



EXPEDITIONARY
LEARNING

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">• “School of Freedom” by Beverly J. Letchworth (one per student and one to display)• Document camera• Highlighters (one per student)• “Joshua’s Gold” by Mary Lois Sanders (from Lesson 2)• Writing Dialogue anchor chart (new; teacher-created; see Work Time A)• Model Introductory Paragraph from the Wheelwright Narrative (from Lesson 4)• Equity sticks• Blue colored pencils (one per student)• Steps for Revising My Narrative anchor chart (from Lesson 7)• Historical Fiction Narrative drafts (each student’s)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• 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.• 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."• 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.• Examine the remaining target with students. Circle the words <i>identify</i> and <i>benefit</i>. Clarify the meaning of these words as needed.	<ul style="list-style-type: none">• 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.



Work Time	Meeting Students' Needs
<p>A. Examining Models of Dialogue (20 minutes)</p> <ul style="list-style-type: none"> • 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.” • Explain that this sentence shows that someone is talking. • 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. • 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 “School of Freedom,” by Beverly J. Letchworth, to each student and display using a document camera. Remind them to look for quotation marks. • 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. • 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 highlighter. 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. • Ask students to turn and discuss the following with a neighbor: “How did the author use dialogue strategically in this text?” • Cold call students to share something their partner said. Students should notice the following dialogue: <ul style="list-style-type: none"> * “Got everything?” asked Bracie. “In case they come. I get the jitters every day.” * “I don’t have my needle and thread,” she blurted, a sharp spurt of fear rising. • They also should notice the following in terms of using dialogue strategically: <ul style="list-style-type: none"> * There were only two sections of dialogue. 	<ul style="list-style-type: none"> • For students who struggle to read grade-level texts independently, consider partner-reading, with students taking turns reading each paragraph aloud. • 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.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* 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.• 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?")• 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">* Read the text and underline any examples of dialogue they notice.* Discuss with your partner: How did the author use dialogue strategically in this text?• Ask students to get out their copies of "Joshua's Gold" by Mary Lois Sanders. Ask them to read the first page only. Give pairs 10 minutes to work.• 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">* The character was usually talking out loud to himself or his animals.* 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.• Post Writing Dialogue anchor chart. 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">* To show what a character is feeling* To show what a character is thinking* To show how they interact with others• Still on the anchor chart, write: "How do authors use dialogue strategically?" This list might include:<ul style="list-style-type: none">* When they need to show a character's thoughts or feelings about something happening in the story* They may need to use it only in a few places, not every sentence or paragraph.• Tell students they will come back to this chart during the next lesson.	<ul style="list-style-type: none">• To support visual learners, consider using a document camera with a few sentences written double-spaced to demonstrate this revision technique for students.• 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.



Work Time (continued)	Meeting Students' Needs
<p>B. Guided Practice: Annotating Wheelwright Draft for Use of Dialogue (15 minutes)</p> <ul style="list-style-type: none">• Display the Model Introductory Paragraph from the Wheelwright Narrative 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 Steps for Revising My Narrative anchor chart:<ul style="list-style-type: none">* Choose the correct colored pencil. Today's color is _____.* Decide where you are going to add a revision note based on feedback or new learning.* Write your revision note in the space above the sentence you want to change.* Read through your entire narrative and continue to record your revision notes.* Review your revision notes to be sure they make sense. <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">• Tell students that today they will be adding revision notes using blue colored pencils. Tell students that first you will read them your paragraph so they can help you decide where dialogue might be used strategically.• 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 equity sticks to call on students to share their thinking.• 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."• 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.	<ul style="list-style-type: none">• 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.



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



Closing and Assessment	Meeting Students' Needs
<p>A. Share (5 minutes)</p> <ul style="list-style-type: none">• Ask students to find a new partner. With that person, share:<ul style="list-style-type: none">* “Where will you put dialogue in your narrative? Why?”* “What might that dialogue sound like? What words will characters say?”• 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.	<ul style="list-style-type: none">• 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.



Homework	Meeting Students' Needs
<ul style="list-style-type: none">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.” <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">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">* Allow students to buddy read this during independent reading time.* Ask a parent to read the text aloud to the student.* 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.



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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



ARAMAY 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.

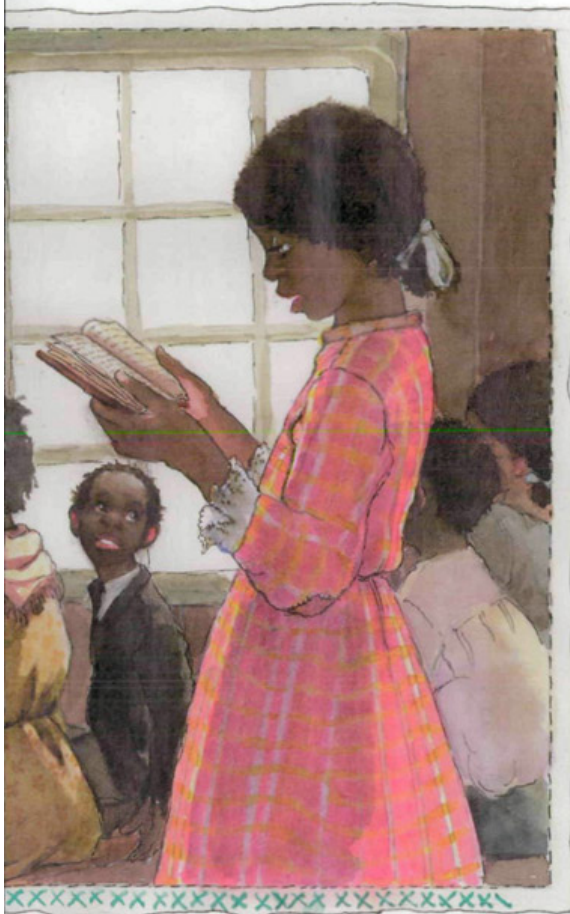
TWIST TWIST

DRA! 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.

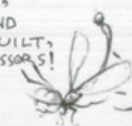
Please, please, Aramay said to herself, don’t let them see the outlines of books in Miss Canton’s skirt. She stole a look and was relieved to see that the books were well-hidden.

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!

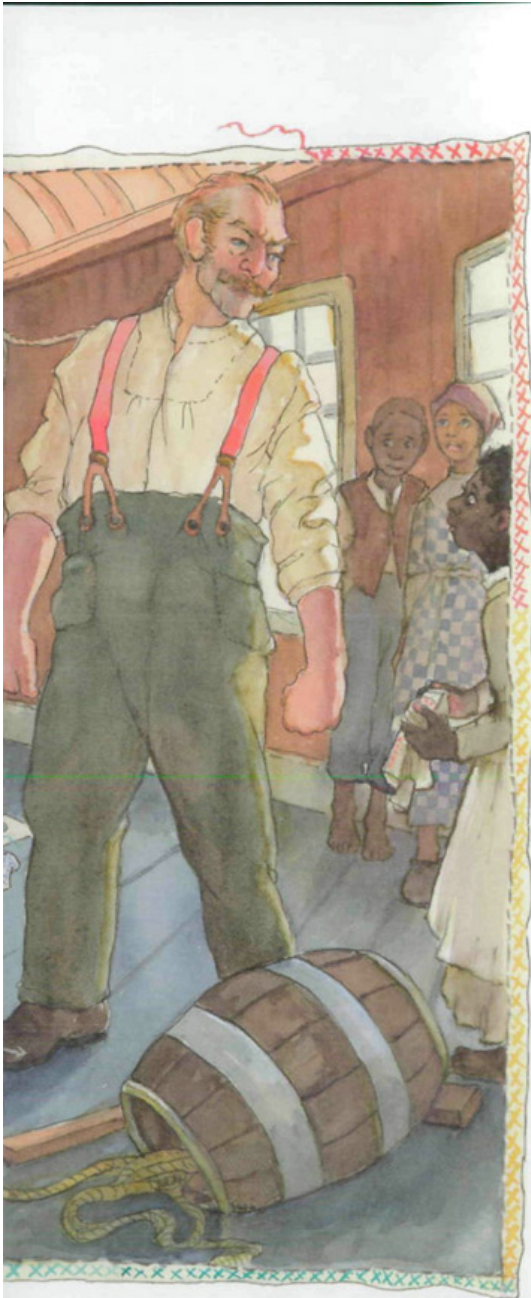
NO: HE'S GOT
A BURLY,
STRONG AND
HEAVILY BUILT,
PAIR OF SCISSORS!



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?"

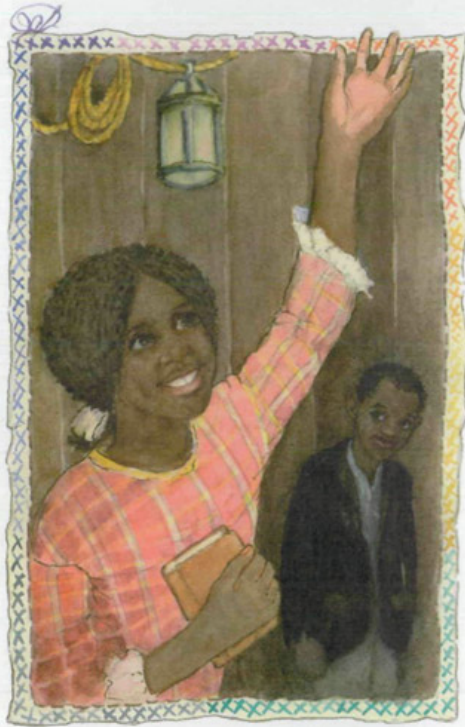
Aramay felt her face burn, but she said evenly, "We're free now, Mr. Mayor. We have rights."

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.