<b>A novel or short story that is imagined by the author</b>
<b>Words authors use in a story to create mental images in their readers' minds</b>	<b>The speech and conversation of characters in a story</b>
<b>The individuals in a story</b>	<b>Place and time of story</b>
<b>Sequence of events in a story, including a problem faced by the character and how it is solved</b>	<b>A novel or short story that is imagined by the author</b>
<b>Words authors use in a story to create mental images in their readers' minds</b>	<b>The speech and conversation of characters in a story</b>

**Characteristics of Historical Fiction** (Sample for Teacher Reference:  
Chart Should Actually be Created with Students)





“Making Candles, Colonial Style”



By Rebecca S. Fisher



Abigail Fisher plopped bayberries into her bucket. It was late summer in 1750 in the Colony of Maryland. Abigail and her brother, George, were gathering bayberries to make candles.

Many people made candles with beeswax or animal fat. People near the Maryland coast preferred bayberries. Bayberry candles burned longer, didn't smoke, and had a sweet scent.

Picking the clusters of tiny gray-green berries was long, hard work. Abigail and

George picked bayberries for weeks before they had enough.

### Collecting Bayberry Wax

Mother boiled the bayberries in water. Their waxy coating floated to the surface. Mother skimmed it off and put the wax in a *starter pot*. Every day more wax was added to the starter pot.

While the berries boiled, Mother spun threads from the fibers of milkweed stems. Then she twisted the threads together to make candlewicks.

It was autumn before the starter pot was full of wax. Now the Fishers could make candles.





“Making Candles, Colonial Style”

**Candle-Making Day**

Early in the morning, Father took the candle poles and rods down from the beams of the kitchen ceiling. George placed two chairs in front of the fireplace, about four feet apart. He put the two candle poles across the backs of the chairs.

Mother and Abigail tied four foot-long candlewicks to the rods. Then they tied small stones to the ends of the wicks. The stone weights would keep the candles straight.

Father placed the candle rods across the poles, like the rungs of a ladder. Mother heated the starter pot until the hard wax melted into a clear, green liquid.

Candle molds were scarce because they were very expensive. Most colonial families made their candles by dipping.

A candle rod with a row of wicks was dipped in the liquid wax. Each wick would make a slender candle called a *taper*.

As Abigail slowly dipped the candle rod, wax stuck to the wicks. Then she put the rod between the candle poles to dry. George dipped the next rod.

The Fishers took turns

It took ten  
quarts of  
bayberries  
to make  
one candle!

dipping the rods. When all the rods had been dipped once, the family started over. Abigail dipped the first rod again, adding another layer of wax.

With each dip, the candles grew. After the rods had been dipped ten times, Mother cut off the stone weights. Each rod had to be dipped at least forty more times before the candles were done!

**The Finished Candles**

By nightfall, the Fishers had made two hundred candles. All but ten candles were packed in wooden boxes. The family put away their candle-making things until the next year.

Next summer, bayberries would once again grow along the Maryland coast. And Abigail and George would start picking them again.

**How Candles Are Made Today**

Computers and machines make the candles in many candle factories. Machines dip the candles in wax again and again.

Animal fat is no longer used. A type of wax called *paraffin* is often used instead.

But even today, some people still like making their candles by hand. And many people still think bayberry candles are the best.



A worker checking candles in a modern candle factory.

“Joshua’s Gold”

Joshua Carlisle, a man grown at 16, was three days on the trail and high in the Rocky Mountains when he began panning for gold. It was early January 1859 and the gold in the creeks around Denver City had played out. Mr. Schermerhorn had been right.

“Come spring,” the old store keeper had told him, “every prospector’s gonna rush up in them mountains. You want gold, Josh, you gotta be first.”

Now, at every stream, Josh filled his flat-rimmed pan with ice-cold silt and water. He stirred it, letting the lighter sand float up and wash over the rim, then looked carefully for gold. The heavier gold particles and nuggets were supposed to stick to the bottom of the pan, but Josh found nothing.

“Where are you, gold?” Josh shouted, his lonely voice echoing from snow-covered peaks. After a week he had nothing to show for his hard work but cold, chapped hands and a sore back.

A quiet snow began to fall.

“I’ll give it another day,” he told himself one night, “Then I head for Denver City and get my old job back at Schermerhorn’s.”

About noon the next day, Josh, atop his horse and pulling a pack mule, reached a mountain pass and looked into the valley beyond. A wide, shallow creek meandered through it.

“Perfect,” Josh muttered.

He rode down into the valley to the creek, dismounted and stuck his hand into the cold wet sand. As the sand trickled through his fingers it glittered.

“Gold,” he whispered, then shouted: “G-O-O-O-O-O-O-L-D!”

He heard his voice echoing around the mountains, and froze. He wanted no prospectors, outlaws or Ute Indians finding him or his gold.

“No noise,” he whispered. “From now on we stay quiet.”

Josh unloaded his pack mule and horse, rubbed them down and picketed them near water. Then he cleared snow from a patch of grass where they could graze. Chores done, Josh went back to the stream.

Each pan yielded gold in tiny grains. By evening he had half a pouch full, about \$100 or a year’s wages working at Schermerhorn’s.

The winter wind blew sharply. Josh shivered as he built a fire.

“Tomorrow I’ll find a better camp.”

Next morning Josh explored the valley and found a cave that would shelter him and the animals. He chopped wood and killed a deer for its warm hide to use as a winter blanket and for meat to feed him through the harsh season. With camp secured, he went for the gold.





“Joshua’s Gold”

The short winter days settled quickly into routine. Up before dawn, Josh built a small fire, cooked breakfast and cared for his animals. He panned all day, with only a short lunch break. After supper he measured and weighed his gold dust, storing it in small leather pouches.

Then one morning the routine changed.

“Look at that,” Josh whispered, holding a small gold nugget up to the sun. “Imagine. Twenty-five dollars in one little pebble.”

Pan after pan produced more nuggets.

“Fifty-two nuggets, boys,” he told the animals at supper. “About \$2,500. Not a bad day’s work, I’d say!”

For 34 days, Josh worked the stream and filled pouches with gold dust and nuggets. Finally, in March, with supplies about gone, he headed to Denver City. Hidden in his packs was \$27,000 in gold.

Denver City was booming. As Josh rode slowly down Main Street toward Schermerhorn’s General Store, he could hear an old piano in one tent. Raucous laughter filled the night air. A chair crashed through the swinging doors as a fistfight spilled out of one establishment. Prospectors and drifters watched as he rode by.

“They’re wonderin’ ‘bout my luck,” he thought.

Suddenly Josh realized that he couldn’t use his gold in Denver City if he wanted to keep the strike a secret. But how could he buy new supplies or ship the gold without using it? He needed a plan.

Mr. Schermerhorn came out to the porch of his store and greeted Josh as he dismounted.

“Look who finally showed up! You look a bit down on your luck, son. You’re welcome to bed down in the storeroom again, if you want.”

“Thank you, sir,” Josh said, with relief. “I’ll need a job too.”

“No gold, huh?”

Josh shrugged his shoulders, not wanting to speak a lie. “Got to eat and sleep,” he said, “and buy more supplies.” This was no lie.

“Well, come into the Honey Hut when you’re settled. We’ll talk.”

Soon Josh joined Mr. Schermerhorn in his workroom. He started helping pour honey into large gallon crocks and sealing them with wax.

“Everybody’s building, so carpenters are in demand,” Mr. Schermerhorn said as they worked. “People will remember you buildin’ this workroom onto the store last fall.

I’ll spread the word.”

“Sounds good. Thanks.”

“Joshua’s Gold”

“Yep, Denver City’s growin’, all right. It’s ‘cause of Gregory’s strike up at Clear Creek. Happened in January, just after you left, and now the gold rush is on again. We’re getting a newspaper in April and a telegraph office opened last week.”

Mr. Schermerhorn began searching his pockets. “Just plum forgetful, Josh. You got a letter. Come in February from Texas. Here she is.”

Josh opened the letter, began reading, then chuckled.

“It’s from my brother, Baker. Remember the crock of honey I sent home last fall? Baker says to send more. His wife, Sarah, is expectin’ a baby and cravin’ your honey. Says he can sell honey to the neighbors too.”

“Looks like you’re in business, Josh. Better than huntin’ for gold.” Mr. Schermerhorn looked thoughtful for a minute, then said, “Tell you what. You help me in the Honey Hut and I’ll go partners with you. We’ll ship your brother as many crocks as we can and split the cost and profits. A carpenter’s job can pay for your supplies. What do you say?”

“I say shake, partner, and thanks.”

Josh could barely believe his luck. That honey will be golden, he thought. Pure golden!

While working out his plan, however, Josh discovered two obstacles: first, keeping the gold and honey separate; second, deciding how much gold to put into each crock. If the crocks were too heavy his secret would be out.

After several nights of experimenting, the formula was set. Josh fit four small glass jars of gold, sealed with wax, into each crock, then filled the crocks with honey and sealed them.

He packed 27 crocks into hay-cushioned crates, tucked a letter explaining the gold to his brother inside one crate, then helped load them carefully onto Wells Fargo freight wagons. As he watched the wagon train pull out, he crossed his fingers. Robbery or one cracked crock could foil his plan, and he began worrying whether he should have sent all the gold at once.

Before heading back to his carpenter’s job, Josh sent a telegraph message to Baker. **27 CROCKS GOLDEN HONEY SHIPPED. SCHERMERHORN NOW PARTNER. READ LETTER FIRST. J.**

Two weeks later, Josh bought supplies, said goodbye to his partner and headed for the mountains, careful no one followed.

First day back in his valley, Josh began walking upstream, searching for clues.

“Those last nuggets I found were rough. They can’t have washed very far down stream. The source has to be close by.”

Five days into the search Josh spotted an old rock slide that had spilled into the stream. Scrambling up the slide, he found a wall of glistening quartz laced with gold.

“Joshua’s Gold”

“It’s a jewelry store,” Josh murmured. The old quartz broke apart easily, leaving only nugget-sized gold in his hands. “Could be the strike of a lifetime or just a pocket, but it will do!”

After two months Josh returned to Denver City with four times the gold as before. A telegram waited: SELLING HONEY IN SMALL JARS. JUST GOLDEN. SEND MORE. BAKER.

The gold had arrived.

Twice more Joshua went into the mountains and came out with gold. Each time his secret remained safe. Then in early October, Josh set out again. By noon he knew he was being followed.

“Three men, no pack animals,” he muttered, watching the distant riders follow his trail. “They want my gold, they’ll have to find me first!”

For a week Josh led the chase through valleys, over mountains, changing directions, marking false trails. Finally, he doubled back and watched. The riders had lost his tracks and their way. Satisfied, Josh followed an ancient trail over the next ridge and headed for his valley.

He also made a decision. With one last shipment he would go home. \$200,000 in gold was enough.

In late November, Joshua headed for Texas. He left one crock for Mr. Schermerhorn. That crock contained a jar of nuggets, a letter and a map.

In the spring, Wells Fargo delivered a crate to the now greatly expanded Carlisle Brothers Ranch Inc. Inside Josh found a crock of honey, a jar of nuggets and a note: “We’ll call it The Honey Plot Mine. Schermerhorn.”

Carlisle & Schermerhorn, a partnership based on trust and the ability to keep a secret, prospered – a sweet deal if there ever was one.



Exit Ticket

Learning Target: I can determine the characteristics of historical fiction by analyzing examples.

**Directions:** Read the first page of “Joshua’s Gold” by Mary Lois Sanders. Answer the following question: “Is this text a piece of historical fiction? Why or why not?” Use at least three details from the text to support your answer.

My answer: \_\_\_\_\_

My evidence:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_



EXPEDITIONARY  
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# **Grade 4: Module 2A: Unit 3: Lesson 2**

## **Planning Ideas: Developing a Colonial Character Profile**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write narrative text about real or imagined experiences or events. (W.4.3) I can introduce the narrator and/or characters of my narrative. (W.4.3a) I can sort my notes into categories. (W.4.8)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can write a historical fiction narrative set in Colonial America.</li><li>• I can create a historically accurate narrative based on facts and details from my research.</li><li>• I can develop a historically accurate colonial character.</li></ul>	<ul style="list-style-type: none"><li>• Character Profile graphic organizer</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Introducing the Performance Task (5 minutes)</li><li>B. Beginning to Construct a Rubric: Building Criteria for Historical Fiction Narratives (10 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Developing a Character Profile for a Wheelwright (10 minutes)</li><li>B. Partner Practice: Developing a Character Profile for a Wheelwright (5 minutes)</li><li>C. Independent Practice: Developing a Character Profile for the Trades (20 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Sharing (5 minutes)</li><li>B. Debrief (5 Minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students work together to begin to construct a rubric that will later be used for their final performance task. They construct different categories of the rubric across Lessons 2, 5, 8, 11, 12, and 14.</li><li>• The rubric template provided in the supporting materials of this lesson is based on the PARCC Draft of Expanded Scoring Rubric for Analytic and Narrative Writing (also included in supporting materials). The learning targets on the Historical Fiction Narrative rubric are aligned with the PARCC rubric, but have been modified to fit this module's specific content focus and to be in more student-friendly language.</li><li>• Building rubrics with students helps them to envision what meeting the learning targets looks like. We highly recommend that you build the rubric with students during this unit as opposed to simply handing out a completed rubric to students. The PARCC rubric is included in the supporting materials of this lesson for teacher reference.</li><li>• In advance: On chart paper, prepare an enlarged version of the Historical Fiction Narrative rubric, so the class can co-construct it.</li><li>• Collect materials for modeling (see material list, below).</li><li>• Students will have to manage their materials well to be successful in this lesson. Consider asking students to organize their Colonial Trade research folders prior to this lesson.</li></ul>



Lesson Vocabulary	Materials
historical fiction, set (as in the “setting” in fiction), historically accurate, narrative, develop	<ul style="list-style-type: none"><li>• Performance Task Prompt (one per student and one for display)</li><li>• Document camera</li><li>• Historical Fiction Narrative Rubric anchor chart (new; co-created with students during Opening, Part B; see Draft of Expanded Scoring Rubric and blank Historical Fiction Rubric in supporting materials for reference)</li><li>• Characteristics of Historical Fiction anchor chart (from Lesson 1)</li><li>• Elements of Fiction anchor chart (from Lesson 1)</li><li>• <i>The Scoop on Clothes, Homes, and Daily Life in Colonial America</i> by Elizabeth Raum (book; one per student and one for teacher modeling; focus on pages 2012)</li><li>• Colonial Trade Research Note-catchers (from Unit 2, Lessons 8 and 11)</li><li>• Character Profile graphic organizer (one per student and one for display)</li><li>• Colonial Trade research folders (created by students throughout Unit 2: should include all graphic organizers and Note-catchers from their colonial trades research)</li><li>• Common Colonial Names list (one per student)</li><li>• “Joshua’s Gold” by Mary Lois Sanders (from Lesson 1, for homework) Equity sticks</li></ul>





Opening	Meeting Students' Needs
<p><b>A. Introducing the Performance Task (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Collect students' homework from Lesson 1. Use this as a formative assessment for students' understanding of the characteristics of the genre of historical fiction.</li><li>• Distribute the <b>Performance Task prompt</b> to each student and display for students using a <b>document camera</b>.</li><li>• Performance Task prompt:<ul style="list-style-type: none"><li>* After researching informational texts on trades in Colonial America, write a historical fiction narrative that describes how a craftsperson in your trade helps a family newly arrived from England to adjust to life in a colonial New York town. The family has a mother, father, 5-year-old girl, and a 12-year-old boy.</li></ul></li><li>• Ask students to read the prompt silently. Then ask students to turn to a partner and discuss what the prompt is asking them to do as writers. Have a few pairs share out. Address any clarifying questions.</li><li>• Explain that this is the prompt that students will use to guide their writing of a piece of historical fiction. Remind them that they have been researching in order to prepare for the past last several weeks. They studied life in colonial times and became experts on a colonial trade. They have also determined the characteristics of historical fiction.</li></ul>	<ul style="list-style-type: none"><li>• For ELL students or those who need additional support, consider prereading this prompt with a small group in advance of this lesson. This will support these students with comprehension of the task.</li></ul>



Opening (continued)	Meeting Students' Needs
<p><b>B. Beginning to Construct a Rubric: Building Criteria for Historical Fiction Narratives (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that to help them be clear about expectations for their writing, the class will work together to create a rubric that they will use to help them plan and critique their writing. Explain that a rubric lists the criteria by which their writing will be assessed. The rubric will help students envision what reaching the learning targets looks like for each of the given criteria (ideas, word choice, organization, etc.).</li><li>• Post the <b>Historical Fiction Narrative Rubric anchor chart</b>. Show students where the learning target is at the top of the rubric: "I can write a historical fiction narrative set in Colonial America." Underline the words <i>historical fiction</i>. Review with students the meaning of this term using the <b>Characteristics of Historical Fiction anchor chart</b> (from Lesson 1). Next point out the word <i>narrative</i> and tell students that this word means <i>story</i>. Write the word <i>story</i> above the word <i>narrative</i> in the learning target. Finally circle the word <i>set</i>. Ask students to look at the <b>Elements of Fiction anchor chart</b> (from Lesson 1) to see if they can figure out the meaning of this word. Ask them to turn quickly to a partner and share their thinking.</li><li>• Tell them that their writing must meet several criteria in order to meet the learning target. Point to the Historical Fiction Narrative Rubric anchor chart. Tell students: "This is where we, as a class, will decide exactly what each of these criteria for our writing should look like."</li><li>• Tell them that they are already ready to complete the first row based on their learning from Lesson 1. Read the learning target in the first row aloud: "I can create a <i>historically accurate</i> narrative based on facts and details from my research." Underline the phrase <i>historically accurate</i> and ask students to discuss what this phrase might mean with a partner. Draw students' attention again to the Characteristics of Historical Fiction anchor chart. Point out the many times that "correct for the time period" is mentioned. Explain that historical accuracy means that the information in their stories needs to be correct for colonial times or based in their research.</li><li>• Give students 2 minutes to work with a partner to think about what this learning target will mean for the characters, setting, events, and dialogue in their stories. Tell them to refer back to the Characteristics of Historical Fiction anchor chart to help them determine what meeting this target would look like.</li><li>• Ask students to focus whole group. Help students to complete the first row of the rubric with something like the following:</li></ul>	<ul style="list-style-type: none"><li>• Constructing a rubric with students gives them a clearer understanding task, increases the rigor of the learning, and results in higher-quality student work.</li></ul>



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>* Meets = All details about characters, setting, events, and dialogue are realistic for colonial times.</li><li>* Partially Meets = Most details about characters, setting, events, and dialogue are realistic for colonial times.</li><li>* Does Not Meet = There are many details about characters, setting, events, and dialogue that are not realistic for colonial times.</li></ul> <ul style="list-style-type: none"><li>• Post the learning target: "I can develop a historically accurate colonial character." Explain to students that today they will take the first steps toward meeting these criteria by developing a historically accurate colonial character based on the research of their trade.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Developing a Character Profile for a Wheelwright (10 minutes)</b></p> <p><i>Note: Have pages 20–21 in the text <b>The Scoop on Clothes, Homes, and Daily Life in Colonial America</b> and your modeled notes on the wheelwright versions of the <b>Colonial Trade Research Note-catchers</b> close at hand.</i></p> <ul style="list-style-type: none"> <li>• Tell students that the main character in fiction is one of the most important elements of the story, so today they will start planning their narratives by thinking about who their characters will be.</li> <li>• Ask them to watch as you begin to develop a historically accurate character of a wheelwright. They will then do the same with their own character for their trade.</li> <li>• Explain that you know that using their research notes will be really important in helping them do this. Display the <b>Character Profile graphic organizer</b>. (Do not distribute it yet to students.)</li> <li>• Think aloud and model recording in The Basics row of the Character Profile graphic organizer using your research notes. For example you might say something such as “My trade is wheelwright and I have picked the name John for my character. I know this was a name used in colonial times from our research about John Allen. For gender, umm . . . my character would likely be a man, since I know from my research about women’s work and men’s work in the text <i>The Scoop on Clothes, Homes, and Daily Life in Colonial America</i> that mostly men worked outside the home.” Show page 20 in the text <i>The Scoop on Clothes, Homes, and Daily Life in Colonial America</i> as supportive research. “Also, I think he will be older than a teen, since teens were just apprentices, it says that here on page 21 in the text. Finally, I know from the prompt that he lives in a town in the colony of New York.” Model recording the information and citing the sources.</li> <li>• Next point out the Descriptors row of the graphic organizer. Explain that this section will help you to better describe your character when writing. Explain that this section will also be based on your research, but since this is for a fictional story you will have to do some imagining as well.</li> <li>• Model reading through your Colonial Trade Research Note-catcher and invite students to join in. Ask: <ul style="list-style-type: none"> <li>* “What do you think my character would look like? Remember that he works with his hands and bends over a table to carve the parts of wheels.”</li> </ul> </li> <li>• Have students turn to a partner and share their thoughts. Have a few pairs share their ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• To further support some students, you might consider using a sentence frame such as: “I think this character’s friends and associates were _____, because _____.”</li> <li>• To further support students, you might have them work in their small expert groups or with a partner. This could also be a time when you pull a small group for more direct instruction and support.</li> <li>• Drawing can help support visual learners.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Next, tell students that you would like them to imagine your character's personality. Remind them that he had to work with costumers and other tradesmen. Have them turn to a partner and share their thoughts again. Have a few more pairs share out.</li><li>• Encourage students, as they move into developing their own character, to think about who their character might have been had they been a real person:<ul style="list-style-type: none"><li>* How would she/he have reacted to different situation in her/his world?</li><li>* How would he/she have reacted to the news of a new family coming to the village?</li><li>* Would they have been excited, annoyed, or nervous?</li></ul></li><li>• Tell students that these thinking questions will help them develop a more realistic and complex character.</li><li>• Next model recording in the DESCRIPTORS row of the Character Profile graphic organizer. For example, you might say something such as: "After reviewing my research notes, I am beginning to get a picture of my character in my mind. I see a man dressed in an apron to protect his clothing. He is strong, with muscular arms from constantly hammering parts of the wheel together throughout the day. His hands are rough from working with tools and from rubbing them along the wooden parts of the wheel. After working hunched over a wheel for hours he would probably not have good posture." (Jot notes about his appearance: wears apron, muscular arms, rough hands, poor posture.)</li><li>• Again, invite students to join in, or continue modeling if necessary. "I imagine him to be friendly because he has to work with costumers, but also no-nonsense because his trade is practical. He makes wheels for rich and poor alike. He probably wouldn't like it if a young apprentice were fooling around on the job." (Jot notes about his personality: friendly, but no-nonsense.) Be sure to cite sources such as the expert text and the podcast about the wheelwright.</li></ul>	<ul style="list-style-type: none"><li>• Consider giving students who need oral language support a sentence frame for sharing, such as: We underlined_____, because we think that _____is a characteristic of historical fiction. So we wrote _____ about characters in historical fiction.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Partner Practice: Developing a Character Profile for the Wheelwright (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Point to the final row of the graphic organizer labeled “Community Connections.” Tell students that you would like them to give it a try. Give students a few minutes to brainstorm:<ul style="list-style-type: none"><li>* “What could we add to this final row?”</li></ul></li><li>• Remind students to refer back to the research that supports their thinking.</li><li>• Call on a few pairs to share. Add their comments to complete the final row of the graphic organizer. Notes might look something like:<ul style="list-style-type: none"><li>* Had a lot of farmers for customers, so he ate well</li><li>* Worked closely with the blacksmith for iron and tools</li><li>* Friendly with landowners to collect wood from their lands</li></ul></li></ul>	
<p><b>C. Independent Practice: Developing a Character Profile for the Trades (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get out their <b>Colonial Trade research folders</b>. (This should include all graphic organizers and Note-catchers from Unit 2.) Give students a moment to get materials organized.</li><li>• Distribute the <b>Character Profile graphic organizer</b> to each student as well as the <b>Common Colonial Names list</b>, which they can use to help them choose a name for their character.</li><li>• Remind students to read through their research before they complete their profiles.</li><li>• Circulate to support students and help them to cite their sources. If some students finish early, consider these options:<ol style="list-style-type: none"><li>1. Encourage them to reread their texts or notes to add details.</li><li>2. Ask them to pair up to share and give informal feedback.</li><li>3. Ask them to draw a character sketch to help them visualize their character.</li></ol></li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Sharing (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students meet with a partner from a different trade and share their profiles. Ask students to give each other one specific piece of praise:<ul style="list-style-type: none"><li>* “What do you think is most interesting about your partner’s character? Why?”</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Using sentence frames can help ELLs articulate their learning. Using the word <i>because</i> in the sentence frame helps all students support their thinking with evidence.</li></ul>
<p><b>B. Debrief (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students share their thoughts on the following questions with a partner:<ul style="list-style-type: none"><li>* “What helped you create your character?”</li><li>* “What was difficult about creating your character?”</li></ul></li><li>• Cold call a few students to share.</li></ul>	
Homework	Meeting Students' Needs
<p>Read the second page of “<b>Joshua’s Gold</b>” by Mary Lois Sanders (starting with “Suddenly Josh realized . . .” and stopping after “. . . and sealed them”).</p> <p>Write a paragraph that describes the character Joshua. What does he look like? What is his personality like? What is he interested in? What kind of person do you think he is?</p>	<ul style="list-style-type: none"><li>• This text has a Lexile measure of 690. For students who struggle to read at this Lexile, consider having them read this with an adult or provide support in class during independent reading time.</li></ul>



EXPEDITIONARY  
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# Grade 4: Module 2A: Unit 3: Lesson 2

## Supporting Materials



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## Performance Task Prompt

**After researching informational texts on trades in Colonial America, write a historical fiction narrative that describes how a craftsperson in your trade helps a family newly arrived from England to adjust to life in a colonial New York town. The family has a mother, father, 5-year-old girl, and a 12-year-old boy.**



Draft of Expanded Scoring Rubric  
(For Teacher Reference Only)

GRADES 4 AND 5  
EXPANDED SCORING RUBRIC FOR ANALYTIC AND NARRATIVE WRITING

Draft

Construct Measured	Score Point 4	Score Point 3	Score Point 2	Score Point 1	Score Point 0
<b>Reading</b>  <b>Comprehension of Key Ideas and Details</b>  <small>*Notes: Type of textual evidence required is grade and prompt specific and included in the scoring guide</small>		The student response provides an accurate analysis of what the text says explicitly and inferentially and references the text explicitly to support the analysis, showing full comprehension of complex ideas expressed in the text(s).	The student response provides a mostly accurate analysis of what the text says explicitly and inferentially and references the text to support the analysis, showing comprehension of ideas expressed in the text(s).	The student response provides a minimally accurate analysis of what the text says and may reference the text showing limited comprehension of ideas expressed in the text(s).	The student response provides an inaccurate analysis or no analysis of the text, showing little to no comprehension of ideas expressed in the text(s).
<b>Writing</b>  <b>Written Expression</b>  Development of Ideas		The student response addresses the prompt and provides effective and comprehensive development of the topic and/or narrative elements <sup>1</sup> by using clear reasoning, details, and/or description; the development is consistently appropriate to the task, purpose, and audience.	The student response addresses the prompt and provides effective development of the topic and/or narrative elements <sup>1</sup> by using reasoning, details, and/or description; the development is largely appropriate to the task, purpose, and audience.	The student response addresses the prompt and develops the topic and/or narrative elements <sup>1</sup> minimally by using limited reasoning, details, and/or description; the development is limited in its appropriateness to the task, purpose, and/or audience.	The student response is underdeveloped and therefore inappropriate to the task, purpose, and/or audience.
<b>Writing</b>  <b>Written Expression</b>  Organization		The student response demonstrates effective coherence, clarity, and cohesion and includes a strong introduction and conclusion.	The student response demonstrates coherence, clarity, and cohesion <sup>2</sup> , and includes an introduction and conclusion.	The student response demonstrates limited coherence, clarity, and/or cohesion <sup>2</sup> , and may or may not include a clear introduction and/or conclusion.	The student response demonstrates a lack of coherence, clarity and cohesion. <sup>2</sup>



Historical Fiction Narrative Rubric

Learning Target: I can write a historical fiction narrative set in Colonial America. (W.4.3)

Criteria	Meets	Partially Meets	Does Not Meet
<b>Ideas</b>			
I can create a historically accurate narrative based on facts and details from my research. (W.4.2a, W.4.2b, W.4.3a, W.4.3b)			
<b>Word Choice</b>			
I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative. (W.4.2d, W.4.3d)			
I can use transitional words and phrases to show the sequence of events in my narrative. (W.4.3c)			
<b>Organization</b>			
I can organize events in an order that makes sense in my narrative. (W.4.3a)			
I can write a beginning that introduces the characters, setting, and plot of my narrative. (W.4.3a)			
I can write an ending that summarizes the events of my narrative and brings it to a close. (W.4.3e)			
<b>Organization</b>			
I can use conventions to send a clear message to my reader. (L.4.2)			



Character Profile Graphic Organizer

Name:

Date:

The Basics

Trade:

Name:

Age:

Gender:

Family Members:

Location: A small town in New York

Sources:



Character Profile Graphic Organizer

Descriptors	His appearance and personality:
	Sources:

Community Connections	My character's friends/associates (Who depended on my character, and who did my character depend on?):
	Sources:



Common Colonial Names List

**Males**

John Nathaniel  
Roger  
Benjamin  
Samuel  
George  
Peter  
Henry  
Philip  
Thomas  
William  
Charles  
Benedict  
Arthur  
Anthony  
Louis  
Robert  
Alexander  
Richard  
Matthew  
David  
Caleb  
Nathan  
Augustus  
Edward  
Lemuel  
Enoch  
James

**Females**

Abigail  
Elizabeth  
Anne  
Jane  
Martha  
Mary  
Molly  
Harriet  
Hattie  
Abby  
Liza  
Katherine  
Kitty  
Cecily  
Patience  
Joy  
Candace  
Sarah  
Charlotte  
Lottie  
Edith  
Judith  
Esther  
Georgine  
Isabella  
Ellen  
Ettie



EXPEDITIONARY  
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# **Grade 4: Module 2A: Unit 3: Lesson 3**

## **Practice Planning a Historical Narrative: The Wheelwright**



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

I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)

I can write narrative text about real or imagined experiences or events. (W.4.3)

I can organize events in an order that makes sense in my narrative. (W.4.3a)

Supporting Learning Targets

- I can write a historical fiction narrative set in Colonial America.
- I can create a historically accurate narrative based on facts and details from my research.
- I can organize a plot for my narrative using historically accurate events.

Ongoing Assessment

- Four-Square graphic organizer (Wheelwright version)

Agenda

1. **Opening**

- A. Engaging Readers and Writers (10 minutes)
- B. Reviewing Learning Targets (5 minutes)

2. **Work Time**

- A. Examining Organization of Historical Fiction (10 minutes)
- B. Modeling: Planning the Wheelwright Narrative (10 minutes)
- C. Partner Work: Planning the Wheelwright Narrative (20 minutes)

3. **Closing and Assessment**

- A. Debrief (5 minutes)

4. **Homework**

Teaching Notes

- In this lesson, students continue to read “Joshua’s Gold” and think about what new information they are learning about life in Colonial America. It is important that they understand the content in the text itself. But the primary purpose for reading this piece is to study it as a mentor text as an example of historical fiction that students can use as a model as they write their own research-based narratives.
- In this lesson, students will practice planning a historical fiction narrative about the wheelwright by using a Narrative Four-Square graphic organizer. Then in Lesson 4, they practice writing a narrative about the wheelwright based on their plans. These two lessons provide guided practice in order to prepare students to write a narrative about their own tradesman later in the unit.
- The Narrative Four-Square graphic organizer is similar to the Four-Square graphic organizer used in Module 1 to help students write strong paragraphs. Students will be familiar with the format of the graphic organizer, but it has been modified to now support students in writing multiple paragraphs to form a narrative. This new use will be explicitly taught in this lesson.





Lesson Vocabulary	Materials
historically accurate, organize, plot, descriptions	<ul style="list-style-type: none"><li>• “Joshua’s Gold” by Mary Lois Sanders (from Lessons 1 and 2)</li><li>• Analyzing a Historical Fiction Plot Note-catcher (one per student)</li><li>• Document camera</li><li>• Elements of Fiction anchor chart (from Lesson 1)</li><li>• Equity sticks</li><li>• Performance Task prompt (from Lesson 2)</li><li>• Narrative Four-Square graphic organizer (one per student and one for teacher modeling)</li><li>• Character Profile graphic organizer (completed in Lesson 2)</li><li>• Steps for Planning and Drafting My Narrative anchor chart (new; teacher created; see Closing and Assessment A)</li><li>• Model of the Narrative Four-Square graphic organizer (partially completed; see supporting materials)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging Readers and Writers (10 minutes)</b></p> <ul style="list-style-type: none"><li>Ask the students to look at “<b>Joshua’s Gold</b>” from Lesson 2. Remind them that they were supposed to read the second page of the text to look for evidence of the type of character Joshua was. Give the students a minute to reread the text and their homework paragraph. Ask them to then talk with a partner:<ul style="list-style-type: none"><li>* “What kind of person do you think Joshua is? How do you know?”</li></ul></li></ul>	<ul style="list-style-type: none"><li>Help students contextualize these learning targets by referencing the Characteristics of Historical Fiction anchor chart.</li></ul>
<p><b>B. Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>Review the targets that were introduced in the previous lesson: “I can write a historical fiction narrative set in Colonial America,” and “I can create a historically accurate narrative based on facts and details from my research.” Have students turn to a partner and explain in their own words what the phrase <i>historically accurate</i> means. Have pairs share and clarify as necessary.</li><li>Explain that they will hear the phrase <i>historically accurate</i> a lot over the next few days. In the previous lesson they learned about creating historically accurate characters. For the next few lessons, they will focus on the following learning targets: “I can organize a plot for my narrative using historically accurate events,” and “I can create a historically accurate narrative based on facts and details from my research.”</li><li>Discuss the meanings of the words <i>organize</i>, <i>plot</i>, and <i>description</i> and explain that today students will learn to plan events and choose vocabulary that will help them to create historically accurate plots and descriptions for their stories.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Examining Organization of Historical Fiction (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the <b>Analyzing a Historical Fiction Plot Note-catcher</b> and display it on the <b>document camera</b>. Tell students that you are going to read a text aloud to them and you would like them to analyze the <i>plot</i> using this Note-catcher. Remind them about the meaning of the word <i>plot</i> by referring them to the <b>Elements of Fiction anchor chart</b> (from Lesson 1). Explain that they will be listening to see how the events of the narrative are organized from beginning to end. To do this they will listen and take notes in the four categories of their Note-catchers. Review each category and clarify as needed.</li> <li>• Tell students that they will just listen as you read the first page from “Joshua’s Gold.” Remind them that they read this excerpt before, for Lesson 1 homework. Explain that using this model will help them to determine how to organize the events in their own historical fiction narratives. Remind them that listening and taking notes is something they have done before with the podcasts about their trades.</li> <li>• Read the text aloud, starting with “Joshua Carlisle, a man grown ...” and be sure to end after “ ... \$27,000 in gold.” Pause briefly at the end of each paragraph so students can take notes. Stop at the end of the paragraph that ends with the sentence: “Hidden in his packs was \$27,000 in gold.” (Do NOT read the last paragraph on the page, as this leads into the next section of the story.)</li> <li>• Have students share with a partner the notes they captured for each section. Use <b>equity sticks</b> to call on students to share. Complete the Note-catcher with the class. Explain the basic plot structure of most narratives: <ul style="list-style-type: none"> <li>* “Plots of most basic stories follow this pattern: introduction, rising action, problem, solution, and conclusion.”</li> </ul> </li> <li>• Give an example such as “The Story of the Three Little Pigs”: <ul style="list-style-type: none"> <li>* First the characters are introduced: “Once there were three little pig who were brothers.”</li> <li>* Then the rising action: “They were all building homes, but out of different materials—straw, twigs, and bricks.”</li> <li>* Next, the problem: “The Big Bad Wolf wants to eat them, so he starts blowing down their homes, first the house of straw, then the house of twigs. Both times the other pigs escape.”</li> <li>* Next, the solution: “The first two brothers wind up at the third brother’s home, a brick house, and are safe.”</li> <li>* Finally, the conclusion: “The wolf tries to go down the chimney and lands in a pot of boiling water, and the pigs live in the brick house happily ever after.”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• To support ELL students in this lesson you may consider having them take out a copy of this text from their writing folders and read along. Another support could be to have them discuss their thinking with a partner after listening to the text, then record their notes.</li> <li>• ELL students may not be familiar with this fairy tale. Consider using an example of a story that you have read as a class. This will ensure that all students are familiar with the example.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Ask the class to think about other stories they have read or heard to see if they can identify these categories and share them with a partner. If time permits, have a few pairs share out.</li><li>• Collect students' Analyzing a Historical Fiction Plot Note-catcher for a formative assessment on students' ability to identify the organization of narratives.</li></ul>	
<p><b>B. Modeling: Planning the Wheelwright Narrative (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that now that they have a clearer picture of how the plot of a narrative is organized, they will practice planning the plot using the wheelwright. Encourage them to think about how they can create some kind of conflict in their plot. The conflict can be either a good or bad thing that happens to their character. Tell them that the conflict will keep the reader interested and wondering what will happen next. Explain that the conflict will be resolved when they write the conclusion to their narrative later in this unit.</li><li>• Display a copy of the <b>Performance Task prompt</b> (from Lesson 2). Distribute the <b>Narrative Four-Square graphic organizer</b> to each student. Remind students that they worked with a similar graphic organizer during Module 1, when they wrote paragraphs about the Iroquois. Explain that this graphic organizer is different because each box will help them plan an entire paragraph (not just a sentence). Reassure them that today they will be able to practice using this graphic organizer to write multiple paragraphs by first helping them plan a narrative about the wheelwright.</li><li>• Tell students that the first step will be to collect information for each part of the graphic organizer. Explain that students will draw their information from four different places: the prompt, their research notes, their character profiles, and their imaginations.</li><li>• Model reading the prompt and the wheelwright's character profile using the <b>Character Profile graphic organizer</b> (from Lesson 2) and completing the first two categories of the Narrative Four-Square graphic organizer (the Introductory Paragraph and the Detail Paragraph 1). Use the <b>Model of the Narrative Four-Square graphic organizer</b> (partially completed; see supporting materials) as a guide.</li></ul>	<ul style="list-style-type: none"><li>• Since the Four-Square graphic organizer is familiar to students from writing paragraphs about the Iroquois in Module 1, be clear with students that the Narrative Four-Square graphic organizer, while similar in helping them plan their writing, is different in that it will help them plan for multiple paragraphs as opposed to a single paragraph.</li><li>• To further support some students, you may decide to make copies of your model research notes so they can have a copy in front of them as they work.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Partner Work: Planning the Wheelwright Narrative (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Display your research notes using the document camera. Tell students that you would like them to work with a partner to complete the rest of the Note-catcher to plan for a narrative about the wheelwright. Note: The result of this will be partners creating variations on the same story.</li><li>• Tell students to use your research notes and their imaginations to plan the last two paragraphs:<ul style="list-style-type: none"><li>* “What will the wheelwright do when he hears the bad news the blacksmith brings?”</li><li>* “What will be the result of his actions?”</li><li>* “How will the story end?”</li></ul></li><li>• Tell students to be creative, but remember that historical accuracy is important in this genre. Tell them you are excited to see how many different endings this story will have.</li><li>• Be sure students know that they get to think and talk in pairs, but that each student must complete his or her own graphic organizer about the wheelwright.</li><li>• Give students 15 minutes to work. Circulate to confer and support as needed.</li></ul>	<ul style="list-style-type: none"><li>• Depending on the needs of your students, you may consider allowing students more choices for how they work during this time. Some students may prefer to work alone. You might decide to assign certain partners or allow students to choose.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students whole group. Post the <b>Steps for Planning and Drafting My Narrative anchor chart</b>. Ask students to help you recall the steps they took when planning the narrative about the wheelwright. Record for students to reference when they plan their own narratives. Leave space at the bottom to add more steps in the next lesson. Steps for planning should include some version of the following:<ul style="list-style-type: none"><li>* Gather resources: Performance Task Prompt, Colonial Trade Research notes, and Character Profile graphic organizer.</li><li>* Plan: Use above resources and your imagination to write notes planning each component of the Narrative Four-Square graphic organizer.</li></ul></li><li>• Collect student's Narrative Four-Square graphic organizers for the wheelwright.</li></ul>	<ul style="list-style-type: none"><li>• This anchor chart will be used to help guide students during the mid-unit assessment when they draft their narratives.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read the last page of “Joshua’s Gold” by Mary Lois Sanders (starting with “He packed 27 crocks . . .”). Write a few sentences describing what you think the problem and solution of this story were.</li></ul> <p><i>Note: Collect students' Narrative Four-Square graphic organizers for the wheelwright. Determine who may need additional support in organizing the events of their own narratives in Lesson 5.</i></p> <p><i>Hold on to the Steps for Planning anchor chart; students will refer to this later in the unit as they begin planning their narrative about their own tradespeople.</i></p>	



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# Grade 4: Module 2A: Unit 3: Lesson 3

## Supporting Materials



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Analyzing a Historical Fiction Plot Note-catcher

Name:

Date:

Introduction and Rising Action	The Problem
<p>Introducing the character, setting, and major event (rising action):</p> <p>Details:</p> <ul style="list-style-type: none"><li>• Who is the character?</li><li>• When is it set?</li><li>• Where is it set?</li><li>• What is happening?</li></ul>	<p>What problem does the character face?</p> <p>Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
The Solution	The Conclusion
<p>What does the character do?</p> <p>Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li></ul>	<p>What is the result of the character's actions?</p> <p>How does the story end?</p>





Narrative Four-Square Graphic Organizer

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

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

Introductory Paragraph		Detail Paragraph 1	
Introducing the character, setting, and major event (rising action):  Details: <ul style="list-style-type: none"><li>• Who is the character?</li><li>• When is it set?</li><li>• Where is it set?</li><li>• What is happening?</li></ul>		What problem arises?  Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>	
Vocabulary from my research to be used:			



Narrative Four-Square Graphic Organizer

Detail Paragraph 2		Conclusion Paragraph	
<p>How does my character help solve the problem?</p> <p>Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li></ul>		<p>What is the result of the character's actions?</p> <p>How does the story end?</p>	
<p><b>My Sources:</b> List any research you used in planning your narrative.</p>			



Model of the Narrative Four-Square Graphic Organizer:  
(For the Wheelwright, Partially Completed)

Introductory Paragraph	Detail Paragraph 1
<p>Introducing the character, setting, and major event (rising action):</p> <p>Details:</p> <ul style="list-style-type: none"><li>• Who is the character? <b>John, a friendly, strong-armed wheelwright with poor posture</b></li><li>• When is it set? <b>1765 - Colonial America</b></li><li>• Where is it set? <b>A town in Colonial America</b></li><li>• What is happening? <b>John is working in his shop when the blacksmith knocks with some bad news</b></li></ul>	<p>What problem arises? <b>A new family arrives in town with only the clothes on their backs.</b></p> <p>Details:</p> <ul style="list-style-type: none"><li>• <b>The family is from England</b></li><li>• <b>They consist of a husband, wife, 12-year-old son, and 5-year-old daughter.</b></li><li>• <b>They have come to America to practice their religion, but their silver was lost when their ship sunk in the harbor.</b></li></ul>



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# **Grade 4: Module 2A: Unit 3: Lesson 4**

## **Drafting a Historical Fiction Narrative: The Wheelwright**



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

I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)  
I can write narrative text about real or imagined experiences or events. (W.4.3)  
I can organize events in an order that makes sense in my narrative. (W.4.3a)  
I can produce writing that is appropriate to task, purpose, and audience. (W.4.4)

**Supporting Learning Targets**

- I can write a historical fiction narrative set in Colonial America.
- I can create a historically accurate narrative based on facts and details from my research.
- I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative.
- I can write a draft of my narrative with historically accurate characters and events in an order that makes sense to my reader.

**Ongoing Assessment**

- Wheelwright Narrative drafts



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Reviewing Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Choosing Vocabulary for Historically Accurate Descriptions (5 minutes)</li><li>B. Examining a Model: An Introductory Paragraph for the Wheelwright Narrative (10 minutes)</li><li>C. Partner Writing: Drafting a Second Paragraph for the Wheelwright Narrative (15 minutes)</li><li>D. Independent Writing: Drafting a Third Paragraph for the Wheelwright Narrative (20 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• Students likely will work at different paces and need varying levels of support to turn their graphic organizer materials into paragraphs. Keep this in mind as you execute this lesson and remain flexible with timing and grouping.</li><li>• The most important aspect of this lesson is for students to practice using the Narrative Four-Square graphic organizer. As with Lesson 3, they are practicing writing about the wheelwright to prepare for planning and writing narratives based on their expert trades in the lessons that follow.</li><li>• Students will be working to draft the third paragraph in this historical fiction narrative. Make sure students understand that the third paragraph is designed using the Detail Paragraph 2 square in the Four-Square graphic organizer.</li><li>• When assigning the fourth and final paragraph, make sure students understand that they will actually be looking at the Conclusion paragraph in the Four-Square organizer.</li></ul>



Lesson Vocabulary	Materials
historically accurate, descriptions, informative, narrative, draft, order	<ul style="list-style-type: none"><li>• Elements of Fiction anchor chart (from Lesson 1)</li><li>• Narrative Four-Square graphic organizer (Wheelwright version— students' copies with their notes, from Lesson 3)</li><li>• Model of the Narrative Four-Square graphic organizer (for the wheelwright, from Lesson 3)</li><li>• Performance Task prompt (from Lesson 2)</li><li>• Document camera</li><li>• Vocabulary notebooks (from Unit 1)</li><li>• Colonial Trade Research Note-catchers (from Unit 2)</li><li>• Practice Narrative Writing sheet (The Wheelwright) (one per student)</li><li>• Steps for Planning and Drafting My Narrative anchor chart (begun in Lesson 3)</li><li>• Sticky notes or index cards (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Review the following learning targets: “I can write a historical fiction narrative set in Colonial America,” and “I can create a historically accurate narrative based on facts and details from my research.” Remind students that these are their goals for learning as they plan, write, and revise their narratives over the next two weeks.</li><li>• Tell students that the other two targets will be their focus for today and will help them to reach the first two targets. Post the targets: “I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative,” and “I can write a draft of my narrative with historically accurate characters and events in an order that makes sense to my reader.”</li><li>• Ask students to look for key words in the targets and share these out. Clarify the meaning of the targets. Address the word <i>description</i>: Refer back to the <b>Elements of Fiction anchor chart</b> (from Lesson 1). Pay particular attention to the word <i>draft</i>. Explain that a “draft” of a work means that it is just getting started or it isn’t finished yet. A work can go through several drafts, each time getting closer to being finished. Explain to students that today they will use their <b>Narrative Four-Square graphic organizer</b> about the wheelwright from Lesson 3 to practice <i>drafting</i> a narrative. Remind them that eventually they will be going through this same process to write their own narrative about a colonial tradesman. Revisit the <b>Performance Task prompt</b> (from Lesson 2) with students by rereading it. Explain that today they are writing to this prompt from the perspective of the wheelwright so that they will be prepared to write narratives about their own trades using the same prompt.</li></ul>	





Work Time	Meeting Students' Needs
<p><b>A. Choosing Vocabulary for Historically Accurate Descriptions (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Use a <b>document camera</b> to display your <b>Model of the Narrative Four-Square graphic organizer</b> (for the wheelwright).</li><li>• Draw student's attention to the center box labeled "Vocabulary from my research to be used." Explain that to prepare students for writing historically accurate descriptions in their drafts, they will need to look back through their research notes for words they think would help with their writing. Most of the vocabulary they will need will be in their <b>Vocabulary Notebooks</b> (from Unit 1) or their <b>Colonial Trade Research Note-catchers</b> (from Unit 2).</li><li>• Show student how to look back through their notes and choose a few words to include in this box. Ask for additional suggestions. (Some words you might include for the wheelwright could be <i>Colonial America</i>, <i>lathe</i>, <i>hub</i>, <i>tire</i>, etc.) Review the meaning of each word as you record it.</li><li>• Tell students that these words will need to be included in the narrative to help the descriptions be historically accurate. Explain that you will give them an example when you model your writing.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Examining a Model: An Introductory Paragraph for the Wheelwright Narrative (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that you have already begun to draft your narrative and would like them to help you complete it. Using your Narrative Four-Square graphic organizer on the wheelwright, point out that your draft will be at least four paragraphs long. Ask them to help you recall:<ul style="list-style-type: none"><li>* “What are the characteristics of a strong paragraph?”</li></ul></li><li>• Listen for students to mention topic sentence, detail sentences, and concluding sentence.</li><li>• Clarify that in Module 1 and the first parts of Module 2, they have been practicing writing <i>informative</i> paragraphs: to summarize or explain. But for this assignment, they will be writing <i>narrative</i> paragraphs. Explain that when writing a narrative paragraph they will also have to be sure that the events they are describing are in an order that the reader can understand.</li><li>• Display and distribute the <b>Practice Narrative Writing sheet (The Wheelwright)</b>. Read the paragraph aloud. Ask:<ul style="list-style-type: none"><li>* “What is historically accurate about the first paragraph of this narrative?” Have students turn to a partner and share one thing they heard that was based on your research about the wheelwright. Have a few pairs share out and underline parts of the text that are based on their research.</li></ul></li><li>• Ask them to take a look at your plans in the first box of the graphic organizer and the center box for vocabulary. Ask them to see if they can identify the sentences in your paragraph that are connected to your plans. (They should notice that the character, setting [place and time], and situation are all introduced in this first paragraph.)</li><li>• Point out the sequence of events in your paragraph: First your character is working at his lathe, then he hears a knock, then he gets up and opens the door.</li><li>• Explain that this sequence of events makes sense to the reader. If the character was working at the lathe and then went to the door, but you hadn’t said why he went to the door, readers would be confused. Tell students that this is something you would like them to keep in mind as they write their paragraphs today.</li></ul>	<ul style="list-style-type: none"><li>• To support visual learners, consider handing out a copy of the model paragraph for students.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Partner Writing: Drafting a Second Paragraph for the Wheelwright Narrative (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students they now get to give it a try with a partner. They will write a second paragraph about what happens next to the wheelwright below the first paragraph.</li><li>• Ask them to get out their copy of the <b>Narrative Four-Square graphic organizers</b> for the Wheelwright (with students' notes, from Lesson 3). As a class, review the second box of the plans for the wheelwright story. Remind students that the second paragraph they are about to write should be based on these notes.</li><li>• Give directions:<ul style="list-style-type: none"><li>* Reread from the beginning paragraph.</li><li>* Think about your ideas: "What will happen and be described in this next paragraph?"</li><li>* Write the paragraph on your paper.</li><li>* Vocabulary: Try to incorporate another vocabulary word in your paragraph if it will fit naturally.</li><li>* Remember that this is a draft. Focus on your ideas and the sequence of events. Do not worry about spelling or grammar yet.</li></ul></li><li>• Remind students that while they will complete each step with their partners, they should each write the paragraph on their own papers. Give students 10 minutes to discuss and write their paragraphs. Circulate to support pairs. Glance over students' paragraphs to gauge whether students understand how to incorporate vocabulary (and therefore are ready to work more independently) or whether they should continue working with their partner.</li><li>• Ask a few pairs to share out. As they share, refer to the graphic organizer, noting what they did well and remind them to include all information that was planned for their paragraphs. For example: "I like how you included the details about the family from the prompt in your paragraph."</li></ul>	<ul style="list-style-type: none"><li>• If you determine that your class is not ready for this step, consider modifying this section of the lesson to be a shared writing experience. Use the third paragraph as a partner writing, and homework as independent writing.</li><li>• You can use these directions for both partner and independent work. Be sure to make it clear to students that they should work with their partner to complete each step, but that they will both be responsible for writing the paragraph on their own papers.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>D. Independent Writing: Drafting a Third Paragraph for the Wheelwright Narrative (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell them that they now get to try a third paragraph on their own. Ask them to use the same steps as above. This is the paragraph they planned on their own in the previous lesson, so everyone's will likely be a little different. They should continue writing on their Practice Narrative Writing sheet.</li></ul> <p><i>Note: Make sure the students understand that the third paragraph is designed using the Detail Paragraph 2 square in the Four-Square graphic organizer.</i></p> <ul style="list-style-type: none"><li>• Give students 20 minutes to write the third paragraph on their own. Remind them to refer back to their graphic organizers as they work. Tell them it is fine if they do not finish; they can complete it for homework. Students who finish writing early can begin the homework of writing the final paragraph for the narrative.</li><li>• When assigning the fourth and final paragraph, tell students that they will be looking at the conclusion paragraph in the Four-Square organizer.</li><li>• Circulate or pull a small group to support students who need it.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Post the Steps for Planning and Drafting My Narrative anchor chart begun in Lesson 3. Have students add the remaining steps for their work over the last two lessons. They should now include some version of the following:<ul style="list-style-type: none"><li>* Gather resources: Performance Task prompt, Colonial Trade Research notes, and Character Profile graphic organizer</li><li>* Plan: Use above resources and your imagination to write notes planning each component of the Narrative Four-Square graphic organizer.</li><li>* Write: Use your graphic organizer to write each paragraph for your narrative. Be sure to include all the information from your notes in your paragraphs.</li><li>* Each time you finish a paragraph, reread the narrative from the beginning to make sure your sequence of events makes sense.</li></ul></li></ul>	
Homework	Meeting Students' Needs
<p>If you did not have time in class, finish Paragraph 3 in the Wheelwright narrative.</p> <p>Write the final (fourth) paragraph of the wheelwright narrative. (To do this, look at the Conclusion box in the Four-Square graphic organizer.)</p> <p><i>Note: In Lesson 5, students begin work on their own historically accurate narrative based on their tradesman. Use exit tickets and your observations and/or anecdotal notes to determine who will need more support with this increasingly independent writing.</i> □</p>	<ul style="list-style-type: none"><li>• Remind students that their homework, like their writing in class, is draft writing. Students will not likely know how to wrap up their stories well in their endings. That is fine. This homework assignment provides more writing practice, and also serves as a formative assessment for how to teach endings later, in Lesson 12.</li></ul>



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# Grade 4: Module 2A: Unit 3: Lesson 4

## Supporting Materials



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Date:

In the winter of 1695 in the colony of New York, a wheelwright named John was working in his shop. He made wheels for carts and wagons throughout town. He was proud of his work. His hands were rough from working with wood every day. On this day he was making the hub, which is the center of a wheel. He was shaping it using a tool called a lathe. His apprentice was turning the crank of the lathe so that the hub spun around. This tool helped him to carve a nice round shape. As John concentrated on his chisel removing the wood from the hub, and on the precise measurements of his hub, he almost didn't hear the knock at the door. He wondered who would be visiting his shop on such a cold dark day. He got up from his stooped position and rubbed his sore muscular shoulders. When he opened the door he was surprised to see the face of his friend Adam, the blacksmith.



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# **Grade 4: Module 2A: Unit 3: Lesson 5**

## **Planning a Historical Fiction Narrative Based on Expert Trades**



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

I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)  
I can write narrative text about real or imagined experiences or events. (W.4.3)  
I can organize events in an order that makes sense in my narrative. (W.4.3a)  
I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9)

**Supporting Learning Targets**

- I can write a historical fiction narrative set in Colonial America.
- I can create a historically accurate narrative based on facts and details from my research.
- I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative.
- I can organize a plot for my narrative using historically accurate events.

**Ongoing Assessment**

- Narrative Four-Square graphic organizer
- Wheelwright Narrative drafts



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Sharing Wheelwright Drafts (5 minutes)</li><li>Review Learning Targets (5 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Adding to the Rubric (10 minutes)</li><li>Reviewing Research and Choosing Vocabulary (15 minutes)</li><li>Planning Historical Fiction Narratives (20 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Sharing/Debrief (5 minutes)</li></ol></li><li>Homework</li></ol>	<ul style="list-style-type: none"><li>To help students keep their writing organized, consider keeping a class accordion folder labeled with names or individual writing folders to keep graphic organizers, drafts, and feedback recording forms.</li><li>Students will have to manage and cite their research materials in this lesson. Consider making a checklist of research materials students will need in order to plan their narratives.</li><li>Make this checklist more “visual” by prominently posting examples of the graphic organizers and Note-catchers.</li><li>Note that as a part of their homework for this lesson, students create comic strips (a storyboard) of their narrative. Keep this playful and informal: The purpose is simply to get students to go through the sequence of events for their stories once more before drafting. Drawing will help them to better visualize for their written descriptions, too.</li></ul>

Lesson Vocabulary	Materials
historically accurate, descriptions, organize, plot	<ul style="list-style-type: none"><li>Historical Fiction Narrative Rubric anchor chart (from Lesson 2)</li><li>Performance Task prompt (from Lesson 2)</li><li>Steps for Planning and Drafting My Narrative anchor chart (from Lessons 3 and 4)</li><li>Writing folders (from Lesson 1; where students have been collecting their work)</li><li>Vocabulary notebooks (from Unit 1)</li><li>Colonial Trade Research Note-catchers (from Unit 2)</li><li>Narrative Four-Square graphic organizer (one new blank copy per student)</li><li>Comic strip homework (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Sharing Wheelwright Drafts (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get out their Lesson 4 homework: “Write the final paragraph of the wheelwright story.” Tell them that now they should have a complete draft of a narrative for the wheelwright (the model introductory paragraph, the detail paragraph they wrote with a partner, another detail paragraph they wrote in class, and a concluding paragraph they wrote for homework). Ask students to find a new partner (not the one they worked with at the end of Lesson 4). Give directions:<ul style="list-style-type: none"><li>* Read your drafts to each other.</li><li>* Compare: How are your drafts similar? Different?</li><li>* Are your narratives historically accurate? How so?</li><li>* How well are your narratives sequenced?</li></ul></li><li>• While students share their homework, circulate and listen to them reading. Pick out two to three samples that you consider on target to read aloud to students before collecting them.</li><li>• Collect drafts and Narrative Four-Square graphic organizers for the wheelwright to use as a formative assessment.</li></ul>	
<p><b>B. Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Review the following learning targets: “I can write a historical fiction narrative set in Colonial America,” and “I can create a historically accurate narrative based on facts and details from my research.”</li><li>• Remind students that these are their goals for learning as they plan, write, and revise their narratives over the next two weeks. Tell them that they have practiced planning and drafting narratives using the wheelwright, and now they will be using their own expert trades. Tell them that today they will focus on creating a plan for their narratives based on their research.</li><li>• Post the remaining learning targets: “I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative,” and “I can organize a plot for my narrative using historically accurate events.” Again remind students they have been working with these targets while writing a practice narrative about the wheelwright.</li><li>• Mark the key transition in this unit: “Today, you will apply what you have been learning as you plan your narratives about your OWN tradesman..”</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Adding to the Rubric (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to think about the following question for a minute, then ask them to turn and share with the two people sitting closest to them:</li><li>• “Based on these learning targets, what will you need to keep in mind as you plan?”<ul style="list-style-type: none"><li>* Our plans are based on our research and our imaginations.</li><li>* We use choose words from our research to plan for our descriptions.</li><li>* The events in our plans are in an order that makes sense.</li></ul></li><li>• Post the <b>Historical Fiction Narrative Rubric anchor chart</b>. Tell students that they have learned so much about writing historical fiction over the past few lessons. It’s time to add to the rubric.</li><li>• Read the following learning targets in the rubric: “I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative,” and “I can organize events in an order that makes sense in my narrative.” Discuss what <i>Meets</i>, <i>Partially Meets</i>, and <i>Does Not Meet</i> look like for each with the class and record on the anchor chart. (For example: For “I can use vocabulary from my research on colonial times to write historically accurate descriptions in my narrative,” the Meets column might say: “Includes at least four words from my research that are used to create historically accurate descriptions.”)</li><li>• Capture students’ thinking, make suggestions to give the rubric appropriate rigor, and clear up misconceptions as you complete these parts of the rubric.</li><li>• Explain to students that in the next lesson, when they write a draft of their narratives they will be assessed using only these completed parts of the rubric and they should keep this in mind as they write today. For example: “We have been building this rubric over the last several lessons, but it is not yet complete. We still have a lot to learn about writing narratives. Tomorrow you will be asked to write the first draft of your narrative as an assessment, but since we have been focused on historical accuracy of ideas, vocabulary, and organization of our story’s events, these will be the only things your drafts are assessed on. Keep this in mind as you plan today, so that you can do well on the assessment tomorrow.”</li></ul>	<ul style="list-style-type: none"><li>• Having students write a response helps to ensure total participation with questioning. Students can write on a sticky note, index card, scrap paper, or a personal white board.</li><li>• For students who need support in the planning process, consider one-on-one conferencing, pulling a small group, or having them work with a partner with a different trade.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Reviewing Research and Choosing Vocabulary (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Display and review the <b>Performance Task prompt</b>. Remind students that they are now going to apply some of what they practiced together when writing about the wheelwright. Post the <b>Steps for Planning and Drafting My Narrative anchor chart</b> from Lessons 3 and 4. Review the steps with students and explain that today they will work on the planning steps, and tomorrow they will complete the drafting steps.</li><li>• Help students organize their materials. Ask them to get out their <b>writing folders</b> (in which they have been collecting their work in the unit so far). Tell students that the main documents they will need will be their <b>vocabulary notebooks</b> (from Unit 1) and the <b>Colonial Trade Research Note-catchers</b> (from Unit 2). Tell students that they may use any research in their folders, but you would like them to place these documents on the tops of their desks. Give students a few minutes to organize their materials.</li><li>• Distribute blank <b>Narrative Four-Square graphic organizer</b>. Ask them to first read through their research to collect vocabulary words they may use in their writing. Tell them to pay special attention to the vocabulary on their Colonial Trade Research Note-catchers. Give students 5 minutes to record vocabulary words. Circulate and support students in capturing words unique to their particular trade.</li><li>• Next ask students to review the graphic organizer and think about what information they may need to review from their notes to help them plan a historically accurate narrative. Have them turn to a partner and share their next steps. You may consider giving them a sentence frame such as: "I need to write about _____, so I will look in my research for _____." You could also provide students with a model for this: "I need to write about how my character makes wheels, so I will look in my research for information about a wheelwright's skills and tools." Circulate and listen for students who may need additional support when planning their narratives.</li></ul>	
<p><b>C. Planning Historical Fiction Narratives (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Once students have shared their next step with a partner, tell them that they will have the next 20 minutes to plan their narratives. Tell them that you will be available to confer with them and support their planning.</li><li>• Direct their attention to the planning steps on the Steps for Planning and Drafting My Narrative anchor chart. Remind them to follow these steps as they plan.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Sharing and Debrief (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students to share their work. Tell them that in a moment, they will use their plans to try to tell their story <i>orally</i> to a partner. Tell them this is a bit different than just reading their plans. Explain that you would like for them to tell their partner a shorter version of the story they think they will write tomorrow. Telling their story is one good way to rehearse what they want to actually write.</li><li>• Draw their attention to the Historical Fiction Narrative Rubric anchor chart and explain that after they are finished telling their story, their partner should give them one “glow” and one “grow” based on the completed criteria on the anchor chart. Explain that a “glow” is something they think their partners did well from the rubric and a “grow” is something they need to work on. Consider giving students an example based on the wheelwright: “My glow for you is: I like how you used lots of historically accurate information about what the wheelwright did. My grow for you is: You might think about the order of events at the end of your story, because I found it a little confusing.”</li><li>• Remind students that they have given critique and feedback before and that it should be kind, helpful, and specific.</li><li>• Ask students to begin sharing their narrative orally. Circulate and listen to students as they give feedback. Use this as a formative assessment for Lesson 7 (when students will engage in a formal critique and feedback session).</li><li>• Distribute the <b>comic strip homework</b> to students.</li></ul>	<ul style="list-style-type: none"><li>• Oral rehearsal serves as a strong scaffold for written language. Such oral rehearsal is helpful for all students, but particularly for ELLs.</li></ul>
Homework	Meeting Students' Needs
<p>Create a short comic strip based on the plans for your story by drawing a picture for each section of your Narrative Four-Square graphic organizer. Add a sentence describing each picture at the bottom. Do not worry about how beautiful your pictures are: The purpose is just to visualize the sequence of events that you want to write about.</p> <p><i>Note: Students will need to have their Narrative Four-Square graphic organizers for the next lesson, the mid-unit assessment. If you are worried about these plans coming back to school after homework, you may consider collecting the graphic organizers and asking students to complete the homework from memory.</i></p>	



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# Grade 4: Module 2A: Unit 3: Lesson 5

## Supporting Materials



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Narrative Four- Square Graphic Organizer

Name:

Date:

Introductory Paragraph		Detail Paragraph 1	
Introducing the character, setting, and major event (rising action):  Details: <ul style="list-style-type: none"><li>• Who is the character?</li><li>• When is it set?</li><li>• Where is it set?</li><li>• What is happening?</li></ul>		What problem arises?  Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>	
Vocabulary from my research to be used:			



Narrative Four- Square Graphic Organizer

Detail Paragraph 2		Conclusion Paragraph	
<p>How does my character help solve the problem?</p> <p>Details:</p> <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li></ul>		<p>What is the result of the character's actions?</p> <p>How does the story end?</p>	
<p><b>My Sources:</b> List any research you used in planning your narrative.</p>			



## Comic Strip Homework

### Directions:

Create a comic strip based on your plans for your historical fiction narrative. Your strip should have an illustration and a caption for each part of your story.

The purpose of your comic strip is just to help you keep thinking about the sequence of events for your narrative before you start your draft. Drawing pictures in your comic also will help you to visualize what you want to describe in your writing.

A large rectangular area divided into two horizontal sections, intended for students to draw illustrations and write captions for their comic strip.



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# **Grade 4: Module 2A: Unit 3: Lesson 6**

## **Mid-Unit 3 Assessment: Drafting a Historical Fiction Narrative based on Expert Trades**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)</p> <p>I can introduce the narrator and/or characters of my narrative. (W.4.3a)</p> <p>I can organize events in an order that makes sense in my narrative. (W.4.3a)</p> <p>I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>I can write a draft of my narrative with historically accurate characters, events, and description in an order that makes sense to my reader.</li></ul>	<ul style="list-style-type: none"><li>Historical Fiction Narrative drafts</li><li>Tracking My Progress, Mid-Unit 3</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Sharing Homework (5 minutes)</li><li>B. Reviewing Learning Target (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Preparing to Draft: Rubric and Resource Reminder (10 minutes)</li><li>B. Mid-Unit 3 Assessment: Drafting (35 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Self-Assessment (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• In advance: Display the Characteristics of Historical Fiction anchor chart and the Historical Fiction Narrative Rubric anchor chart where all students can see.</li><li>• Be sure students have access to their research folders and Narrative Four-Square graphic organizers (from Lesson 5).</li><li>• It is important that students skip lines while writing their drafts. This will make revising in upcoming lessons easier.</li></ul>

Lesson Vocabulary	Materials
draft, historically accurate, characters, events, description, order	<ul style="list-style-type: none"><li>• Historical Fiction Narrative Rubric anchor chart (from Lesson 2)</li><li>• Mid-Unit 3 Assessment: Best First Draft of Historical Fiction Narrative (based on Performance Task Prompt) (one per student)</li><li>• Narrative Four-Square graphic organizers (from Lesson 5)</li><li>• Tracking My Progress, Mid-Unit 3 recording form (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Sharing Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>Ask students to share their Lesson 5 homework: comic strips. Have them explain their story to a partner. Tell students that telling their story out loud is one good way to help them prepare for writing their drafts.</li></ul>	
<p><b>B. Reviewing Learning Target (5 minutes)</b></p> <ul style="list-style-type: none"><li>Post the learning target: "I can write a draft of my narrative with historically accurate characters, events, and description in an order that makes sense to my reader." Circle the words <i>draft</i>, <i>historically accurate</i>, <i>characters</i>, <i>events</i>, <i>description</i>, and <i>order</i>. Explain that this learning target connects directly to the rubric they have created so far.</li></ul>	

Work Time	Meeting Students' Needs
<p><b>A. Preparing to Draft: Rubric and Resource Reminder (10 minutes)</b></p> <ul style="list-style-type: none"><li>Direct students' attention to the posted <b>Historical Fiction Narrative Rubric anchor chart</b> at the front of the room. Tell them that their mid-unit assessment focuses only on the parts of the rubric that are complete. Tell students to try their best on spelling and handwriting, but that these will not be assessed on their draft writing. Therefore they should focus on their ideas and the story. They will have time to revise for conventions in future lessons.</li><li>Distribute the <b>Mid-Unit 3 Assessment: Best First Draft of Historical Fiction Narrative</b> (based on Performance Task Prompt). Ask students to get out their <b>Narrative Four-Square graphic organizers</b> (from Lesson 5). Remind students to use their plans, the prompt, and the anchor charts at the front of the classroom as resources while they write their drafts.</li><li>Tell students it is important to skip lines as they write their drafts so they have space to make revisions later on.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Mid-Unit 3 Assessment: Drafting (35 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students they have 35 minutes to draft.</li><li>• Circulate to supervise, but since this is an assessment, provide minimal support.</li><li>• After 30 minutes, give students a reminder that they have 5 minutes left. Have students who finish early reread their narratives before they turn them in. On a separate piece of paper these students can illustrate characters or the setting and list details they may add in a second draft.</li></ul>	<ul style="list-style-type: none"><li>• Providing paragraph frames and word banks so students can write about what they know will support all learners who struggle with language.</li><li>• To further support some students, consider typing up a copy of the completed sections of the rubric and making a copy for their desks.</li><li>• Depending on the availability of technology and your students' abilities to type, you may wish to have some or all students complete their drafts on the computer. If you choose to do this, ensure that their work is double-spaced and printed so they can make annotations in the following lessons.</li></ul>





Closing and Assessment	Meeting Students' Needs
<p><b>A. Self Assessment (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Tracking My Progress, Mid-Unit 3 recording form</b> and remind students that they have practiced self-assessment in various ways: using thumbs, exit tickets, conversations with a partner, and on paper at the end of the last unit.</li><li>• Give students the remaining time to complete the self-assessment. Then collect to review, focusing on which students either are assessing themselves differently than you would, or are clear they need additional support.</li></ul>	
Homework	Meeting Students' Needs
<p>Continue reading in your independent reading book for this unit at home.</p> <p><i>Note: Make copies of each student's draft for assessment purposes. They will need their originals back in Lesson 7 in order to revise.</i></p> <p><i>Read students' drafts and their Tracking My Progress reflections side by side in order to determine next steps for instruction for individual students during the second half of this unit.</i></p>	



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# Grade 4: Module 2A: Unit 3: Lesson 6

## Supporting Materials



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### Best First Draft of Historical Fiction Narrative (based on Performance Task Prompt)

Name:

**Date:**

After researching informational texts on trades in Colonial America, write a historical fiction narrative that describes how a craftsman in your trade helps a family newly arrived from England to adjust to life in a colonial New York town. The family has a mother, father, 5-year old girl, and a 12-year old boy.



Tracking My Progress, Mid-Unit 3

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

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

Learning Target: I can write a draft of my narrative with historically accurate characters, events, and description in an order that makes sense to my reader.

1. The target in my own words is:

---

---

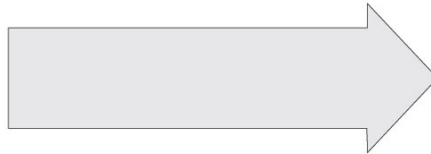
---

2. How am I doing? Circle one.

**I need more help  
to learn this.**



**I understand  
some of this.**



**I am on my way!**



3. The evidence to support my self-assessment is:

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# **Grade 4: Module 2A: Unit 3: Lesson 7**

## **Peer Critique: Historical Accuracy of Ideas and Vocabulary**



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

I can use the writing process to produce clear and coherent writing (with support). (W.4.5)

I can effectively participate in a conversation with my peers and adults. (SL.4.1)

**Supporting Learning Targets**

- I can give kind, helpful, and specific feedback to my critique partner.
- I can critique the ideas of my writing partner's narrative for historical accuracy.

**Ongoing Assessment**

- Historical Narrative (annotated first draft)
- Narrative Feedback recording form



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Reviewing Learning Target (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Reviewing Peer Critique Protocol (10 minutes)</li><li>B. Peer Critique of Drafts for Ideas (25 minutes)</li><li>C. Annotating Drafts for Revision (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Exit Ticket (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• For this lesson, students will need their draft narratives from the mid-unit assessment (Lesson 6). Be sure copies were made for assessment purposes before handing back students' original drafts.</li><li>• In advance: Prepare on chart paper the Critique Protocol anchor chart (see supporting materials of this lesson or use the version created in Module 1, Unit 1, Lesson 7.)</li><li>• In advance: Prepare on another sheet of chart paper the Steps for Revising My Narrative anchor chart (see supporting materials for steps to record).</li><li>• Review: Peer Critique protocol (Appendix).</li><li>• Beginning with Lesson 7, each day students edit their work using different colored pencils for different foci. See supporting materials below and Work Time, Part C.</li></ul>

Lesson Vocabulary	Materials
specific, revision, critique, feedback	<ul style="list-style-type: none"><li>• Equity sticks</li><li>• Critique Protocol anchor chart (new; teacher-created; see Supporting materials for directions)</li><li>• Historical Fiction Narrative Rubric anchor chart (from Lesson 2)</li><li>• Historical Fiction Narrative (first drafts from Mid-Unit 3 Assessment)</li><li>• Narrative Feedback recording form (one per student)</li><li>• Green colored pencils (one per student)</li><li>• Steps for Revising My Narrative anchor chart (new; teacher-created; see Supporting materials for directions)</li><li>• Index cards (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Reviewing Learning Target (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Post and read aloud the following learning targets: “I can give kind, helpful, and specific feedback to my critique partner,” and “I can critique the ideas of my writing partner’s narrative for historical accuracy.”</li><li>• Ask students what they know already about these targets. Give students a chance to talk with a partner about their thinking, then cold call students using the <b>equity sticks</b>. Students may recall the critique process from Module 1. Have them share what they recall.</li><li>• Then ask students to identify parts of the learning targets that are unfamiliar or confusing. Pay particular attention to the meanings of the words <i>specific</i> and <i>critique</i> as you clarify the meaning of the targets with students.</li></ul>	





Work Time	Meeting Students' Needs
<p><b>A. Review Peer Critique Protocol (10 minutes)</b></p> <ul style="list-style-type: none"><li>Review the main components of a successful critique on the <b>Critique Protocol anchor chart</b> (see teaching notes and supporting materials of this lesson for preparing this anchor chart).</li><li>Set up nonnegotiables for the students before they begin this process. The following four points are crucial for success:<ul style="list-style-type: none"><li>* <b>Be kind</b>: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.</li><li>* <b>Be specific</b>: 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.</li><li>* <b>Be helpful</b>: 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.</li><li>* <b>Participate</b>: Peer critique is a process to support each other, and your feedback is valued!</li></ul></li><li>Tell students that today they are going to listen to their partners read their historical narrative drafts. Tell them they will focus their feedback using the <b>Historical Fiction Narrative Rubric anchor chart</b>. Explain that for today their feedback will focus only on the <i>Ideas</i> portion of the rubric. Review the criteria for Meets on the rubric. Students will focus mainly on the historical accuracy of characters and events. Remind students that in order for this feedback to be helpful they should only focus 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 the final editing.</li></ul>	<ul style="list-style-type: none"><li>Critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.</li><li>You may consider modeling with the model paragraph from the wheelwright narrative if you feel that your students need more practice with peer critique before working with a partner.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Peer Critique of Drafts for Ideas (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Partner students with a student with their same expert trade (blacksmiths with blacksmiths, shoemakers with shoemakers, etc.) if possible.</li><li>• Return students' original copies of their <b>Historical Fiction Narrative (first drafts)</b> from the mid-unit assessment. Distribute the <b>Narrative Feedback recording form</b>. Explain to students that this is where they will record their partner's feedback on their work and their next steps.</li><li>• Have students read the directions then restate in their own words to a partner:<ul style="list-style-type: none"><li>* Author and Listener: Review area of critique focus from rubric</li><li>* Author: Reads his or her piece</li><li>* Listener: Gives feedback based on rubric criteria: "I like how you _____. You might consider _____."</li><li>* Author: Records feedback</li><li>* Author: Says: "Thank you for _____. My next step will be _____."</li><li>* Switch roles and repeat.</li></ul></li><li>• Address any clarifying questions, and then have students begin.</li><li>• Circulate to support students with the critique process, helping them to follow the protocol and focus their feedback using the Ideas portion of the rubric.</li></ul>	<ul style="list-style-type: none"><li>• To help students keep their writing organized, consider keeping a class accordion folder labeled with names or individual writing folders to keep graphic organizers, drafts, and feedback recording forms.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Annotating Drafts for Revision (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students thank their partners and move to their own workspace. Be sure that every student has a <b>green colored pencil</b>. Post the <b>Steps for Revising My Narrative anchor chart</b>:<ul style="list-style-type: none"><li>* Choose the correct colored pencil. Today's color is _____.</li><li>* Decide where you are going to add a revision note based on feedback or new learning.</li><li>* Write your revision note in the space above the sentence you want to change.</li><li>* Read through your entire narrative and continue to record your revision notes.</li><li>* Review your revision notes to be sure they make sense.</li></ul></li><li>• Tell them that you would like them to add notes to their drafts using the green colored pencils today. (This step in the anchor chart will vary from day-to-day depending on the color used for revisions. See the teaching notes of each subsequent lesson.)</li><li>• Explain to students that since they skipped lines when they wrote the drafts, you would like them to write notes telling what they will add or change in a given part of their narrative on these blank lines. When they have a sentence they would like to add to or change they can make a note on the above blank line. Explain that this will allow them to read and easily reread their drafts and note changes at the same time without erasing or crossing things out.</li><li>• Give students 15 minutes to add revision notes to their drafts. Circulate to confer and support students as needed.</li><li>• Once students have recorded their revisions, have them organize their writing materials. Explain that they will use these again and need to keep them with their draft and recording form as they continue to move through the writing process through the following week.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li><li>• A different colored pencil will be used to annotate each revision of students' drafts in this unit. This will allow students to keep track of the focus of each revision. A different color will be used in subsequent lessons for each type of revision (e.g., ideas, organization).</li><li>• To support visual learners, consider using a document camera with a few sentences written with skipped lines to demonstrate this note-taking technique for students.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students. Ask them to assess themselves and the class on the learning targets: “I can give kind, helpful, and specific feedback to my critique partner,” and “I can critique the ideas of my writing partner’s narrative for historical accuracy.”</li><li>• Distribute an index card and have them record their name and reflect and respond to the following:<ul style="list-style-type: none"><li>* Front: “Did you meet the learning targets? What is your evidence?”</li><li>* Back: “How do you think the class did with giving kind, helpful, and specific feedback? What is your evidence?”</li></ul></li></ul>	
Homework	Meeting Students' Needs
<p>Continue reading in your independent reading book for this unit at home.</p> <p><i>Note: Collect exit tickets and review for formative assessment on the critique process for individuals and the class. Use this and your anecdotal notes and/or observations to help inform instruction for the next critique session later in this unit.</i></p>	



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# Grade 4: Module 2A: Unit 3: Lesson 7

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Critique Protocol Anchor Chart

**(Teacher directions: Copy the following text onto a large piece of chart paper for all students to see.)**

**Critique Protocol Norms:**

- Be Kind: Treat others with dignity and respect.
- Be Specific: Focus on *why* something is good or what, particularly, needs improvement.
- Be Helpful: The goal is to help everyone improve their work.
- Participate: Support each other. Your feedback is valued!

**Directions:**

1. Author and Listener: Review area of critique focus from rubric
2. Author: Reads his or her piece
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.



### Directions for Steps for Revising My Narrative Anchor Chart

**(Teacher directions: Copy the following text onto a large piece of chart paper for all students to see.)**

#### **Steps for Revising My Narrative:**

1. Choose the correct colored pencil. Today's color is \_\_\_\_\_.
2. Decide where you are going to add a revision note based on feedback or new learning.
3. Write your revision note in the space above the sentence you want to change.
4. Read through your entire narrative and continue to record your revision notes.
5. Review your revision notes to be sure they make sense.



Narrative Feedback Recording Form:  
(Front)

.....  
**Name:**  
.....

<b>Date:</b>	<b>Partner</b>
Focus of Critique:	
My partner liked...	
My partner suggested...	
My next step(s)...	

<b>Date:</b>	<b>Partner</b>
Focus of Critique:	
My partner liked...	
My partner suggested...	
My next step(s)...	





Narrative Feedback Recording Form:  
(Back)

.....  
**Name:**  
.....

<b>Date:</b>	<b>Partner</b>
Focus of Critique:	
My partner liked...	
My partner suggested...	
My next step(s)...	

<b>Date:</b>	<b>Partner</b>
Focus of Critique:	
My partner liked...	
My partner suggested...	
My next step(s)...	



EXPEDITIONARY  
LEARNING

# **Grade 4: Module 2A: Unit 3: Lesson 8**

## **Revising for Organization: Timely Transitions**



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

I can write narrative text about real or imagined experiences or events. (W.4.3)

I can use transitional words and phrases to show the sequence of events in a narrative text. (W.4.3b)

With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)

**Supporting Learning Targets**

- I can organize events in an order that makes sense in my historical fiction narrative.
- I can use transitional words and phrases to show the passage of time in my historical fiction narrative.

**Ongoing Assessment**

- Transitions in Drafts
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Reviewing Learning Targets (5 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Finding Examples of Transitional Words and Phrases (15 minutes)</li><li>Modeling: Adding Transitions to the Wheelwright Draft (10 minutes)</li><li>Independent Practice: adding Transitions to Drafts (25 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Exit Ticket (5 minutes)</li></ol></li><li>Homework</li></ol>	<ul style="list-style-type: none"><li>If students are using a computer to word process, they will still make revisions on a printed copy of their draft until they are ready to complete a second draft in Lesson 10.</li><li>As in Lesson 7, students edit their work using a different colored pencil for different focus.</li><li>In advance: Prepare the Steps for Revising My Narrative anchor chart.</li></ul>



Lesson Vocabulary	Materials
transition, transitional, movement, passage, phrase	<ul style="list-style-type: none"><li>• Timely Transitions anchor chart (new; teacher created; see Supporting Materials)</li><li>• “Making Candles, Colonial Style” by Rebecca Fisher (from Lesson 1)</li><li>• Writing folders (containing student work for the unit so far)</li><li>• Model Introductory Paragraph from the Wheelwright Narrative (one to display)</li><li>• Document camera</li><li>• Equity sticks</li><li>• Red colored pencils (one per student)</li><li>• Steps for Revising My Narrative anchor chart (from Lesson 7)</li><li>• 3” x 5” index cards (one per student)</li></ul>

Opening	Meeting Students’ Needs
<p><b>A. Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite the students to read the learning targets: “I can organize events in an order that makes sense in my narrative,” and “I can use transitional words and phrases to indicate the passage of time in my historical fiction narrative.” Ask the students to turn and talk to a partner about what they think the word <i>transition</i> means. Have two or three students share with the class. Some responses may be: “They help move from one thing to another,” or “The time between things happening.”</li><li>• Ask them to think of an example of when they have transitions during their day (e.g. getting out of bed and getting dressed for school, going back to class after lunch). Point out other words students may know with this same root, such as <i>transfer</i>.</li><li>• Ask students to give a thumbs-up if they understand what the learning target is telling them to do today, a thumbs-sideways if they think they know but they’re not totally sure, or a thumbs-down if they have no idea yet.</li></ul>	<ul style="list-style-type: none"><li>• Provide visual cues to help students understand learning targets. For example, for the word <i>transition</i>, you might sketch an arrow connecting one thought bubble to another.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Finding Examples of Transitional Words and Phrases (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Remind students that even though they are writing a “research-based narrative” and are putting in a lot of information, they are actually telling a story.</li><li>• Ask students to turn and talk with a partner, and then share out:<ul style="list-style-type: none"><li>* “What are some key features of narrative writing? How is it different from expository/informational writing?” Listen for students to mention that narrative:<ul style="list-style-type: none"><li>* Has story elements: characters, setting, plot, and theme</li><li>* Often includes dialogue</li><li>* Can show passage of time, with things happening over hours, days, months, or years</li></ul></li></ul></li><li>• Point out that <i>transition words</i> can help readers in lots of ways. Informative writing also includes transition words. But in narrative, one common and important type of transition is a word or phrase that indicates that time has passed.</li><li>• Show the students the <b>Timely Transitions anchor chart</b>. Read the student-friendly definition aloud: “Timely transitions help the reader know the order of events in a narrative.”</li><li>• Ask students to locate “<b>Making Candles, Colonial Style</b>” in their <b>writing folders</b>. Tell them in a moment, you would like them to follow along as you read the first section aloud (stopping before “Collecting Bayberry Wax”). Ask them to raise their hands if they see a transitional word or phrase that is either on the anchor chart already or could be added.</li><li>• Begin reading. Watch for students to raise their hands at the phrases “late summer” or “for weeks.” As students identify possible transitions, add these phrases to the class anchor chart at the top, and add the full exact quote from the text at the bottom.</li><li>• Repeat the process with the next section of the text (stopping before “Candle-Making Day”). Read aloud as students follow along and look for transition words that show the passage of time. Watch for students to identify “while” and “It was autumn.” Add these to the class chart.</li></ul>	<ul style="list-style-type: none"><li>• To support visual learners, consider using a document camera with a few sentences written double-spaced to demonstrate this revision technique for students.</li><li>• Co-constructed anchor charts help students understand abstract concepts. As anchor charts are created, ask students to record the charts in their research notebooks so they can easily refer to them.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Modeling: Adding Transitions to the Wheelwright Draft (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the <b>Model Introductory Paragraph from the Wheelwright Narrative</b> with a <b>document camera</b> or copied on chart paper. Tell them in a moment you will read it aloud, and want them to do the same thing they just did with the mentor texts: Look for transitions used to show the passage of time.</li><li>• Read the paragraph aloud as students follow along. Using <b>equity sticks</b>, call on one or two students to share what they notice. Phrases they should identify are “In the winter of 1695” and “on this day.” Add these phrases to the anchor chart.</li><li>• Ask the class to think, then talk with a partner:<ul style="list-style-type: none"><li>* “Where else might I add a transition to help the reader know that time has passed?”</li><li>* “What transition might I use?”</li></ul></li><li>• Use equity sticks to call on one or two students to share what they and their partner suggest. On the model paragraph, show how to annotate the draft by adding their suggested transitions in red marker or a red colored pencil.</li></ul>	<ul style="list-style-type: none"><li>• To support visual learners, consider handing out a copy of the model paragraph for students.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Independent Practice: Adding Transitions to Drafts (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that they will be revising their own drafts by adding transitions that help show the passage of time. Tell them that you would like them to add notes to their drafts using the <b>red colored pencils</b>.</li><li>• Post the <b>Steps for Revising My Narrative anchor chart</b>:<ul style="list-style-type: none"><li>* Choose the correct colored pencil. Today's color is _____.</li><li>* Decide where you are going to add a revision note based on feedback or new learning.</li><li>* Write your revision note in the space above the sentence you want to change.</li><li>* Read through your entire narrative and continue to record your revision notes.</li><li>* Review your revision notes to be sure they make sense.</li></ul></li><li>• Remind students that they skipped lines when they wrote their drafts. They should write their transitions on the blank lines. Explain that this will make it easy for them to reread their drafts and make changes without having to erase or cross out phrases.</li><li>• Have students move to their own workspace. Give them 15 minutes to add transitions to their drafts. Circulate to confer and support students as needed.</li><li>• Once students have made their revisions, have them organize their materials in their writing folder. Remind students that, like in Lesson 7, they will need to keep this draft as they continue to revise during the coming week.</li></ul>	<ul style="list-style-type: none"><li>• Simplifying task directions and/or creating checklists from them are important steps in helping students learn to self-monitor their progress.</li></ul>





Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students. Ask them to assess themselves and the class on the learning targets: “I can organize events in an order that makes sense in my narrative,” and “I can use transitional words and phrases to show the passage of time in my historical fiction narrative.”</li><li>• Distribute an <b>index card</b> and have students record their name and reflect on and respond to the following: “Did you meet the learning targets? What is your evidence?” Reflect on one learning target per side of the card.</li></ul>	<ul style="list-style-type: none"><li>• Using sentence frames can help ELLs articulate their learning. Using the word because in the sentence frame helps all students support their thinking with evidence.</li></ul>
Homework	Meeting Students' Needs
<p>Option 1: See the teaching note below.</p> <p>Option 2: Continue in your independent reading book for this unit at home.</p> <p><i>Note: In Lesson 9, several mentor texts are used to provide examples of dialogue and the characteristics of historical fiction. When using a mentor text in writing, it is important to read the text as readers and to understand what the text says before looking at the craft of the writing as writers.</i></p> <p><i>Consider assigning these texts to be read or reread as homework, having students focus on identifying the main idea, details of the narrative, and evidence that these texts are historical fiction.</i></p> <ul style="list-style-type: none"><li>• • “School of Freedom” by Beverly J. Letchworth (See Lesson 9)</li><li>• • “Joshua’s Gold” by Mary Lois Sanders (See Lesson 9)</li></ul> <p><i>If students need additional work on adding transitions to their writing because they are using the same transitions over and over, consider adding a follow-up lesson. This might involve displaying a piece of writing on the board that has the same transition words used throughout. After reading aloud the passage to the class, allow students to revise the transition words as a group. Reread the passage. They will note how varied transitions are more effective, and then can revise their narrative with varied transitions.</i></p>	<ul style="list-style-type: none"><li>• Remind students that their homework, like their writing in class, is draft writing. Students will not likely know how to wrap up their stories well in their endings. That is fine. This homework assignment provides more writing practice, and also serves as a formative assessment for how to teach endings later, in Lesson 12.</li></ul>



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# Grade 4: Module 2A: Unit 3: Lesson 8

## Supporting Materials



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**Model Introductory Paragraph from the Wheelright Narrative:**  
(For Teacher Reference for Annotation)

**In the winter of 1695** in the colony of New York, a wheelwright named John was working in his shop. He made wheels for carts and wagons throughout town. He was proud of his work. His hands were rough from working with wood every day. **On this day** he was making the hub, which is the center of a wheel. He was shaping it using a tool called a lathe. His apprentice was turning the crank of the lathe so that the hub spun around. This tool helped him to carve a nice round shape. Through the noise of the turning lathe he almost didn't hear the knock at his door. He wondered who would be visiting his shop on such a cold dark day. He got up from his stooped position and rubbed his sore muscular shoulders. When he opened the door he was surprised to see the face of his friend Adam, the blacksmith.



**Timely Transitions Anchor Chart**  
(Sample for Teacher Reference)

*Note: Create this on chart paper in advance. Be sure to leave space for other transition words that students find during their independent reading.*

Why use timely transitions? Timely transitions help the reader know the order of events in a narrative.

- |                       |                       |
|-----------------------|-----------------------|
| • after               | • in the evening      |
| • after a while       | • in the meantime     |
| • after that          | • in the morning      |
| • afterward           | • late the next . . . |
| • a long time ago     | • later on            |
| • an hour later       | • later on that day   |
| • a short while later | • meanwhile           |
| • as soon as          | • never               |
| • at first            | • next                |
| • at the start        | • right away          |
| • before              | • soon                |
| • by the time         | • suddenly            |
| • during              | • that night          |
| • finally             | • the following day   |
| • immediately         | • the next day        |
| • in just minutes     | • then                |
| • in the afternoon    | • when                |
| • in the beginning    |                       |

“It was late summer in 1750 . . . It was autumn before the starter pot was full of wax.” —from “Making Candles, Colonial Style” by Rebecca Fisher



EXPEDITIONARY  
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# **Grade 4: Module 2A: Unit 3: Lesson 9**

## **Planning for When to Include Dialogue: Showing Characters' Thoughts and Feelings**



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

I can explain what a text says using specific details from the text. (RL.4.1)  
I can write narrative text about real or imagined experiences or events. (W.4.3)  
I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.4.3b)  
I can use commas and quotation marks to identify speech and quotations from a text. (L.4.2b)

**Supporting Learning Targets**

- I can explain how authors of narratives use dialogue strategically to show their characters' thoughts and feelings.
- I can identify the parts of my narrative that would benefit from added dialogue.

**Ongoing Assessment**

- Annotated Historical Narrative drafts

**Agenda**

1. Opening
  - A. Review Learning Targets (5 minutes)
2. Work Time
  - A. Examining Models of Dialogue (20 minutes)
  - B. Guided Practice: Annotating Wheelwright Draft for Use of Dialogue (15 minutes)
  - C. Partner Work: Identifying Where to Add Dialogue to Narratives (15 minutes)
3. Closing and Assessment
  - A. Sharing (5 minutes)
4. Homework

**Teaching Notes**

- This lesson helps students identify how authors of narrative text strategically use dialogue to show their characters' thoughts and feelings. Students examine dialogue in two pieces of historical fiction and discuss why the author chose to use dialogue in a particular part of the story. They then plan where to add dialogue for their narratives. In Lesson 10, students then learn the conventions of using dialogue (indenting, quotation marks, etc.) and add dialogue with proper conventions as they write their second drafts.
- Consider a quick pre-assessment to gauge whether your students already know how to use quotation marks effectively. If so, consider accelerating Part A of Work Time.
- Consider giving students their own copy of the Writing Dialogue to keep and refer anchor chart to in their writing folders.



Lesson Vocabulary	Materials
dialogue, strategically, identify, benefit	<ul style="list-style-type: none"><li>• “School of Freedom” by Beverly J. Letchworth (one per student and one to display)</li><li>• Document camera</li><li>• Highlighters (one per student)</li><li>• “Joshua’s Gold” by Mary Lois Sanders (from Lesson 2)</li><li>• Writing Dialogue anchor chart (new; teacher-created; see Work Time A)</li><li>• Model Introductory Paragraph from the Wheelwright Narrative (from Lesson 4)</li><li>• Equity sticks</li><li>• Blue colored pencils (one per student)</li><li>• Steps for Revising My Narrative anchor chart (from Lesson 7)</li><li>• Historical Fiction Narrative drafts (each student’s)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Post and review the learning targets: "I can explain how authors of narratives use dialogue strategically to show their characters' thoughts and feelings," and "I can identify the parts of my narrative that would benefit from added dialogue." Ask students to turn to a partner and talk about what these learning targets mean. Ask pairs to share their thinking.</li><li>• Point out the first target and circle the words <i>dialogue</i> and <i>strategically</i>. Ask students: "Does anyone know or have a guess about what the word <i>dialogue</i> means? Once students have shared a few thoughts, clarify that <i>dialogue</i> means "a conversation between two or more people." Point out that <i>di</i> means "twice."</li><li>• Next look at the word <i>strategically</i>. Ask students for their thoughts on the meaning of this word. Explain that this word means doing something with a careful plan in mind. Give a few examples from everyday life (e.g., A quarterback throws the ball strategically to an unguarded player on his team who can catch it in the end zone. He has a plan to win the game. He doesn't just throw the ball in the air and hope for the best.) Tell students that today they will look at how authors use <i>dialogue</i>, or conversation between characters, <i>strategically</i>, or with a careful plan, to show their readers what characters are thinking or feeling.</li><li>• Examine the remaining target with students. Circle the words <i>identify</i> and <i>benefit</i>. Clarify the meaning of these words as needed.</li></ul>	<ul style="list-style-type: none"><li>• Consider providing nonlinguistic symbols (e.g., a speech bubble for <i>dialogue</i>, a set of arrows moving toward a target for <i>strategically</i>) to assist ELLs in making connections with vocabulary. These symbols can be used throughout the year.</li></ul>





Work Time	Meeting Students' Needs
<p><b>A. Examining Models of Dialogue (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Briefly review how to punctuate dialogue. Ask: "How does a writer show you when a character is speaking?" Listen for students to mention quotation marks. Demonstrate briefly by writing the following sentence on the board: 'I am glad to see you today, Joe,' said the teacher."</li> <li>Explain that this sentence shows that someone is talking.</li> <li>Ask students what they notice about the sentence. They should notice the quotation marks and the word <i>said</i>. Ask students: "Are the words <i>said the teacher</i> what the character said? How do we know?" Explain that when an author wants to show that a character is speaking, he or she uses these marks to show the words spoken by the character.</li> <li>Tell students that you will read a short excerpt of historical fiction aloud as they follow along. When you read the first time you would like them to listen for the gist of the text. Distribute the text "<b>School of Freedom</b>," by Beverly J. Letchworth, to each student and display using a <b>document camera</b>. Remind them to look for quotation marks.</li> <li>After reading the text once through, asks students to turn to a partner and share what they think the story is about. Have a few pairs share out, and be sure students understand that two characters are waiting for something, and one has forgotten her thread and needle. For some reason this worries the character.</li> <li>Before you read the text a second time, tell students that their job during this read is to underline or highlight any dialogue they notice in the text. Ask student to get out a pencil or <b>highlighter</b>. As they identify dialogue in the text and discuss how it is used, draw their attention to how dialogue looks. Do they notice anything else about how dialogue looks in this text that they didn't notice in the example sentence? Listen for responses such as it is "set apart with quotation marks; indented when a new person speaks; the word 'said' is not the only way a writer indicates that someone is speaking," etc.</li> <li>Ask students to turn and discuss the following with a neighbor: "How did the author use dialogue strategically in this text?"</li> <li>Cold call students to share something their partner said. Students should notice the following dialogue: <ul style="list-style-type: none"> <li>* "Got everything?" asked Bracie. "In case they come. I get the jitters every day."</li> <li>* "I don't have my needle and thread," she blurted, a sharp spurt of fear rising.</li> </ul> </li> <li>They also should notice the following in terms of using dialogue strategically: <ul style="list-style-type: none"> <li>* There were only two sections of dialogue.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>For students who struggle to read grade-level texts independently, consider partner-reading, with students taking turns reading each paragraph aloud.</li> <li>The Model Introductory Paragraph from the Wheelwright Narrative is the same paragraph as used in Lesson 4. See teaching note at the beginning of this lesson and supporting materials.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>* The dialogue helped to show readers that the characters were preparing for something, that one had forgotten her needle and thread, and this caused her to be scared.</li> <li>• Next ask students: “Besides giving you information about the characters and their feelings, what did this dialogue do for you as a reader?” They may notice that dialogue engages readers: it causes the reader to be interested in what will happen next. (e.g., “Why is the character scared? Why is a needle and thread so important?”)</li> <li>• Tell students they will now look at a second example of dialogue, this time from a text they’ve already read. Ask students to repeat the process above with a partner:             <ul style="list-style-type: none"> <li>* Read the text and underline any examples of dialogue they notice.</li> <li>* Discuss with your partner: How did the author use dialogue strategically in this text?</li> </ul> </li> <li>• Ask students to get out their copies of “<b>Joshua’s Gold</b>” by Mary Lois Sanders. Ask them to read the first page only. Give pairs 10 minutes to work.</li> <li>• Focus students whole group. Ask student to share what they noticed about the strategic use of dialogue in this story. They may notice the following:             <ul style="list-style-type: none"> <li>* The character was usually talking out loud to himself or his animals.</li> <li>* The dialogue helped the readers to understand how he was feeling about finding the gold and what his thoughts were about what to do next.</li> </ul> </li> <li>• Post <b>Writing Dialogue anchor chart</b>. Underneath the title, write: “Why do authors use dialogue?” Capture students’ thoughts on this question. The list might include:             <ul style="list-style-type: none"> <li>* To show what a character is feeling</li> <li>* To show what a character is thinking</li> <li>* To show how they interact with others</li> </ul> </li> <li>• Still on the anchor chart, write: “How do authors use dialogue strategically?” This list might include:             <ul style="list-style-type: none"> <li>* When they need to show a character’s thoughts or feelings about something happening in the story</li> <li>* They may need to use it only in a few places, not every sentence or paragraph.</li> </ul> </li> <li>• Tell students they will come back to this chart during the next lesson.</li> </ul>	<ul style="list-style-type: none"> <li>• To support visual learners, consider using a document camera with a few sentences written double-spaced to demonstrate this revision technique for students.</li> <li>• Co-constructed, anchor charts help students understand abstract concepts. As anchor charts are created, ask students to record the charts in their research notebooks so they can easily refer to them.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Guided Practice: Annotating Wheelwright Draft for Use of Dialogue (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Display the <b>Model Introductory Paragraph from the Wheelwright Narrative</b> using a document camera. Tell students that now that they have a good understanding for how authors use dialogue strategically, you would like them to help you plan for adding dialogue to the wheelwright narrative. Review the <b>Steps for Revising My Narrative anchor chart</b>:</li> <li>* Choose the correct colored pencil. Today's color is _____.</li> <li>* Decide where you are going to add a revision note based on feedback or new learning.</li> <li>* Write your revision note in the space above the sentence you want to change.</li> <li>* Read through your entire narrative and continue to record your revision notes.</li> <li>* Review your revision notes to be sure they make sense.</li> </ul> <p><i>Note: In this lesson, students have not been explicitly taught conventions for writing dialogue (indenting, quotations, etc.), so this should not yet be modeled. They will be recording notes for their ideas for dialogue, not the dialogue itself.</i></p> <ul style="list-style-type: none"> <li>Tell students that today they will be adding revision notes using <b>blue colored pencils</b>. Tell students that first you will read them your paragraph so they can help you decide where dialogue might be used strategically.</li> <li>Read the paragraph aloud to students. Ask them to turn to a neighbor and share where they think dialogue could be added and why it should be added there. Use <b>equity sticks</b> to call on students to share their thinking.</li> <li>After several students have shared their suggestions, demonstrate how you would annotate your paragraph using a colored pencil. Use an asterisk in the space above a sentence where dialogue will be added and describe what will be added (and add the dialogue later). For example, above the sentence "He wondered who would be visiting his shop on such a cold dark day," you might add: "The apprentice will yell over the noise that someone is at the door and John will wonder aloud who would visit on such a day."</li> <li>Remind students that they won't actually write dialogue today. Their purpose is just to find places where including dialogue might make sense and make their narrative stronger.</li> </ul>	<ul style="list-style-type: none"> <li>ELL students may need extra support in deciding where to add dialogue. Consider partnering ELLs with ELLs who speak the same home language, or schedule conferences with these students during this time.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Partner Work: Identifying Where to Add Dialogue to Narratives (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Next, have students take out their <b>Historical Fiction Narrative drafts</b>. Partner them with a student from a different trade and post the following directions on the board:<ul style="list-style-type: none"><li>* Read your narrative to your partner.</li><li>* Partner listens for areas where dialogue might be added.</li><li>* Partner shares suggestions based on the Writing Dialogue anchor chart.</li><li>* Switch roles and repeat.</li><li>* Follow Steps for Revising My Narrative anchor chart to record revision notes for adding dialogue to your narrative.</li></ul></li><li>• Tell students to use the Writing Dialogue anchor chart as a guide when deciding where to add dialogue to their drafts and for what purpose. Circulate and support students as needed in recording their ideas on their drafts.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Share (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to find a new partner. With that person, share:<ul style="list-style-type: none"><li>* “Where will you put dialogue in your narrative? Why?”</li><li>* “What might that dialogue sound like? What words will characters say?”</li></ul></li><li>• Collect student’s drafts and notes to inform instruction. If students’ revision notes are unclear, schedule them for a writing conference during the next lesson.</li></ul>	<ul style="list-style-type: none"><li>• Using sentence frames can help ELLs articulate their learning. Using the word because in the sentence frame helps all students support their thinking with evidence.</li></ul>



Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>Read the second, third, and fourth pages (pages 19–21) of “School of Freedom.” Stop reading at the end of the page 21, after you reach the sentence “Aramay held her breath.”</li></ul> <p><i>Note: In the next lesson, students will learn the conventions of writing dialogue and will complete a revised second draft, adding dialogue, transitional words/phrases, and any additional ideas from the past three lessons. Look at students' drafts and notes and decide which students will need additional support in completing a second draft.</i></p> <p><i>Consider giving some focused feedback on each student's work. Remember, students will not yet be revising for conventions. They will just focus on adding revisions based on the critique session, the lesson on transitions, and this lesson on dialogue, so your feedback should address only one these areas of on the Historical Fiction Narrative rubric. Giving feedback on one aspect at a time will help students to improve the quality of their writing overall.</i></p>	<ul style="list-style-type: none"><li>For the upcoming lessons in which students learn about “bold beginnings” and “exciting endings,” it is important for students to have read or listened to the entire text. This text has a Lexile measure of 790. If you have several students who are not able to read at this level independently, consider the following:<ul style="list-style-type: none"><li>* Allow students to buddy read this during independent reading time.</li><li>* Ask a parent to read the text aloud to the student.</li><li>* Read the text aloud to students as a whole class during another part of the school day. Be sure students follow along during this read aloud.</li></ul></li></ul>



EXPEDITIONARY  
LEARNING

# Grade 4: Module 2A: Unit 3: Lesson 9

## Supporting Materials



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Model Introductory Paragraph  
from the Wheelright Narrative

**In the winter of 1695** in the colony of New York, a wheelwright named John was working in his shop. He made wheels for carts and wagons throughout town. He was proud of his work. His hands were rough from working with wood every day. **On this day** he was making the hub, which is the center of a wheel. He was shaping it using a tool called a lathe. His apprentice was turning the crank of the lathe so that the hub spun around. This tool helped him to carve a nice round shape. Through the noise of the turning lathe he almost didn't hear the knock at his door. He wondered who would be visiting his shop on such a cold dark day. He got up from his stooped position and rubbed his sore muscular shoulders. When he opened the door he was surprised to see the face of his friend Adam, the blacksmith.





“School of Freedom”

## School of Freedom



**A**RAMAY PULLED HER thin blue shawl tighter around her shoulders, but it couldn't keep out the chill of the cold wind blowing off the water this gray October morning of 1861. Her friend Barcie and two other children waited on the riverbank with her.

Aramay felt her heart pumping fast, not with the cold but with the excitement of the day ahead. Even though this wasn't her first journey to the steamboat, she still felt as thrilled as she had the first time.

She patted the lunch sack she carried, her fingers curling over the round bulge of an apple and the soft square of cornbread inside.

“Got everything?” asked Barcie. “In case they come. I get jitters every day.”

Aramay felt the bottom of the bag. Yes, her fabric and thimble were there, but where were . . . ?

“I don't have my needle and thread,” she blurted, a sharp spurt of fear rising.

by **Beverly J. Letchworth**

Art by jada rowland

text © 2010 by Beverly Letchworth, art © 2010 by Jada Rowland



“School of Freedom”

“Oh no! What are you gonna do?”

“I can’t do anything right now,” Aramay said, as she glanced out at the river. “Look, he’s coming.”

Pulling on the oars, Mr. Jackson guided the flat-bottomed boat toward the bank where Aramay and the other children waited. As the boat scraped the sand, Aramay and the other children scrambled on board.

“Ready for another day of learning?” Mr. Jackson asked brightly.

“You know education will mean success for all our people.”

Aramay smiled at Barcie. Mr. Jackson said the same thing every time he picked them up. But she knew how important his words were. Mr. Jackson, himself, had been a slave years before, but he had become educated, bought his freedom, and was now a successful businessman. Aramay wanted as much for herself, too.







“School of Freedom”

When they reached the steamboat anchored in the middle of the river, everyone climbed aboard, waving at Mr. Cal in the pilothouse. He was their lookout; if the authorities came, he would sound the warning.

Seven children were already seated on benches when Aramay and the others hurried in. She noticed little Leroy was there, too. He was the youngest student and couldn't always come because of his coughing spells.

“Good morning,” greeted Miss Canton. “Glad to see everyone.” She straightened the long apron over her skirt, then passed out five books for them to share.

Aramay sat at her place on a back bench and opened the book to the story they had been reading. Words! Books! Reading was her favorite subject, and even though some of the longer words stumped her, she was getting better every day. Someday she would own not just one book but many books, maybe even a library!

When it was her turn to read, she stood up and confidently read the page, only missing one word. Too soon, reading was over. Aramay



CALL THE  
AUTHORITIES,  
PERSONS IN CHARGE OF  
MAKING SURE LAWS ARE  
OBEYED!

20

SPIDER  
HAS PLANTED A  
WHOOPEE CUSHION  
BETWEEN THE  
PAGES!

DON'T WORRY.  
SEE HOW  
CONFIDENTLY,  
IN A WAY THAT  
SHOWS HE IS SURE  
AND HE WILL DO WELL,  
THE BLACK-CAPPED WONDER  
HAS TWISTED THE  
WHOOPEE CUSHION INTO  
A BALLOON ANIMAL.

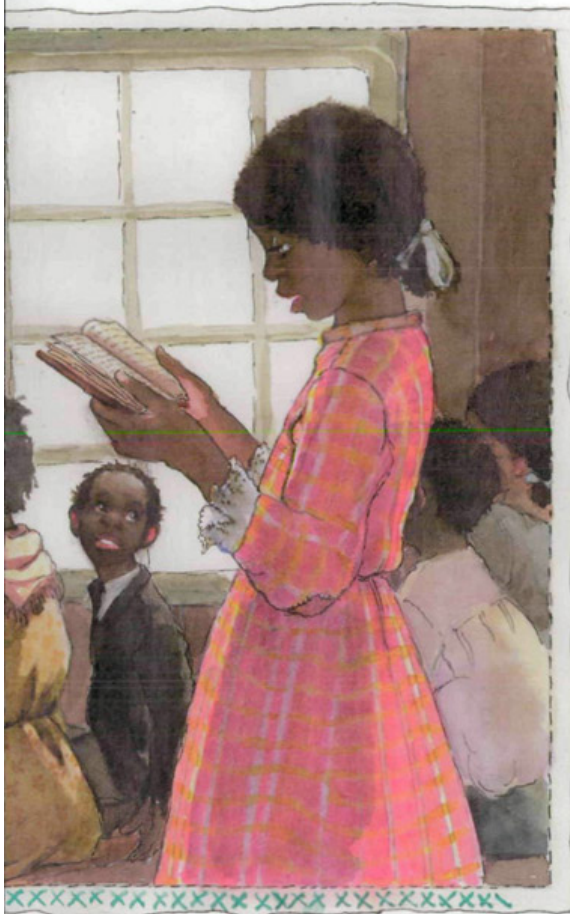
TWIST TWIST

DRA!T!  
FOILED  
AGAIN!



“School of Freedom”

always felt disappointed, for if she had her way, she'd read all day. But now it was time for numbers. She wasn't as good with numbers, but



she'd keep practicing every day, because if she wanted to be a teacher someday . . .

Suddenly three sharp raps sounded overhead. Mr. Cal's warning!

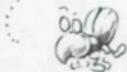
“Quickly, children!” Miss Canton snapped. “You know what to do.”

Aramay and the others thrust their books at Miss Canton, who shoved them into sewn-on pockets in her long skirt. She adjusted her wide apron over her skirt and yanked her own fabric and needle and thread from her bag.

Aramay's heart raced as she pulled out her fabric and thimble. She'd have to pretend to have her needle and thread and hope that no one would look too closely. The boys took out hammers and nails and gathered pieces of wood from the barrel at the back of the boat. Mr. Jackson grabbed a hammer as well. They were ready.

Footsteps. Miss Canton began to speak. “Now, girls, always knot the end of your thread securely. . . .” Aramay held her breath.

H'M,  
I WONDER,  
WHO WAS THAT  
MASKED WONDER?



I SHALL SNARE  
THE BLACK-CAPPED  
WONDER IN MY WEB  
OF EVIL!  
WA FIA HA HA HA HA HA!







“School of Freedom”

Three men barged into the room. Aramay gasped in spite of herself, and she felt Barcie clutch her arm.

“What’s going on in here?” asked one of the men. He was a burly man with a dark beard.

Miss Canton answered calmly, “I’m teaching the girls to sew, and Mr. Jackson here is teaching the boys carpentry. Valuable skills, don’t you agree?”

“Listen, Missy, I’m Mayor Yorkman, and I know for a fact that you’re teaching school. Reading and writing. Illegal activities. Where are the books?”

“Do you see any books?” answered Miss Canton.

Please, please, Aramay said to herself, don’t let them see the outlines of books in Miss Canton’s skirt. She stole a look and was relieved to see that the books were well-hidden.

The mayor and the other two men stormed through the cabin, overturning cabinets and tables, looking into barrels and boxes,

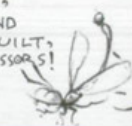


OH NO!  
THE BURLY,  
STRONG AND HEAVILY BUILT  
BLACK-CAPPED WONDER IS  
TRAPPED IN A BURLY,  
STRONG AND HEAVILY BUILT,  
WEB OF EVIL!

NO: HE'S GOT  
A BURLY,  
STRONG AND  
HEAVILY BUILT,  
PAIR OF SCISSORS!

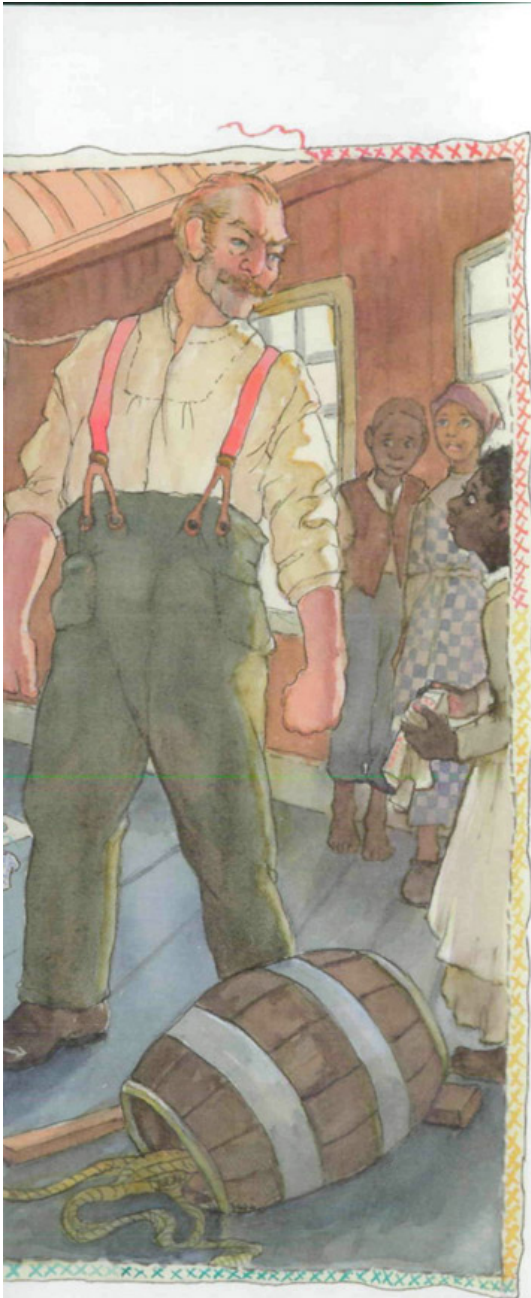


HEY!  
THAT'S  
ILLEGAL,  
AGAINST TH  
LAW.  
NO SCISSORS!  
DRAT!  
FOILED  
AGAIN!





“School of Freedom”



but they found nothing to prove a school was in session.

As they strode past little Leroy sitting on the floor, Mayor Yorkman purposely kicked at the boy's wood. The pieces slid away and slammed against the side of the boat with a loud whap. Leroy squealed and covered his ears. Aramay could see him trembling with fear.

They had no cause to scare him, Aramay thought, feeling suddenly angry. He's only six. She moved toward him before she could stop herself.

The mayor pointed at Aramay. "You! Get back in place! Don't you know, you could be in big trouble for being here?"

Aramay felt her face burn, but she said evenly, "We're free now, Mr. Mayor. We have rights."

Mayor Yorkman glared at her for a moment, then turned and snarled, "We'll be watching this boat every day. Let's go, men."







“School of Freedom”



After the men were gone, Aramay sagged in her seat with relief, but she also knew there would be no more school on the steamboat. Afraid of the answer, yet hopeful, too, she raised her hand. “Will there be another school?”

Miss Canton smiled. “Not here, of course, but yes. Every day more and more secret schools are getting started. We’ll find another place to meet.”

Aramay felt a rush of excitement. “I’ll be there, wherever it is!” ✨

By 1860, even though 4 million Negro slaves lived in the United States, about 488,000 had been able to buy their freedom and had become legally free people. Yet freedom brought the Negroes few privileges. They were still looked down upon and treated unfairly by many. Some states didn’t allow free Negroes to attend school.

Believing in the importance of education for their people, Negro leaders had to resort to establishing secret schools, hidden away in fields, basements, or barns. This story was inspired by reports of one such “School of Freedom” that was started on a steamboat owned by Reverend Jon Berry Meachum, a successful businessman and the founder of the First African Baptist Church in St. Louis, Missouri.



EXPEDITIONARY  
LEARNING

# **Grade 4: Module 2A: Unit 3: Lesson 10**

## **Writing Dialogue: Revising Historical Narrative Drafts to Add Dialogue**



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

I can write narrative text about real or imagined experiences or events. (W.4.3)

I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.4.3b)

With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)

I can use commas and quotation marks to identify speech and quotations from a text. (L.4.2b)

**Supporting Learning Targets**

- I can explain the conventions of writing dialogue.
- I can revise my narrative to add dialogue, transitional words/phrases, and historically accurate ideas.

**Ongoing Assessment**

- Historical Narrative (first and second drafts)



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Review Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Model: Writing Dialogue for the Wheelwright Narrative (10 minutes)</li><li>B. Guided Practice: Writing Dialogue for the Wheelwright Narrative (5 minutes)</li><li>C. Independent Practice: Writing Dialogue (10 minutes)</li><li>D. Revising Drafts: Adding Ideas, Dialogue, and Transitions (25 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Sharing and Debrief (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• In the previous lesson (Lesson 9), students examined use of dialogue and planned where to add it to their drafts by writing revision notes in blue colored pencil. As a next step, in this lesson students are taught the conventions of writing dialogue and are then asked to write dialogue using their revision notes from Lesson 9.</li><li>• At the end of the lesson, students complete a second draft incorporating this dialogue as well as their revisions notes adding transitions (red colored pencil), and ideas (green colored pencil).</li><li>• Teaching and learning to write dialogue is a challenging pursuit. A possible extension to this lesson might be for students to have a conversation in groups and practice writing that dialogue together.</li></ul>

Lesson Vocabulary	Materials
conventions, revise	<ul style="list-style-type: none"><li>• Writing Dialogue anchor chart (from Lesson 9)</li><li>• “Joshua’s Gold” by Mary Lois Sanders (from Lesson 1)</li><li>• Model Introductory Paragraph from the Wheelwright narrative (from Lesson 9)</li><li>• Steps for Revising My Narrative anchor chart (from Lesson 7)</li><li>• Sticky notes (standard size, about five to six per student) or index cards or blank writing paper</li><li>• Historical Fiction Narrative drafts (each student’s, with annotations)</li></ul>



Opening	Meeting Students' Needs
<p><b>A Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Post the following learning targets: “I can explain the conventions of writing dialogue” and “I can revise my narrative to add dialogue, transitional words/phrases, and historically accurate ideas.”</li><li>• Ask students to turn to a partner and discuss what they know about the targets (“This is familiar to me because ...”). Have students share out.</li><li>• Next ask them to turn to their partner and share what they wonder about the targets or what confuses them (e.g., “I don’t know what <i>conventions</i> means ...”). Have students share out. Clarify the meaning of both targets. Focus on <i>conventions</i> (the rules for how something is typically done). For writing dialogue, this means how punctuation is used. Also discuss <i>revise</i> (to make corrections or changes).</li></ul>	



Work Time	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• <b>A. Model: Writing Dialogue for the Wheelwright Narrative (10 minutes)</b></li> <li>• Post the <b>Writing Dialogue anchor chart</b> (started in Lesson 9). Explain that in the last lesson, they used models of historical fiction to see how authors used dialogue strategically. Tell them that today they will examine “Joshua’s Gold,” another section of text used yesterday, to look at the conventions for writing dialogue.</li> <li>• Display page 2 of “<b>Joshua’s Gold</b>” and have students take out their copies and turn to the same page. Focus students on the section beginning: “Mr. Schermerhorn came out to the porch of his store ...” and ending with: “He started helping pour honey into large gallon crocks and sealing them with wax.” Read this section aloud to students as they follow along.</li> <li>• Ask students to look closely at the text. Ask them to turn to a partner and share what they notice about the dialogue in this section of the text.</li> <li>• Have pairs share out. Help them to see the following conventions and add to the Writing Dialogue anchor chart:             <ul style="list-style-type: none"> <li>* The words spoken by characters begin and end with quotation marks.</li> <li>* Dialogue can be a whole sentence or just a part at the beginning, middle, or end.</li> <li>* New paragraphs are started when a different character is speaking.</li> <li>* Sentences with dialogue often contain words such as <i>said</i>, <i>whispered</i>, <i>muttered</i>, <i>yelled</i>, etc.</li> </ul> </li> <li>• Next, display the <b>Model Introductory Paragraph from the Wheelwright Narrative</b> (from Lesson 9, with your annotations for where to add dialogue). Post the <b>Steps for Revising My Narrative anchor chart</b> (from Lesson 7) and remind students that yesterday they followed these steps to add revision notes for dialogue in their narratives. Explain that today you would like them to write the dialogue they planned for yesterday using correct conventions.</li> <li>• Tell students that now you would like to model how you would like them to do this. Think aloud about how you will use your annotated notes to write dialogue. For example: “So if I look at my notes here, I know I want to have the apprentice Adam say something to get the wheelwright’s attention about the door. So I think I will have him say something like: ‘Sir, there is someone at the door.’” Using a sticky note, write your dialogue: “Sir, there is someone at the door,” shouted the apprentice over the noise of the lathe.</li> <li>• Ask students to point out which conventions you used when writing this dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>• For students who are visually impaired or who struggle to read grade-level text, consider providing a copy of the text (or an audio recording) for students to read (or listen to as they read) at their desks.</li> <li>• You may choose to have students do this individually or with a partner for added support.</li> <li>• If you do not have enough sticky notes for students, consider having them use index cards or a separate sheet of writing paper.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Point out that the dialogue you have written sounds authentic to colonial times. Your character did not use any modern slang like “Yo, John!” He also used language that was respectful since he was an apprentice “Sir ...” Explain that as they write their dialogue today, they need to pay attention to the conventions and also to historical accuracy whenever they are adding to their writing.</li><li>• Ask student to recall the steps you took to write your dialogue and record these steps on the board. Students should observe the following steps in your modeling:<ul style="list-style-type: none"><li>* Read all your revision notes for adding dialogue (in blue).</li><li>* Locate the first place you plan to add dialogue marked with a blue asterisks.</li><li>* On a sticky note, write the dialogue you want to add to that place using correct conventions (and historical accuracy).</li></ul></li><li>• Use a sticky note to write dialogue for each place you have planned to add it.</li></ul>	
<p><b>B. Guided Practice: Writing Dialogue for the Wheelwright Narrative (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Next ask students to practice using the steps you modeled for them. Hand out several (about half a dozen) sticky notes per student. Have them write John’s response on one of their sticky notes using the correct conventions.</li><li>• Have students share their dialogue and the conventions they used with a triad or small group. Collect sticky notes with students’ names and use for a formative assessment for whom to confer with during independent practice.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>C. Independent Practice: Writing Dialogue (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that now they are ready to write the dialogue they want to add to their narratives using correct conventions.</li><li>• Have students get out their <b>Historical Fiction Narrative drafts (with annotations)</b>. Remind them to follow the steps you modeled using their remaining sticky notes. Remind them also to refer to their research if needed to ensure their dialogue sounds historically accurate.</li><li>• Confer with students as they write dialogue. Use the sticky notes collected during guided practice to determine which students need the most support.</li></ul>	<ul style="list-style-type: none"><li>• Consider having students check the conventions of their dialogue with you or a partner before moving on to revising their drafts.</li></ul>
<p><b>D. Revising Drafts: Adding Ideas, Dialogue, and Transitions (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Explain to students that after they have written their dialogue and checked its conventions, you would like them to write a full second draft of their narrative, revising based on their revision notes for ideas (green), transitions (red), and dialogue (blue and sticky notes).</li><li>• Ask them to once again skip lines as they write or double-space if they are word processing. Confer with students as they write their second drafts, supporting them where needed.</li></ul>	<ul style="list-style-type: none"><li>• If technology allows, consider having students write their second draft on a computer using a word-processing program. This may take more time than the lesson allows, but will likely save time when students publish their pieces at the end of the unit. This also give them more practice typing and using the technology to assist in their writing as required by standard W.4.6.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Share/Debrief (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students select one piece of dialogue they added to their narratives to share with a partner. Once students have shared, ask them to discuss the question: “How did adding dialogue improve your narrative?”</li></ul>	
Homework	Meeting Students' Needs
<p>Read the fifth, sixth, and seventh pages (labeled 22–24 on the pdf) of “School of Freedom” by Beverly J. Letchworth. Start reading on the page that starts with “Three men barged into the room” and stop reading at the end of the story, when you reach the sentence that says “I’ll be there, wherever it is!”</p> <p><i>Note: Be sure students keep their second and first drafts with their Character Profile and Narrative Four-Square graphic organizers. This way their progress can be documented throughout the writing process.</i></p>	<ul style="list-style-type: none"><li>• For the upcoming lessons in which students learn about “bold beginnings” and “exciting endings,” it is important for students to have read or listened to the entire text. This text is a Lexile 790. If you have several students who are not able to read at this level independently, consider the following:<ul style="list-style-type: none"><li>* Allow students to buddy read this during independent reading time.</li><li>* Ask a parent to read the text aloud to the student.</li><li>* Read the text aloud to students as a whole class during another part of the school day. Be sure students follow along during this read-aloud.</li></ul></li></ul>



EXPEDITIONARY  
LEARNING

# **Grade 4: Module 2A: Unit 3: Lesson 11**

## **Revising for Organization and Style: Bold Beginnings**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write narrative text about real or imagined experiences or events. (W.4.3) With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can identify different styles of beginnings that authors use in narrative writing.</li><li>• I can create a compelling beginning to my historical fiction narrative that hooks the reader.</li></ul>	<ul style="list-style-type: none"><li>• List of Bold Beginnings</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Writer and Reviewing Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Criteria for Bold Beginnings (5 minutes)</li><li>B. Examining Models of Bold Beginnings (15 minutes)</li><li>C. Guided Practice: Writing Different Types of Bold Beginnings (5 minutes)</li><li>D. Independent Practice (20 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Share (5 minutes)</li><li>B. Debrief: Adding to the Rubric (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• Prepare the anchor chart A Bold Beginning</li><li>• Make sure that, in addition to this lesson's new texts, students have all mentor texts from previous lessons (see materials, below) in their writing folders.</li><li>• Authors begin stories in many ways. For other strong examples of bold beginnings in literary text, see the following:<ul style="list-style-type: none"><li>* Question: <i>Bigmama's</i> by Donald Crews</li><li>* Dialogue: <i>Bigmama's</i> by Donald Crews</li><li>* Main Idea: <i>More Than Anything Else</i>, by Marie Bradby, or <i>A River Ran Wild</i> by Lynne Cherry</li><li>* Describing the setting: <i>The Leaving Morning</i>, by Angela Johnson, or <i>Owl Moon</i> by Jane Yolen</li></ul></li></ul>



Lesson Vocabulary	Materials
narrative, process, produce, styles, compelling,	<ul style="list-style-type: none"><li>• Bold Beginnings anchor chart (new; teacher-created; see sample in Supporting Materials)</li><li>• Writing folders (containing students' work from this unit)</li><li>• “Mystery of the Deep” by Allyson Gulliver (teacher text only)</li><li>• “Bringing Home the Gold” by Carrol J. Swanson (one per student)</li><li>• “School of Freedom” (from Lesson 9)</li><li>• “Making Candles, Colonial Style” (from Lesson 1)</li><li>• “Joshua’s Gold” (from Lesson 1)</li><li>• Equity sticks</li><li>• Model Introductory Paragraph from the Wheelwright Narrative (from Lesson 8)</li><li>• Example Possible Beginnings for Introductory Paragraph from the Wheelwright Narrative (for teacher reference)</li><li>• Document camera</li><li>• Student drafts of their historical fiction narrative</li><li>• Historical Fiction Narrative drafts (each student’s)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer and Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students if they've ever picked up a book or some other piece of writing and read a few sentences, then decided to put it down.</li><li>• Acknowledge that most readers have done this. Readers don't want to waste their time reading something that doesn't interest them. Most readers decide if a piece of writing is going to be interesting by reading the beginning of it. That's why beginnings are so important.</li><li>• Invite the students to read the learning targets: "I can identify different styles of beginnings that authors use in narrative writing," and "I can create a compelling beginning to my historical fiction narrative that hooks the reader." Ask them if there are any words or phrases that they are unfamiliar with or that confuse them. They might identify the following words:<ul style="list-style-type: none"><li>* <i>styles</i> = types</li><li>* <i>compelling</i> = exciting/interesting</li><li>* <i>hooks the reader</i> = grabs the reader's attention</li></ul></li><li>• Write the synonym above the word(s) in the learning targets and ask them to read the targets again. Ask students to show you a thumbs-up if they understand what they will be learning today, a thumbs-sideways if they need some more clarification, or a thumbs-down if they still don't know.</li></ul>	<ul style="list-style-type: none"><li>• Deconstructing the unfamiliar academic vocabulary in learning targets supports all learners who struggle with language. This ensures that they understand clearly what they will be learning in the lesson.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Criteria for a Bold Beginning (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Explain to students that there are three important criteria that writers want to meet with their beginning. Show the students the <b>Bold Beginnings anchor chart</b> that has these points:<ul style="list-style-type: none"><li>* Catches the reader's attention: hooks your reader into wanting to read more</li><li>* Makes the reader want to read more: gets your reader curious about what's coming next</li><li>* Is appropriate to purpose and audience: makes your reader feel your piece is going to be an interesting and enjoyable experience and worth their time</li></ul></li><li>• Ask the students to read these three criteria and check for understanding by having them put their hands on their heads if they understand what these mean or their hands on their shoulders if they somewhat understand but need some clarification. Clarify as needed.</li></ul>	<ul style="list-style-type: none"><li>• Putting copies of anchor charts in students' research folders will give them personal access to important information as they work independently.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Examining Models of Bold Beginnings (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Project the first two paragraphs from <b>“Mystery of the Deep”</b> by Allyson Gulliver. Read aloud as students follow along, ending at “... fishing expedition forgotten.” Invite the students to turn to their partners and talk about what they think this text will be about.</li> <li>• Ask the students if this beginning meets the criteria. Have them turn and talk with a partner. When they have reached a decision, ask them to each give a thumbs-up if they feel it does meet the criteria of a good beginning and a thumbs-down if it doesn't.</li> <li>• Use <b>equity sticks</b> to call on a few students to share. They should identify things like: “We want to know happened to George, so it met Criteria Two” or “We thought it met Criteria Three because we think we'll learn more about Lake Ontario in an interesting way instead of a boring textbook.”</li> <li>• Tell students that the type of beginning Allyson Gulliver uses in “Mystery of the Deep” is called an “exciting moment.” Add this to the T-chart under the left column. Next to that, in the right column, write an actual phrase from this bold beginning: “George clamped down on his cap as the wind whipped the waters of Lake Ontario ever higher” as well as the title “Mystery of the Deep,” so students will remember where this model beginning came from.</li> <li>• Distribute <b>“Bringing Home the Gold”</b> by Carrol Swanson to the students. Read the beginning (first two sentences) of this narrative as they follow along. Ask the students: “What kind of beginning did Carrol Swanson use?”</li> <li>• They should reply with, “She used questions” and/or “She started with dialogue/conversation.” Add these two types of beginning to the class anchor chart along with the excerpt from the text.</li> <li>• Tell students that each they will now work in smaller groups to read the beginnings of one of the mentor texts they have read in previous lessons: <ul style="list-style-type: none"> <li>* <b>“School of Freedom”</b> (Lesson 9)</li> <li>* <b>“Making Candles, Colonial Style”</b> (Lesson 1)</li> <li>* <b>“Joshua's Gold”</b> (Lesson 1)</li> </ul> </li> <li>• Groups will decide what type of beginning they think the author used in the narrative. Each group will choose a spokesperson to report findings to the class.</li> <li>• Divide the class into three groups. Give them about 5 minutes to work.</li> </ul>	<ul style="list-style-type: none"> <li>• Throughout this unit students read a series of mentor texts. Mentor texts are model texts, written by real authors, that students examine in order to see strong examples of writing craft. In this unit, students analyze various examples of historical fiction. For more information on the use of mentor texts, read <i>Study Driven</i> by Katie Wood Ray.</li> <li>• Consider partnering an ELL with a student who speaks the same L1 for discussion of complex content, or partner an ELL with a native speaker of English. ELL language acquisition can be facilitated by interacting with the content in English.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Invite each spokesperson to share out. As each group shares its thinking, instruct the rest of the class to look at the narrative being discussed so they can follow along in the discussion. (Students should have copies of these texts from previous lessons in their <b>writing folders</b>.) On the Bold Beginnings anchor chart, add each type of beginning, the excerpt, and the name of the source. Add types of beginning and excerpts to the class chart:<ul style="list-style-type: none"><li>* Describes the setting (in “School of Freedom”)</li><li>* Describes the characters (in “Making Candles, Colonial Style”)</li><li>* States the main idea (in “Joshua’s Gold”)</li></ul></li><li>• When students are finished sharing, ask them to put these texts in their writing folders. Students will need access to these again in Lesson 12.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>
<p><b>C. Guided Practice: Writing Different Types of Bold Beginnings (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the <b>Model Introductory Paragraph from the Wheelwright Narrative</b> from Lesson 8, where all students can see, either by using a document camera or by displaying it on chart paper. As a class, brainstorm at least two different types of beginnings that would work with the wheelwright historical fiction narrative. (See <b>Example Possible Beginnings for Introductory Paragraph from the Wheelwright Narrative</b> in supporting materials.) Write these beginnings on a piece of chart paper for students to see, or write them on a plain piece of paper to display on the <b>document camera</b>.</li><li>• Tell students that before a writer settles on one beginning for his or her piece, he or she will often write several different ones. It’s like when people try on several pairs of sneakers before deciding on the one that’s just right for them.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>D. Independent Practice (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students to review the <b>Historical Fiction Narrative drafts</b> and choose at least two types of beginnings to write. Remind students that they will not rewrite their entire narrative. They can write their beginnings on separate paper.</li><li>• Ask students to begin their independent work. Circulate to assist. Encourage students to think about the criteria for good beginnings as they work.</li></ul>	<ul style="list-style-type: none"><li>• During independent work, the teacher can support students with special needs or ELLs as needed. Just be sure to let them, too, struggle with the task, as successful completion after considerable effort builds both stamina and confidence.</li></ul>
Closing and Assessment	Meeting Students' Needs
<p><b>A. Share (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students in trade-alike triads to share their beginnings and give each other feedback about which one might be the best one to use. Ask students to circle the beginning they have chosen to use.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>
<p><b>B. Debrief: Adding to the Rubric (5 minutes)</b></p> <ul style="list-style-type: none"><li>• As a class, add the criteria for bold beginnings to the <b>Historical Fiction Narrative rubric anchor chart</b>.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>





Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Finish reading “Bringing Home the Gold.” Underline the elements of historical fiction you identify as you read. Also pay attention to how the author uses dialogue to help tell the story.</li></ul> <p><i>Note: The students will need their texts: “Making Candles, Colonial Style,” “Joshua’s Gold,” “Bringing Home the Gold,” and “Mystery of the Deep” for Lesson 12.</i></p>	<ul style="list-style-type: none"><li>• For the upcoming lessons in which students learn about “bold beginnings” and “exciting endings,” it is important for students to have read or listened to the entire text. This text has a Lexile measure of 790. If you have several students who are not able to read at this level independently, consider the following:<ul style="list-style-type: none"><li>* Allow students to buddy read this during independent reading time.</li><li>* Ask a parent to read the text aloud to the student.</li><li>* Read the text aloud to students as a whole class during another part of the school day. Be sure students follow along during this read aloud.</li></ul></li></ul>



EXPEDITIONARY  
LEARNING

# Grade 4: Module 2A: Unit 3: Lesson 11

## Supporting Materials



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“Mystery of the Deep”

George clamped down on his cap as the wind whipped the waters of Lake Ontario even higher. The line of black clouds on the horizon was racing toward the little boat.

“We need to get back, fast!” said George’s grandfather as he rowed hard for shore, the fun of their early-morning fishing expedition forgotten.

George could just barely see the three ships he’d been watching for hours in the distance, now being rocked by the storm. Out front was the *Picton* – he could tell the schooner by its two tall masts.

Just as the first raindrops started to pelt down, George’s grandfather pulled the rowboat on shore. George turned to check on the three boats battling the waves. “Grandpa,” he gasped, “the *Picton* is gone!”

His grandfather straightened up and peered into the distance. “Not another one!” He took off his hat in respect for the lost ship. “June 29, 1900. The *Picton* lost, probably with all hands.”

George still couldn’t believe it. “I know the weather’s bad, but how could a ship just disappear like that?”

They walked back to the farmhouse in silence, shoulders hunched against the slanting rain.

The moment, they opened the door, George’s grandmother pounced. “Finally! George get out of those wet things and into bed. I’ll bring you some tea.”

As he started to protest, she pointed upstairs. “I don’t care if you are 12 years old. March!”

Well, they had been up awfully early, thought George, as he changed into dry clothes. Maybe he’d just lie down for a moment ...

The next thing he heard was his grandparents talking in the kitchen. How long had he been asleep?

“Albert Walker said the *Anne Minnes* was right behind the *Picton*. Sailed past a mess of wood and barrels, but didn’t see a single soul,” said George’s grandfather. “It’s eerie.”

“Don’t start with all that nonsense,” said his wife. “Rough water and lots of rocks – that’s why so many ships sink off Prince Edward County.”

“Well, I still say it’s unnatural, and so do lots of other people,” George’s grandfather said. “The *Olive Branch*, the *Comet*, the *Eliza Quinlan*. It’s a ship’s graveyard out there!”

They hadn’t heard George coming down the stairs. “What do you think caused all those wrecks?” he asked.

“Too much rum and not enough attention to maps, if you ask me,” snapped his grandmother.

George’s grandfather ignored her. “I’m not trying to frighten you, George, but there are too many tales to ignore. And some are downright weird. Like the *Bavaria*.

“It was May 1889, and there was a terrible storm – worse than today. The *Bavaria* was driven around on Galloo Island. When the weather calmed and someone went to have a look, the ship was sitting upright and everything on board was peaceful as could be.

### “Mystery of the Deep”

“There was even bread in the oven ready to be baked. But the crew had just ... vanished.”

George’s grandmother rolled her eyes. “So they abandoned ship – no mystery there!”

“Then why were they never found?” retorted George’s grandfather. “And why was all that money and the captain’s papers still in his room? A captain never abandons ship without taking his papers.”

“That’s enough for now,” said George’s grandmother, clearing away the mugs and spoons. “The storm has eased off, George. Time to go and collect the eggs.”

But George didn’t hear a word. He was gazing out at the moody lake, and it wasn’t offering any answers.

#### **Lake Ontario’s Mystery Zone**

It’s sometimes called Canada’s Bermuda triangle. There are said to be so many shipwrecks in the area known as the Marysburgh Vortex on the eastern tip of Lake Ontario that some people think there must be mysterious, even supernatural causes. Ship after ship has gone to its grave here, and few survivors are ever found. In modern times, strange glowing balls of light have been spotted over the area.

So what’s going on?

The wind usually blows from the southwest up into this region, making it like a tunnel for water heading into the St. Lawrence River and out to sea. That means that debris from many wrecks on the lake gets pushed into the Marysburgh Vortex, and survivors would often end up washing on shore here to tell their stories.

Many sailors came to this part of Ontario having only ever sailed on the sea. Conditions on the Great Lakes are very different – steeper, closer waves; unexpected snowstorms; sudden dense fog; not to mention rocky shorelines and shoals hidden all around. It must have seemed eerie indeed to those not used to it.

As for those crews that apparently disappeared, well, the wind and waves likely swept them overboard and dragged their bodies where they’d never be found. And the worst wrecks happened before the Internet or even telephones, so the stories probably got taller and more unbelievable as they were told and retold.

Oh, and those mysterious balls of light? Let’s just say that Canadian Forces Base Trenton is nearby, with lots of airplanes taking off and landing at all hours ...



“Bringing Home the Gold”

# Bringing Home the Gold

by Carol J. Swanson • Illustrated by Joan Waites

“Has the man lost his mind?”

“What are those newfangled contraptions on his feet?”

The questions flew like snowflakes, but John Thompson paid them no heed. He tightened the straps of his long skis, slipped a mailbag on one shoulder, and turned toward the towering Sierra Nevada Mountains.

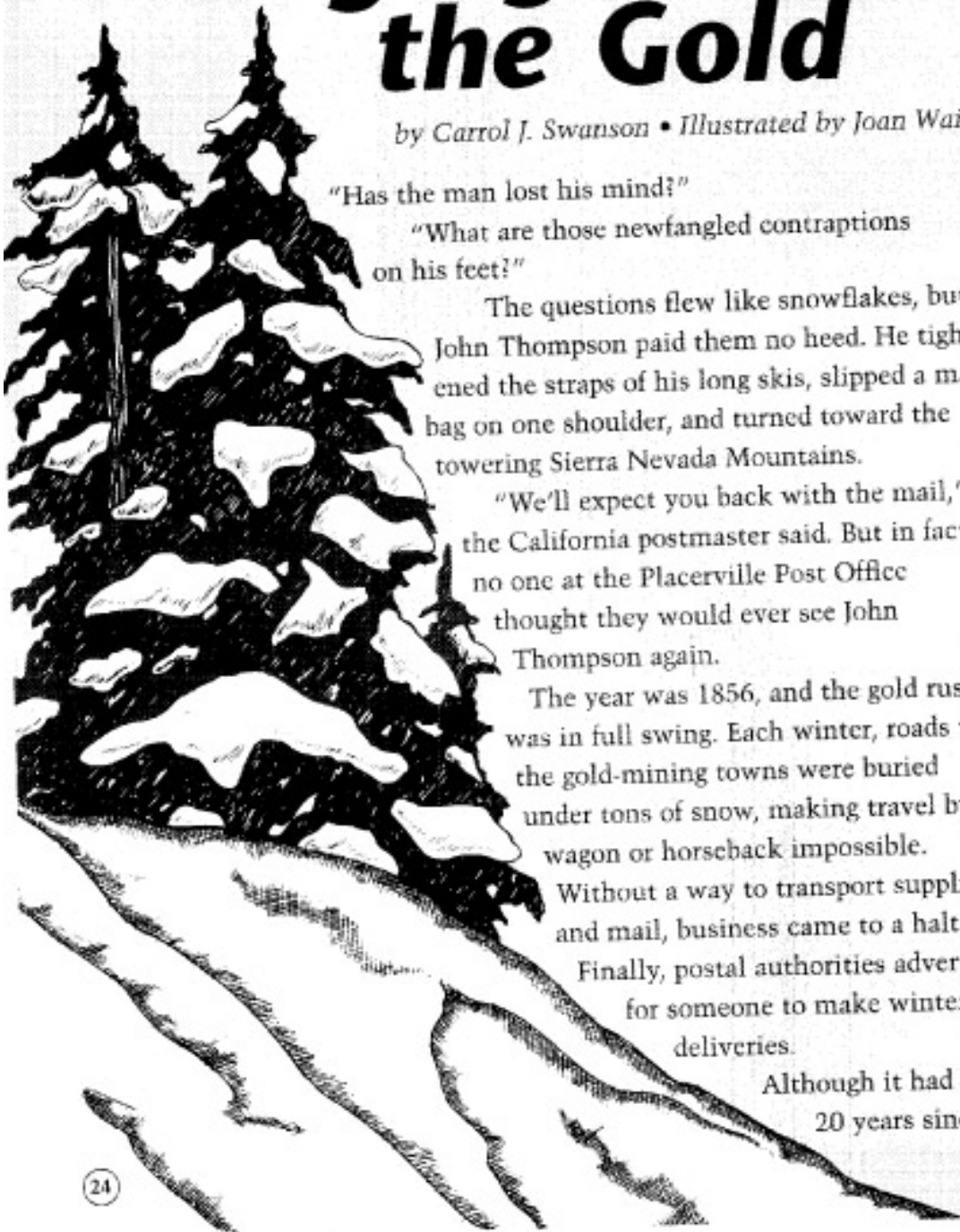
“We’ll expect you back with the mail,” the California postmaster said. But in fact, no one at the Placerville Post Office thought they would ever see John Thompson again.

The year was 1856, and the gold rush was in full swing. Each winter, roads to the gold-mining towns were buried under tons of snow, making travel by wagon or horseback impossible.

Without a way to transport supplies and mail, business came to a halt.

Finally, postal authorities advertised for someone to make winter deliveries.

Although it had been 20 years since







“Bringing Home the Gold”

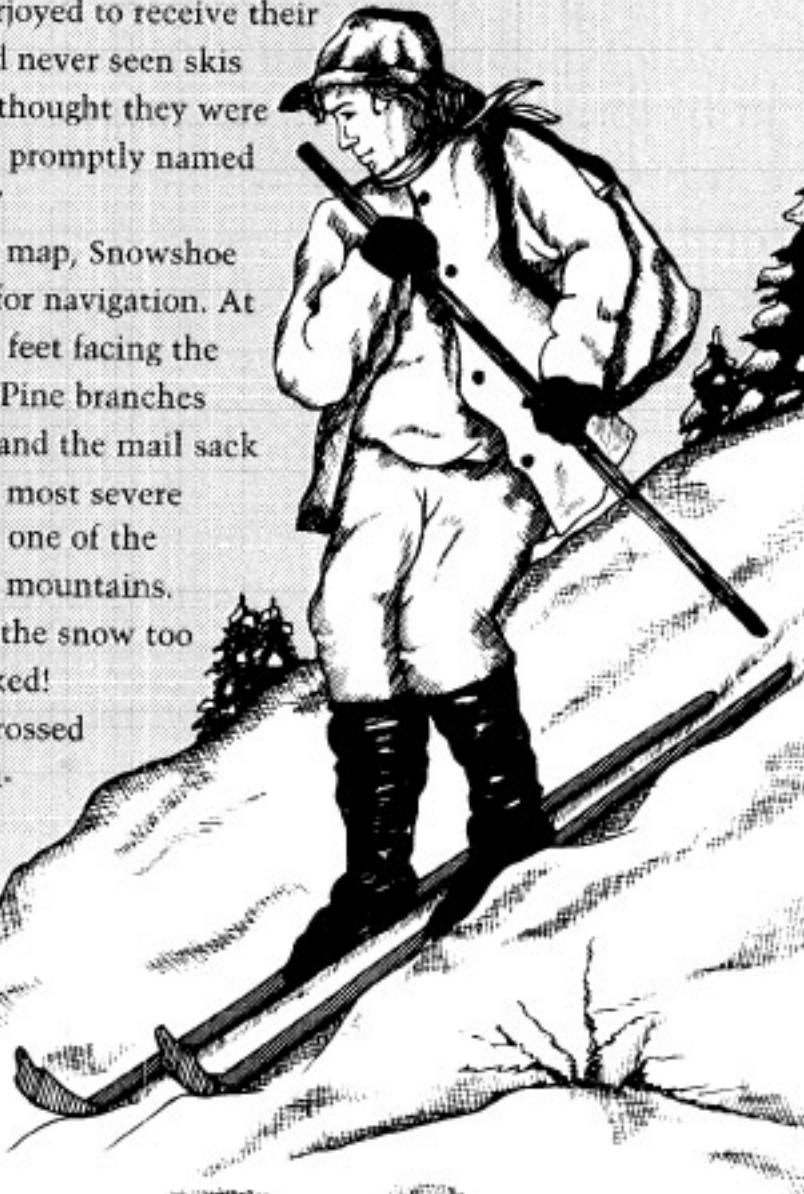
Thompson left Norway to settle in America, he remembered his boyhood love of skiing. He made a pair of skis and reported for duty at the post office.

When Thompson set off, there was no room in the mailbag for provisions so he carried his food in his jacket pockets. Because he wanted to travel light, he took no extra clothing.

The journey to Carson, Nevada, was mostly uphill, through mountain peaks 1,400 feet high. He made the 90-mile trip in three days. He was mobbed by miners overjoyed to receive their mail. Most of them had never seen skis before and mistakenly thought they were fancy snowshoes. They promptly named their hero “Snowshoe.”

Traveling without a map, Snowshoe used the sun and stars for navigation. At night, he slept with his feet facing the flames of his campfire. Pine branches served as his mattress, and the mail sack cradled his head. In the most severe blizzards, he camped in one of the many caves dotting the mountains. And when thaws made the snow too wet for skiing – he walked!

Although he often crossed tracks made by wild animals, he never carried a weapon. Once, he met a pack of howling wolves who snarled hungrily, showing their





“Bringing Home the Gold”

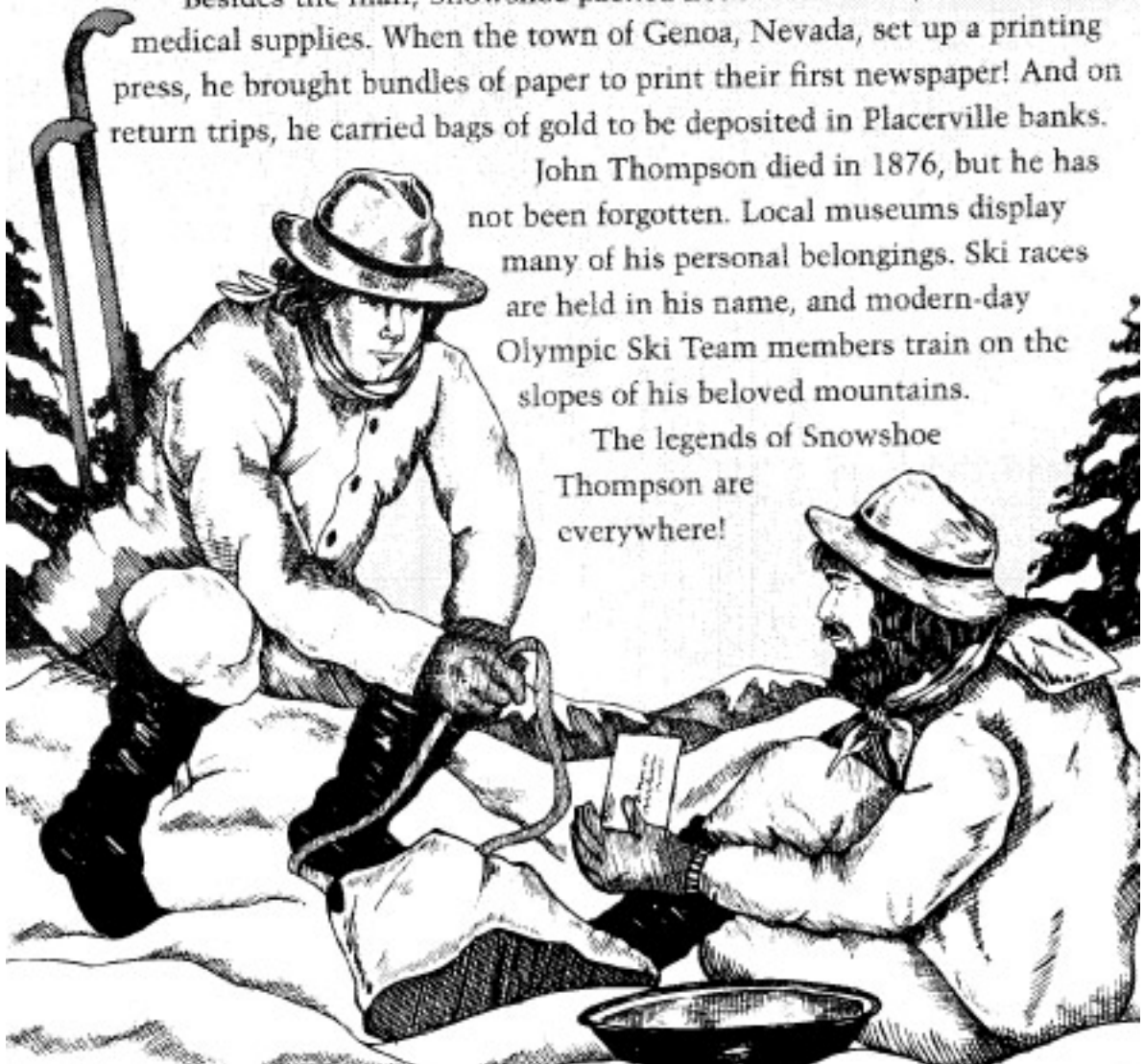
glistening fangs. As they surrounded him, he quickly skied away. “I would have given much for a gun that day,” he later wrote in his journal.

Between deliveries, Snowshoe carved new skis and worked to improve the leather foot bindings. But he never had much time to rest. Every time someone was lost or injured, Snowshoe was called to the rescue. Leaving his wife and son in their warm farmhouse, he would once again challenge the mountains. Stranded miners, snowbound travelers, lost gold diggers – he found them all.

Besides the mail, Snowshoe packed household items, tools and medical supplies. When the town of Genoa, Nevada, set up a printing press, he brought bundles of paper to print their first newspaper! And on return trips, he carried bags of gold to be deposited in Placerville banks.

John Thompson died in 1876, but he has not been forgotten. Local museums display many of his personal belongings. Ski races are held in his name, and modern-day Olympic Ski Team members train on the slopes of his beloved mountains.

The legends of Snowshoe Thompson are everywhere!



Bringing Home  
the Gold by  
Carrol J.  
Swanson, Fun  
for Kidz  
Magazine,



**Bold Beginnings Anchor Chart**

(Sample for Teacher Reference; Create This on Chart Paper in Advance of the Lesson)

- 1. Catches the reader's attention**—something that hooks a reader into wanting to read more
- 2. Makes the reader want to read more**—something that feeds a reader's curiosity about what's coming next
- 3. Is appropriate to purpose and audience**—something that interests a reader, causing a person to feel a piece is going to be interesting and worth his or her time

Type of Beginning	Example from a Text We Have Read





**Model Introductory Paragraph from the Wheelwright Narrative**  
(For Teacher Reference for Annotation)

In the winter of 1695 in the colony of New York, a wheelwright named John was working in his shop. He made wheels for carts and wagons throughout town. He was proud of his work. His hands were rough from working with wood every day. On this day he was making the hub, which is the center of a wheel. He was shaping it using a tool called a lathe. His apprentice was turning the crank of the lathe so that the hub spun around. This tool helped him to carve a nice round shape. Through the noise of the turning lathe he almost didn't hear the knock at his door. He wondered who would be visiting his shop on such a cold dark day. He got up from his stooped position and rubbed his sore muscular shoulders. When he opened the door he was surprised to see the face of his friend Adam, the blacksmith.

Example Possible Beginnings for Introductory Paragraph  
from the Wheelwright Narrative  
(For Teacher Reference)

**Main Idea Beginning:**

It was the winter of 1695, and it was a cold winter for the colonists in New York. John worked in his shop by candlelight. He was thinking about the ship that was on its way from England with people coming to the colonies and the entire village was preparing for their arrival. They would need help from everyone in order to get settled in their new life, especially from John.

**Question:**

“Will I be able to help the new families? What will they need from me?” These questions swirled around John’s head as he thought about the new families coming to live in his village from England. He had to find the answers.

**Dialogue/Conversation:**

“Hand me that chisel, son,” ordered John Anderson.

“You are doing a nice job of helping me shape the hub for this new wheel, Sam,” said John. “You’re going to make a strong wheelwright someday.”

Sam replied, “That means a lot to me, sir. Being your apprentice has taught me a trade I’ll be able to use to support a family some day.”



EXPEDITIONARY  
LEARNING

# **Grade 4: Module 2A: Unit 3: Lesson 12**

## **Revising for Organization and Style: Exciting Endings**



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

I can write narrative text about real or imagined experiences or events. (W.4.3)

With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)

**Supporting Learning Targets**

- I can identify different styles of endings that authors use in narrative writing.
- I can create an ending to my narrative that leaves the reader with a sense of completeness.

**Ongoing Assessment**

- List of Exciting Endings



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Writer and Reviewing Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Criteria for an Exciting Ending (5 minutes)</li><li>B. Examining Models of Exciting Endings (15 minutes)</li><li>C. Guided Practice: Writing Different Exciting Endings (5 minutes)</li><li>D. Independent Practice (20 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Share (5 minutes)</li><li>B. Debrief: Adding to the Rubric (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• This lesson follows a similar structure to Lesson 11 (Bold Beginnings). Students will use their texts: “Making Candles, Colonial Style,” “Joshua’s Gold,” “Bringing Home the Gold,” and “Mystery of the Deep” to identify different types of endings in historical fiction narratives.</li><li>• Prepare a new anchor chart: An Exciting Ending (see materials note below).</li><li>• In this lesson, the class works together to improve a draft final paragraph for the wheelwright narrative. In advance, identify a student who is willing to share his/her early draft writing of this final paragraph (Lesson 4 homework).</li><li>• Alternatively, write a new draft conclusion paragraph for the wheelwright narrative to use as a starting point for the modeling in this lesson.</li></ul>



Lesson Vocabulary	Materials
styles, endings, conclusion, completeness, reflective, evaluation	<ul style="list-style-type: none"><li>• Mentor texts from previous lessons:<ul style="list-style-type: none"><li>* “Making Candles, Colonial Style” (from Lesson 1)</li><li>* “Joshua’s Gold” (from Lesson 1)</li><li>* “School of Freedom” (from Lesson 9)</li><li>* “Bringing Home the Gold” (from Lesson 11)</li></ul></li><li>• Exciting Endings anchor chart (new; teacher-created; see sample in Supporting Materials)</li><li>• Writing folders (containing students work from this unit)</li><li>• Document camera</li><li>• Draft Final Paragraph for Wheelwright narrative (either from a students’ Lesson 4 homework or created by the teacher in advance)</li><li>• Equity sticks</li><li>• Historical Fiction Narrative rubric anchor chart (from Lesson 2)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer and Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to form triads, making sure that at least one student in each triad did the homework reading of <b>“Bringing Home the Gold”</b>. Ask students to share the elements of historical fiction that they found in their homework reading.</li><li>• Ask students: “Have you ever read something and were really enjoying it until it ended in a way that left you feeling disappointed or let down?” Point out that writing really good endings is one of the hardest things a writer does.</li><li>• Introduce the learning targets: “I can identify different styles of endings that authors use in narrative writing,” and “I can create an ending to my narrative that leaves the reader with a sense of completeness.” Ask the students if these learning targets sound familiar to them in any way. They should identify that they are really similar to the learning targets from Lesson 11, except that these are about writing endings instead of beginnings.</li></ul>	<ul style="list-style-type: none"><li>• Using sentence frames can help ELLs articulate their learning. Using the word “because” in the sentence frame helps all students support their thinking with evidence.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Criteria for an Exciting Ending (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Explain to students that good endings, which are also called conclusions, are just as important as good beginnings in any piece of writing. However, endings can be a bit harder to write because so many people want to rush them and write just one sentence to try to wrap everything up.</li><li>• Explain that endings that are exciting and leave the reader fulfilled have certain criteria. Show the students the <b>Exciting Endings anchor chart</b> with these three points on it:<ul style="list-style-type: none"><li>* Helps the writing feel “finished”—wraps up or sums up the piece so the reader feel satisfied</li><li>* Gives the reader something to think about—leaves the reader with something to reflect on, ponder, or linger in their minds</li><li>* Meets your readers’ expectations—ends with language just as powerful as the rest of the piece</li></ul></li><li>• Emphasize that endings DO NOT end with the words “The End” unless the piece of writing is a fairy tale.</li><li>• Ask the students to read these three criteria and check for understanding by having them give you a thumbs-up if they understand or a thumbs-sideways if they somewhat understand but need some clarification. Clarify as needed.</li></ul>	<ul style="list-style-type: none"><li>• Giving students copies of anchor charts to put in their research folders will provide personal access to important information as they work independently.</li></ul>





Work Time (continued)	Meeting Students' Needs
<p><b>B. Examining Models of Exciting Endings (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to locate <b>“Bringing Home the Gold”</b> by Carrol J. Swanson (from Lesson 11) in their <b>writing folders</b>. Read aloud the last two paragraphs as the students follow along. Begin with the sentence “John Thompson died in 1876 ...”</li> <li>• Ask the students to turn and talk with a partner: “Does this ending meet our criteria?”</li> <li>• When they have reached a decision, ask them to each put a thumbs-up in front of their chests if they feel it does meet the criteria of a an exciting ending, a thumbs-down if it doesn’t, or a thumbs-sideways if they are unsure.</li> <li>• Use <b>equity sticks</b> to call two or three students to share. Students may share things such as: “It made us think about how one person can have a big impact on a lot of people. So it met the criteria for Item 2” or “We think it met the criteria for Item 1 because it made a statement about the main character and summed up why he was important.”</li> <li>• Identify for students that the type of ending that Carrol Swanson used in “Bringing Home the Gold” is called a <i>reflective evaluation</i> because it reflected on why the main character was so important to that time of our history and how he’s being remembered. Add this to the T-chart under the left column (Type of Ending). In the right column (Example from a Text We Have Read), write an actual phrase from this exciting ending: “John Thompson died in 1876, but he has not been forgotten. ...” and the title of the narrative so they’ll know where it came from.</li> <li>• Inform students that in their endings, it is important to answer the “So what?” for their readers: “What does this piece of writing have to do with me? Why should I care about it?”</li> <li>• Tell students that just like in the last lesson, they will work in smaller groups to read the endings of one of the mentor texts they have read in previous lessons: <ul style="list-style-type: none"> <li>* <b>“School of Freedom” (Lesson 9)</b></li> <li>* <b>“Making Candles, Colonial Style” (Lesson 1)</b></li> <li>* <b>“Joshua’s Gold” (Lesson 1)</b></li> </ul> </li> <li>• Groups will decide what type of ending they think the author used in the narrative. Each group will choose a spokesperson to report the group’s finding to the class.</li> <li>• Divide the class into three groups. Give them about 5 minutes to work.</li> </ul>	<ul style="list-style-type: none"> <li>• Throughout this unit students read a series of mentor texts. Mentor texts are model texts, written by real authors, that students examine in order to see strong examples of writing craft. In this unit, students analyze various examples of historical fiction. For more information on the use of mentor texts, read <i>Study Driven: A Framework for Planning Units of Study in the Writing Workshop</i> by Katie Wood Ray.</li> <li>• Consider partnering an ELL student with a student who speaks the same L1 for discussion of complex content, or partner an ELL with a native speaker of English. ELL language acquisition can be facilitated by interacting with the content in English.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Invite each spokesperson to share out. As each group shares their thinking, instruct the rest of the class to look at the narrative being discussed so they can follow along. On the Exciting Endings anchor chart, add each type of endings and excerpts to the class chart:<ul style="list-style-type: none"><li>* Looking to the Future (in “School of Freedom”)</li><li>* Circular (it ends in a similar way or place as it began) (in “Making Candles, Colonial Style”)</li><li>* A Big Feeling (describes a feeling of pride or excitement) (in “Joshua’s Gold”)</li></ul></li></ul>	
<p><b>C. Guided Practice: Writing Different Exciting Endings (5 minutes)</b></p> <ul style="list-style-type: none"><li>• On the <b>document camera</b>, show students a <b>draft final paragraph for the Wheelwright narrative</b> (either a student’s example, from Lesson 4 homework, or an example you created in advance; see teaching note).</li><li>• Brainstorm at least two different types of endings from the class anchor chart that would work with the wheelwright historical fiction narrative. Using a document camera, write them out on a different piece of paper, or write them out on chart paper for the class to see.</li><li>• Inform the students that before writers settle on one ending for their piece, they often write several different ones. Caution the students that it is common for writers to rush their endings and make them too short and choppy. A quality ending is more than just one or two sentences. It is often an entire paragraph or two.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>D. Independent Practice (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that, like in Lesson 11 when they worked on possible beginnings for their historical fiction narrative, they will create a few different endings. Direct students to choose at least two types of endings to write for their drafts. Remind students that they will not rewrite their entire narrative. The endings they write will be written on separate paper.</li><li>• Give students 15 minutes to work independently. Circulate to listen in and support as needed. Encourage students to think about the criteria for exciting endings as they work. Remind them to think about the “So what?” as they write their endings.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Sharing (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to gather in the same triads they met with at the end of Lesson 11 (to share their “bold beginnings”). Ask them to share their possible endings and give each other feedback about which one might be the best one to use. Ask students to circle the ending they have chosen to use.</li></ul>	
<p><b>B. Debrief: Adding to the Rubric (5 minutes)</b></p> <ul style="list-style-type: none"><li>• As a class, add the criteria for Exciting Endings to the <b>Historical Fiction Narrative rubric anchor chart</b>.</li></ul>	
Homework	Meeting Students' Needs
Continue reading in your independent reading book for this unit at home.	



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# Grade 4: Module 2A: Unit 3: Lesson 12

## Supporting Materials



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Exciting Endings Anchor Chart

(Sample for Teacher Reference; Create This on Chart Paper in Advance of the Lesson)

- 1. Feels finished**—the piece has been wrapped up or summed up so the reader feels satisfied
- 2. Gives the reader something to think about**—leaves the reader with something that lingers in his or her mind to reflect on or ponder
- 3. Meets the reader's expectations**—it has to be just as powerful as the rest of the piece

Type of Beginning	Example from a Text We Have Read



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# Grade 4: Module 2A: Unit 3: Lesson 13

## Peer Critique for Organization and Style



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

I can use the writing process to produce clear and coherent writing (with support). (W.4.5)

I can effectively engage in discussions with diverse partners about fourth-grade topics and texts. (SL.4.1)

**Supporting Learning Targets**

- I can give kind, helpful, and specific feedback to my critique partner.
- I can critique the organization of my writing partner's historical fiction narrative. This means I can look for a beginning that hooks the reader and an ending that leaves the reader with a sense of completeness.

**Ongoing Assessment**

- Narrative Feedback recording form



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Learning Target (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Review Peer Critique Protocol (10 minutes)</li><li>B. Peer Critique of Drafts: Bold Beginnings and Exciting Endings (25 minutes)</li><li>C. Annotating Drafts for Revision (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Exit Ticket (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• For this lesson, students will need their draft narratives from the mid-unit assessment (Lesson 6). Be sure copies were made for assessment purposes before handing back students' original drafts.</li><li>• In advance: Prepare on chart paper the Critique Protocol anchor chart (see supporting materials of this lesson or use the version created in Module 1, Unit 1, Lesson 7.)</li><li>• In advance: Prepare on another sheet of chart paper the Steps for Revising My Narrative anchor chart (see supporting materials for steps to record).</li><li>• Review: Peer Critique protocol (Appendix).</li><li>• Beginning with Lesson 7, each day students edit their work using different colored pencils for different foci. See supporting materials below and Work Time, Part C.</li></ul>

Lesson Vocabulary	Materials
specific, revision, critique, feedback	<ul style="list-style-type: none"><li>• Peer Critique Protocol anchor chart (from Module 1, Unit 1, Lesson 7, or see supporting materials)</li><li>• Historical Fiction Narrative Rubric anchor chart (from previous lessons)</li><li>• Historical Fiction Narrative drafts (each student's)</li><li>• Narrative Feedback recording form (two per student)</li><li>• Steps for Revising My Narrative anchor chart (from previous lessons)</li><li>• Blue colored pencil (one per student)</li><li>• Index cards (one per student)</li></ul>





Opening	Meeting Students' Needs
<p><b>A. Learning Target (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Post and read aloud the following learning targets: “I can give kind, helpful, and specific feedback to my critique partner,” and “I can critique the organization of my writing partner’s historical fiction narrative. This means I can look for a beginning that hooks the reader and an ending that leaves the reader with a sense of completeness.”</li><li>• Ask students what they know already about these targets. Have them whisper in their partner’s ear on thing they know. Students may recall the critique process from Module 1 or from Lesson 7 in this unit. Call on two or three students to share what their partners said.</li><li>• Then ask students to identify parts of the learning targets that are unfamiliar or confusing. Pay particular attention to the meanings of the words <i>specific</i> and <i>critique</i>.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Review Peer Critique Protocol (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Review the main components of a successful critique on the <b>Critique Protocol anchor chart</b> (from Lesson 7).</li><li>• Set up non-negotiables for the students before they begin this process. The following four points are crucial for success:<ul style="list-style-type: none"><li>* <b>Be kind</b>: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.</li><li>* <b>Be specific</b>: 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.</li><li>* <b>Be helpful</b>: 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.</li><li>* <b>Participate</b>: Peer critique is a process to support each other, and your feedback is valued!</li></ul></li><li>• Tell students that today they are going to listen to their partners read their historical narrative drafts. Tell them they will focus their feedback using the <b>Historical Fiction Narrative Rubric anchor chart</b>. Explain that for today their feedback will focus only on the <i>organization</i> portion of the rubric—specifically the Bold Beginnings and Exciting Endings. Review the criteria for Meets on the rubric. Students will focus mainly on how well the beginning hooks the reader’s attention. Remind students that for this feedback to be helpful, they should only focus on this specific area. Pointing out misspelled words or incorrect punctuation will not be helpful. This type of proofreading and editing will happen later.</li></ul>	<ul style="list-style-type: none"><li>• Critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.</li><li>• You may consider modeling with the model paragraph from the wheelwright narrative if you feel that your students need more practice with peer critique before working with a partner.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Peer Critique of Drafts: Bold Beginnings and Exciting Endings (25 minutes)</b></p> <ul style="list-style-type: none"> <li>• Partner students with a student with their same expert trade (blacksmiths with blacksmiths, shoemakers with shoemakers, etc.) if possible.</li> <li>• Ask students to get out their <b>Historical Fiction Narrative drafts</b> along with the bold beginning they have written for it. At this point, the students have not rewritten their narratives with the new beginning and ending. They are on separate pieces of paper, but can be read in the correct place in the narrative. Distribute two copies of the <b>Narrative Feedback recording form</b> to each student. Explain to students that this is where they will record partner feedback on their work and their next steps.</li> <li>• Remind students about the steps of the critique protocol, which are identified on the Peer Critique Protocol anchor chart. Ask them to discuss the steps briefly with their partners to make sure both participants understand the process:               <ul style="list-style-type: none"> <li>* Author and Listener: Review area of critique focus from rubric</li> <li>* Author: Reads his or her piece</li> <li>* Listener: Gives feedback based on rubric criteria: "I like how you _____. You might consider _____."</li> <li>* Author: Records feedback</li> <li>* Author: Says: "Thank you for _____. My next step will be _____."</li> <li>* Switch roles and repeat.</li> </ul> </li> <li>• Each part of this protocol (beginnings and endings) should take no more than 10 minutes. Address any clarifying questions.</li> <li>• Have students begin. Circulate to support student with the critique process, helping them to follow the protocol and focus their feedback using the Organization—Bold Beginnings section.</li> <li>• After 8 minutes, give a 2-minute warning to be sure each person has given and received feedback on the bold beginning they chose.</li> <li>• After 10 minutes, direct students to repeat the critique protocol again, but with a focus on Organization—Exciting Endings.</li> </ul>	<ul style="list-style-type: none"> <li>• To further support students, you can add visual cues to your anchor chart or provide copies of the chart for certain students to use at their desk.</li> <li>• To support visual learners, consider using a document camera with a few sentences written on skipped lines to demonstrate this note-taking technique for students.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Annotating Drafts for Revision (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students thank their partners and move to their own workspace. Be sure that every student has a <b>blue colored pencil</b>. Post the <b>Steps for Revising My Narrative anchor chart</b>:<ul style="list-style-type: none"><li>* Choose the correct colored pencil. Today's color is _____.</li><li>* Decide where you are going to add a revision note based on feedback or new learning.</li><li>* Write your revision note in the space above the sentence you want to change.</li><li>* Read through your entire narrative and continue to record your revision notes.</li><li>* Review your revision notes to be sure they make sense.</li></ul></li><li>• Tell them that you would like them to add notes to their drafts using the blue colored pencils today. (This step in the anchor chart will vary from day-to-day depending on the color used for revisions. See teaching notes of each subsequent lesson.)</li><li>• Explain to students that since they wrote double-spaced when they wrote the drafts, you would like them to write notes telling what they will add or change in a given part of their narrative. When they have a sentence they would like to add to or change, they can make a note on the blank line above it. Explain that this will allow them to easily reread their drafts and note changes at the same time without erasing or crossing things out.</li><li>• Give students 10 to 15 minutes to add revision notes to their drafts. Circulate to confer and support students as needed.</li><li>• Once students have recorded their revisions, have them organize their writing materials. Explain that they will need to keep their drafts and recording forms as they continue the writing process through the following week.</li><li>• If the students are word processing their narratives, direct them to save each version of their narrative under a new name (John's Historical Fiction Narrative_1, John's Historical Fiction Narrative_2, etc.). That way you and the students will be able to see how their writing improves during the writing process.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students. Ask them to assess themselves and the class on the learning targets: “I can give kind, helpful, and specific feedback to my critique partner,” and “I can critique the organization of my writing partner’s historical fiction narrative. This means I can look for a beginning that hooks the reader and an ending that leaves the reader with a sense of completeness.”</li><li>• Distribute <b>index cards</b>. Ask students to record their name and reflect and respond to the following on each side of the card:<ul style="list-style-type: none"><li>* Front side: “Did you meet the learning targets? What is your evidence?”</li><li>* Back side: “How do you think the class did with giving kind, helpful, and specific feedback? What is your evidence?”</li></ul></li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Continue reading in your independent reading book for this unit at home.</li><li>• If you are behind with your writing or revising, keep working on your draft.</li></ul>	



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# Grade 4: Module 2A: Unit 3: Lesson 13

## Supporting Materials



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## Critical Protocol

(Teacher directions: Copy the following text onto a large piece of chart paper for all students to see.)

### Critique Protocol Norms:

- Be Kind: Treat others with dignity and respect.
- Be Specific: Focus on *why* something is good or what, particularly, needs improvement.
- Be Helpful: The goal is to help everyone improve their work.
- Participate: Support each other. Your feedback is valued!

### Directions:

1. Author and Listener: Review area of critique focus from rubric
2. Author: Reads his or her piece
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.



Narrative Feedback Recording Form  
(Front)

.....  
**Name:**  
.....

<b>Date:</b>	<b>Partner</b>
Focus of Critique:	
My partner liked...	
My partner suggested...	
My next step(s)...	

<b>Date:</b>	<b>Partner</b>
Focus of Critique:	
My partner liked...	
My partner suggested...	
My next step(s)...	





Narrative Feedback Recording Form  
(Back)

.....  
**Name:**  
.....

<b>Date:</b>	<b>Partner</b>
Focus of Critique:	
My partner liked...	
My partner suggested...	
My next step(s)...	

<b>Date:</b>	<b>Partner</b>
Focus of Critique:	
My partner liked...	
My partner suggested...	
My next step(s)...	



### Directions for Steps for Revising My Narrative Anchor/Chart

**(Teacher directions: Copy the following text onto a large piece of chart paper for all students to see.)**

#### **Steps for Revising My Narrative:**

1. Choose the correct colored pencil. Today's color is \_\_\_\_\_.
2. Decide where you are going to add a revision note based on feedback or new learning.
3. Write your revision note in the space above the sentence you want to change.
4. Read through your entire narrative and continue to record your revision notes.
5. Review your revision notes to be sure they make sense.



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# **Grade 4: Module 2A: Unit 3: Lesson 14**

## **Reviewing Conventions and Editing Peers' Work**



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

I can use grammar conventions to send a clear message to a reader or listener. (L.4.1, L.4.2)  
I can express ideas using carefully chosen words. (L.4.3)

**Supporting Learning Targets**

- I can check my peers' work for correct capitalization.
- I can check my peers' work for correct spelling.
- I can check my peers' work for correct punctuation at the ends of their sentences.
- I can check my peers' work for correct conventions when writing dialogue.

**Ongoing Assessment**

- Conventions anchor charts
- Historical Fiction Narrative (second drafts annotated for edits)



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Writer (2 minutes)</li><li>B. Reviewing Learning Targets (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Chalk Talk (15 minutes)</li><li>B. Modeling: Editing for Conventions (5 minutes)</li><li>C. Editing Stations (20 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief (5 minutes)</li><li>B. Completing Our Historical Fiction Narrative Rubric (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students read each other's narratives to identify issues with conventions (spelling, punctuation, capitalization, and dialogue). Students just note mistakes as they edit; they do not actually correct all of the errors during this lesson. In the next lesson (Lesson 15), students will be given time to actually correct their own work.</li><li>• Given the one-hour time constraint, language standards are not heavily emphasized in these modules. Students need additional instruction on language conventions during other parts of the school day. This lesson is intended to review and reinforce that additional instruction, and help students apply the conventions to their own authentic product.</li><li>• In advance: Write a short "convention-less paragraph" with dialogue without proper conventions, incorrect spelling, lack of punctuation, and no capitals to display on an overhead or with a document camera.</li><li>• Set up four stations with Conventions anchor charts, markers, and colored pencils. Ideally these stations will have enough room for about a quarter of your class to sit. Students should be able to see Conventions anchor charts, access materials, and have a surface to write on (table/desks or clipboards).</li><li>• Students again used colored pencils. In this lesson, a different color is used for each different type of convention (for example: red colored pencils and red markers for spelling, blue for punctuation, green for capitalization, and purple for dialogue).</li><li>• Having different colors at each station will help students to focus on editing for one convention at a time and recall what needs to be corrected when revising. Place colored pencils and markers that match at each station.</li><li>• Post one piece of chart paper at each station. On each chart, write the following questions in the designated color: How do I make sure my SPELLING is correct?<ul style="list-style-type: none"><li>* What are the conventions for DIALOGUE?</li><li>* How do I know if my ENDING PUNCTUATION is correct?</li><li>* How do I know if my CAPITALIZATION is correct?</li></ul></li><li>• Review: Chalk Talk Protocol (see Appendix 1).</li></ul>



Lesson Vocabulary	Materials
capitalization, punctuation, conventions, dialogue	<ul style="list-style-type: none"><li>• Document camera</li><li>• Convention-less paragraph (for teacher modeling)</li><li>• Four Conventions anchor charts (new; teacher-created; see Teaching Notes)</li><li>• Markers (several each of four different colors to match each chart; see teaching notes above)</li><li>• Colored pencils (four different colors with enough of each color for a quarter of your class; see teaching notes above)</li><li>• Index cards (3" x 5") for exit ticket (one per student)</li><li>• Historical Fiction Narrative Rubric anchor chart (from previous lessons)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Using a <b>document camera</b>, display your short <b>convention-less paragraph</b>. Ask for a volunteer to try to read it aloud.</li><li>• Ask the class what made reading this paragraph difficult. Listen for students to notice that the reason your paragraph was unclear to them as readers was that there were no <i>conventions</i> used. Explain that writers use <i>conventions</i>, or writing rules, to make their message clear and understandable to readers.</li><li>• Remind students that they have already focused on the conventions for writing dialogue, but today they will review other conventions and edit their writing so that it is clear and understandable to readers and ready for final publication.</li></ul>	<ul style="list-style-type: none"><li>• Allow students to discover the topic of this lesson through trying to read your convention-less paragraph. This will help to engage students' interest in editing for conventions.</li></ul>
<p><b>B. Reviewing Learning Target (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Introduce the supporting targets: "I can check my peers' work for correct capitalization," "I can check my peers' work for correct spelling," "I can check my peers' work for correct punctuation for the ends of my sentences," and "I can check my peers' work for correct conventions when writing dialogue."</li><li>• Tell students that they will be editing their narratives for the conventions listed in the supporting targets. Circle key words: <i>spelling</i>, <i>punctuation</i>, <i>capitalization</i>, and <i>dialogue</i>. Clarify the meanings of these words or targets as needed.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Chalk Talk (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Point out the four stations to students. Read the <b>Conventions anchor chart</b> at each station:<ul style="list-style-type: none"><li>* How do I make sure my SPELLING is correct?</li><li>* What are the conventions for DIALOGUE?</li><li>* How do I know if my ENDING PUNCTUATION is correct?</li><li>* How do I know if my CAPITALIZATION is correct?</li></ul></li><li>• Tell students that they will be doing a <b>Chalk Talk</b> to share their thoughts on each question. Give brief directions:<ul style="list-style-type: none"><li>* Go to your assigned chart first.</li><li>* Read the question on the chart.</li><li>* Add your thoughts on the question to the chart using the <b>markers</b> at the station.</li><li>* Visit all charts to read the questions and your classmates' answers. Decide if something is missing from a chart and, if so, add it using the markers at that station.</li><li>* Once you have visited every chart, sit in your seat.</li></ul></li><li>• Give students time to visit each chart, read, and add their thoughts (10 minutes or less total).</li><li>• Focus students whole group. Revisit each chart with students. (Either gather all of the charts or as a class, circulate to each chart so all students can see it.) Read a few responses from each chart, and circle or add important tips for each question. Make sure to check for accuracy in punctuation and capitalization rules and helpful hints with spelling. Tell students that they will use these Conventions anchor charts later this lesson.</li></ul>	<ul style="list-style-type: none"><li>• This protocol could be confusing for ELL students if it is their first time. Consider reviewing the protocol with these students ahead of time. Another way to support students is to give them a copy of abbreviated directions with visuals to help guide them.</li></ul>





Work Time (continued)	Meeting Students' Needs
<p><b>B. Model: Editing for Conventions (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the convention-less paragraph. Use the first few sentences of your paragraph to model. Demonstrate how to edit for each convention by circling or underlining with the correct colored pencil (see teaching notes above). Be sure to model referring to the Conventions anchor charts (posted at each station) as resources.</li><li>• For example: Read the CAPITALIZATION chart. Read aloud your convention-less paragraph. Notice a mistake and think aloud: "I notice that one of the rules for capitalization is to be sure that names of people or places are capitalized." Then demonstrate fixing a mistake: "I see that I did not do this when I wrote the word <i>america</i>, so I am going to circle it with a colored pencil from this station."</li><li>• Address any clarifying questions. Tell students that they are going to go to all four stations to get help from peers to improve their draft. Give directions:<ul style="list-style-type: none"><li>* Count off or choose one station to begin work.</li><li>* At that station, trade papers with your peer critique partner.</li><li>* Read your partner's draft (with new beginning and ending) and identify any convention mistakes related to the topic of that station's chart.</li><li>* When both partners are finished, move to the next station.</li><li>* Be sure to get to all four stations.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• When you model editing for students, remember that you are just showing them how to identify and note mistakes, not revise them. They will have an opportunity for revising their mistakes in Lesson 15.</li><li>• Be sure students are editing their drafts with their revised beginnings and endings they chose in Lessons 11 and 12.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students whole group. Review learning targets. Distribute <b>index cards</b> (one per student) to the class. Ask students to write their names at the top and then do a “quick write” on the following questions:<ul style="list-style-type: none"><li>* “How will this editing improve your narratives?” and “What made editing easy or difficult for you?”</li></ul></li><li>• Have them share their answers with a partner, then collect exit tickets for a formative assessment of the learning targets.</li></ul>	
<p><b>Completing Historical Fiction Narrative Rubric (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to help you add to Conventions criteria on the <b>Historical Fiction Narrative Rubric anchor chart</b> based on their work today.</li></ul>	
Homework	Meeting Students' Needs
<p>Continue reading in your independent reading book for this unit at home.</p> <p><i>Note: To prepare for Lesson 15, do the following:</i></p> <p><i>Edit students' narratives. Remember only to add edits that pertain to the conventions edited in class.</i></p> <p><i>Review students' exit tickets to determine if any students need further support in the next lesson, when they will revise to correct their mistakes and publish their narratives.</i></p> <p><i>Type up the Historical Fiction Narrative Rubric anchor chart using the template below and make a copy for each student.</i></p> <p><i>In Lesson 15, students finalize their writing. If students did not word process their second drafts yet, consider giving students additional time to type their final copies before Lesson 15.</i></p>	



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# Grade 4: Module 2A: Unit 3: Lesson 14

## Supporting Materials



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## Convention-less Paragraph

**(Sample for Teacher Reference; Use This or Write Your Own Convention-less Paragraph for Modeling)**

i am very pleesed with how my class has learned so much about colonial america when we first started we new very little about colonial times but over the last severel weeks we hav come very far i have a frend named lisa the other day she asked how do your students know so much about life in colonial times i told her they had become expert researchers threw reading and writing



EXPEDITIONARY  
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# Grade 4: Module 2A: Unit 3: Lesson 15

## Publishing Historical Fiction Narratives



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

I can write narrative text about real or imagined experiences or events. (W.4.3)  
I can use grammar conventions to send a clear message to a reader or listener. (L.4.1, L.4.2)  
I can express ideas using carefully chosen words. (L.4.3)  
With support, I can use technology to publish a piece of writing. (W.4.6)

**Supporting Learning Targets**

- I can check my peers' work for correct capitalization.
- I can check my peers' work for correct spelling.
- I can check my peers' work for correct punctuation at the ends of their sentences.
- I can check my peers' work for correct conventions when writing dialogue.
- I can publish my historical fiction narrative.

**Ongoing Assessment**

- Historical Fiction narrative (final copy)



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Reviewing Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Modeling: Using Technology to Publish (10 minutes)</li><li>B. Independent Work and Conferring (40 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• This lesson is largely dependent on students having access to a computer, an online dictionary, and a printer. If students have already had time to word process their second draft on a computer, the timing of this lesson will work well. If students have not yet started word processing, consider giving students additional time to type their final copies.</li><li>• Please bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as <a href="http://www.safeshare.tv">www.safeshare.tv</a>, for actually viewing these links in the classroom.</li><li>• If technology is not available in sufficient numbers for your class, consider modifying this lesson to use standard print dictionaries and focus on students using neat handwriting to create a published copy of their narratives.</li><li>• Prepare the Steps for Publishing My Narrative chart (see supporting materials in this lesson).</li></ul>

Lesson Vocabulary	Materials
publish	<ul style="list-style-type: none"><li>• The technology to show students a computer screen, allow them to access the internet, word process, and print</li><li>• LCD projector</li><li>• Computers for students</li><li>• Printer and printer paper</li><li>• Historical Fiction Narrative rubric (completed in Lesson 14 and typed; one per student)</li><li>• Steps for Publishing My Narrative anchor chart (new; teacher-created; see Supporting Materials)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Introduce learning targets to students. Circle the word publish and ask students to turn to a partner and share what they think this word means. Call a few students to share their partner's thinking. Ask students:<ul style="list-style-type: none"><li>* "What reference resources can you use to check your thinking?"</li></ul></li><li>• Some answers might be: dictionary, Google, peers, or the teacher. Tell them that today they will be using a computer as both a reference source and to publish their narratives.</li></ul>	<ul style="list-style-type: none"><li>• Allow students to discover the topic of this lesson through trying to read your convention-less paragraph. This will help to engage students' interest in editing for conventions.</li></ul>





Work Time	Meeting Students' Needs
<p><b>A. Modeling: Using Technology to Publish (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to sit where they can see the projection of your computer. Let students know that today is the day they prepare their work to make it public—in other words “publish” it.</li><li>• Project a Web site such as <a href="http://www.dictionary.com">www.dictionary.com</a> or <a href="http://www.wordcentral.com">www.wordcentral.com</a>. Tell students that you are going to use this online resource to check their thinking about the word <i>publish</i>. Type in the word “publish” into one of the online dictionaries and read the definitions. Have students turn to a partner and explain what it means to <i>publish</i> their writing. Have a few pairs share their thinking.</li><li>• Set purpose: Remind students that they will be sharing their published narratives with an audience, their classmates. Tell them that in order to publish their historical fiction narratives, they need to be sure everything is complete and correct. Today they will have time to polish their writing. Remind them that they now have an edited draft complete with their revised beginning and ending. It is on this draft that they will work to correct their conventions.</li><li>• Demonstrate how to use the online dictionary for misspelling. Show students how to scroll down and check for possible correct spellings by checking the definitions.</li><li>• Distribute the typed version of the <b>Historical Fiction Narrative rubric</b>. Explain to students that you have taken the rubric anchor chart and typed it up for their reference as they prepare to publish.</li><li>• Post the <b>Steps for Publishing My Narrative</b> chart:<ul style="list-style-type: none"><li>* Read your draft and correct conventions based on editing notes.</li><li>* Check your narratives one last time using the Historical Fiction Narrative rubric.</li><li>* Rewrite your draft to include the corrections and revisions.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• If using a conventional printed dictionary, you may want to review searching for a word using alphabetical order.</li><li>• If possible, expand the audience to include others who are not a part of the class (e.g., teachers, principal, parents, other classes). This can be motivating and exciting for students. See recommendations for the Writer’s Gallery in Lesson 16’s teaching notes.</li><li>• Some students who have difficulty spelling may have a hard time finding the correct spellings for severely misspelled words. Keep these students in mind for conferencing during this time.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Independent Work and Conferring (40 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students move to a computer to begin work following the Steps for Publishing My Narrative chart.</li><li>• Confer with students as needed and when they decide they are finished.</li></ul> <p><i>Note: Ask students to add a footer to their paper with their full name. This avoids confusion when students print their papers.</i></p>	<ul style="list-style-type: none"><li>• Depending on pace, students may need additional time for typing.</li></ul>
Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students whole group. Review the learning targets. Tell them that in the next lesson, they will get to celebrate their work and put it display for their classmates.</li><li>• Tell students that they have learned a lot over the last few weeks about writing historical fiction by writing a narrative about a character from their trade. After the celebration of their work, they will be assessed on the learning target listed at the top of their Historical Fiction Narrative rubric: "I can write a historical fiction narrative set in Colonial America." To do this, they will do an on-demand assessment in which they write another piece of historical fiction using a different prompt about Colonial America.</li><li>• Encourage them that they are ready for this "on my own" assessment. They have just finished their historical fiction narratives and now should be experts on this genre of writing. They will be able to use their research, their vocabulary notebooks, and the Historical Fiction Narrative rubric to help them with their writing.</li></ul>	



Homework	Meeting Students' Needs
<p>If you did not finish in class, finish your narrative.</p> <p>Prepare for the end of unit assessment:</p> <ul style="list-style-type: none"><li>* Review your Colonial America research (your texts and your notes) from Units 1 and 2. Pay particular attention to your research notes on work and play as well as on apprenticeships.</li><li>* Review your vocabulary notebook.</li><li>* Review the Historical Fiction Narrative rubric.</li></ul> <p><i>Note: Check in with students to make sure that they have their research available and organized for the end of unit assessment (which will happen in Lesson 16).</i></p>	<ul style="list-style-type: none"><li>• To support visual learners, consider posting the graphic organizers that correspond to this research: Inferring T-chart (used in Unit 1, Lesson 8, when students researched work and play) and Summary graphic organizer (used in Unit 2, Lesson 13, when students read about apprentices).</li></ul>



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# Grade 4: Module 2A: Unit 3: Lesson 15

## Supporting Materials



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## Steps for Publishing My Narrative Chart

**(Teacher directions: Prepare a chart paper with the following directions for students.)**

### **Steps for Publishing My Narrative:**

1. Read your draft and correct conventions based on editing notes.
2. Check your narratives one last time using the Historical Fiction Narrative rubric.
3. Rewrite your draft to include the corrections and revisions.



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# **Grade 4: Module 2A: Unit 3: Lesson 16**

## **Writer's Gallery and End of Unit 3 Assessment: On-Demand New Historical Fiction Narrative**



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

I can develop the topic with facts, definitions, details, and quotations. (W.4.2b)

I can write narrative text about real or imagined experiences or events. (W.4.3)

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

**Supporting Learning Targets**

- I can write a historical fiction narrative set in Colonial America.
- I can write a positive comment after reading a classmate's writing.

**Ongoing Assessment**

- Students' completed historical fiction narratives (performance tasks)
- End of Unit 3 Assessment: On-Demand New Historical Fiction Narrative



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Writer's Gallery (15 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. End of Unit 3 Assessment: On-Demand New Historical Fiction Narrative (40 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Self-Assessment (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• In this assessment students have 40 minutes to plan and write a historical fiction narrative based on the assessment prompt. They will use the Historical Fiction Narrative rubric to guide their work and will be assessed based on that rubric.</li><li>• However, keep in mind that 40 minutes is not likely enough time for students to revise and correct their conventions. Consider choosing one convention (e.g., capitalization) that you would like to formally assess students on during this particular assessment.</li><li>• In advance: To celebrate students' learning, consider creating a festive mood in the classroom for the Writer's Gallery. Soft music, maybe some sparkling cider, perhaps a banner congratulating the writers on their publication. You may consider inviting parents or other adults from the school to share in the celebration of students' learning.</li></ul>

Lesson Vocabulary	Materials
Positive, comment	<ul style="list-style-type: none"><li>• Students' writing folders</li><li>• Vocabulary notebooks</li><li>• Sticky notes (three per student)</li><li>• Lined paper</li><li>• Historical Fiction Narrative rubric (completed in Lesson 14) (one per student)</li><li>• End of Unit 3 Assessment: On-Demand New Historical Fiction Narrative (one per student)</li><li>• Tracking My Progress, End of Unit 3 recording form (one per student)</li></ul>





Opening	Meeting Students' Needs
<p><b>A. Writer's Gallery (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that today they will celebrate their work as writers of historical fiction with a Writer's Gallery. Remark on all the reading, research, and writing they have done to learn about Colonial America and publish their historical fiction narratives. Congratulate them on their perseverance and creativity.</li><li>• Explain to students that during the Writer's Gallery, they will have an opportunity to read another classmate's piece and leave a positive comment about that work. Share the first learning target: "I can write a positive comment after reading a classmate's writing." Remind students that they have 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 the work they read. 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 once they have read another's work they will write the positive comment on a <b>sticky note</b> and leave it on their desk.</li><li>• Assign each student another student's work to read. Post the following directions for students to follow for the Writer's Gallery:<ol style="list-style-type: none"><li>1. Clear your desk and put your narrative on top.</li><li>2. Go to your assigned author's desk.</li><li>3. Read his or her narrative.</li><li>4. Leave a positive comment.</li><li>5. Go to an open desk and repeat Steps 3 to 5.</li></ol></li><li>• Explain that they will not get to read all the stories in the class, but should have time to read at least one if not two or three.</li><li>• Let them know that the Writer's Gallery is silent so that everyone can read without distraction.</li><li>• Once time is up, ask students to go back to their desks and read their positive comment(s).</li></ul>	<ul style="list-style-type: none"><li>• A more time-consuming variation on this type of sharing is to have students form small groups and take turns reading their work out loud. The group can record one comment after each reading and feedback can be given once all students have shared. Then students can read the comments written for them by their group members. This variation gives students an opportunity to practice reading their own writing aloud but is not as efficient.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. End of Unit 3 Assessment: On-Demand New Historical Fiction Narrative (40 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students gather their materials:<ul style="list-style-type: none"><li>* <b>writing folders</b></li><li>* <b>vocabulary notebooks</b></li><li>* <b>Historical Fiction Narrative rubrics</b></li><li>* <b>pencil and lined paper</b></li></ul></li><li>• Share the second learning target: "I can write a historical fiction narrative set in Colonial America." Remind them that they have become experts on writing historical fiction narratives and this assessment will give them the opportunity to share what they have learned as writers.</li><li>• Ask students to think for a moment about the steps they took in crafting their first narrative. Explain that they will not have time to create an entire character profile, but they will have time to plan for their narratives using another Narrative Four-Square graphic organizer and their research.</li><li>• Distribute the <b>End of Unit 3 Assessment: On-Demand New Historical Fiction Narrative</b>. Give students time to read it silently. Address any clarifying questions.</li><li>• Ask students to begin. Help students keep pace:<ul style="list-style-type: none"><li>* Give students about 5 minutes to read the directions and the prompt.</li><li>* Give them about 5 minutes to review their research.</li><li>* Give students about 10 minutes to plan with their graphic organizer.</li><li>* Give students the remaining 20 minutes to write. After 15 minutes, remind them to reread their drafts and check them against the rubrics.</li></ul></li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Self-Assessment (5 minutes)</b></p> <ul style="list-style-type: none"><li>Distribute Tracking My Progress, End of Unit 3 recording form. Explain to students that, as usual after assessments, they will reflect on their learning. Remind them that they have lots to reflect on: They have spent several weeks reading, researching, and writing about Colonial America!</li></ul>	<ul style="list-style-type: none"><li>You may decide to do this at the end of the day to give students a break after their writing or to give more time for the assessment above.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>None</li></ul> <p><i>Note: The PARCC Draft of Extended Rubric for Analytic and Narrative Writing is included in the supporting materials for this lesson for your reference. The learning targets on the Historical Fiction Narrative Rubric are aligned with the PARCC rubric, but have been modified to fit this module's specific content focus and to be in more student-friendly language.</i></p>	



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# Grade 4: Module 2A: Unit 3: Lesson 16

## Supporting Materials



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**End of Unit 3 Assessment:**  
On-Demand New Historical Fiction Narrative

.....  
**Name:**  
.....

**Date:**  
.....

**Directions:**

5. 1. Read the prompt below.
6. 2. Review your research.
7. 3. Review the Historical Fiction Narrative rubric.
8. 4. Plan a short historical fiction narrative for the prompt using the graphic organizer.
9. 5. Write your narrative on a separate sheet of lined paper.
10. 6. Reread your narrative and make any needed revisions based on the rubric.

**Prompt:**

After researching informational texts on Colonial America, write a historical fiction narrative that describes how a young boy or girl decides to become an apprentice for a specific trade.



Writer's Gallery and End of Unit 3 Assessment:  
On-Demand New Historical Fiction Narrative

Name:

Date:

Introductory Paragraph		Detail Paragraph 1	
Introducing the character, setting, and major event (rising action):  Details: <ul style="list-style-type: none"><li>• Who is the character?</li><li>• When is it set?</li><li>• Where is it set?</li><li>• What is happening?</li></ul>		What problem arises?  Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>	
Vocabulary from my research to be used:			
Detail Paragraph 2		Conclusion Paragraph	
How does my character help solve the problem?  Details: <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li></ul>		What is the result of the character's actions?  How does the story end?	



Tracking My Progress, End of Unit 3

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

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

Learning Target: I can write a historical fiction narrative set in Colonial America.

1. The target in my own words is:

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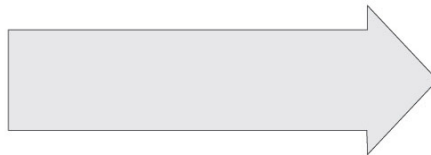
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2. How am I doing? Circle one.

**I need more help  
to learn this.**



**I understand  
some of this.**



**I am on my way!**



3. The evidence to support my self-assessment is:

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