



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">1. Opening<ol style="list-style-type: none">A. Review Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Model: Writing Dialogue for the Wheelwright Narrative (10 minutes)B. Guided Practice: Writing Dialogue for the Wheelwright Narrative (5 minutes)C. Independent Practice: Writing Dialogue (10 minutes)D. Revising Drafts: Adding Ideas, Dialogue, and Transitions (25 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Sharing and Debrief (5 minutes)4. Homework	<ul style="list-style-type: none">• 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.• 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).• 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.

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



Opening	Meeting Students' Needs
<p>A Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• 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.”• 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.• 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).	



Work Time	Meeting Students' Needs
<ul style="list-style-type: none"> • A. Model: Writing Dialogue for the Wheelwright Narrative (10 minutes) • Post the Writing Dialogue anchor chart (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. • Display page 2 of “Joshua’s Gold” 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. • 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. • 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"> * The words spoken by characters begin and end with quotation marks. * Dialogue can be a whole sentence or just a part at the beginning, middle, or end. * New paragraphs are started when a different character is speaking. * Sentences with dialogue often contain words such as <i>said, whispered, muttered, yelled, etc.</i> • Next, display the Model Introductory Paragraph from the Wheelwright Narrative (from Lesson 9, with your annotations for where to add dialogue). Post the Steps for Revising My Narrative anchor chart (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. • 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. • Ask students to point out which conventions you used when writing this dialogue. 	<ul style="list-style-type: none"> • 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. • You may choose to have students do this individually or with a partner for added support. • If you do not have enough sticky notes for students, consider having them use index cards or a separate sheet of writing paper.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• 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.• 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">* Read all your revision notes for adding dialogue (in blue).* Locate the first place you plan to add dialogue marked with a blue asterisks.* On a sticky note, write the dialogue you want to add to that place using correct conventions (and historical accuracy).• Use a sticky note to write dialogue for each place you have planned to add it.	
<p>B. Guided Practice: Writing Dialogue for the Wheelwright Narrative (5 minutes)</p> <ul style="list-style-type: none">• 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.• 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.	



Work Time (continued)	Meeting Students' Needs
<p>C. Independent Practice: Writing Dialogue (10 minutes)</p> <ul style="list-style-type: none">• Tell students that now they are ready to write the dialogue they want to add to their narratives using correct conventions.• Have students get out their Historical Fiction Narrative drafts (with annotations). 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.• Confer with students as they write dialogue. Use the sticky notes collected during guided practice to determine which students need the most support.	<ul style="list-style-type: none">• Consider having students check the conventions of their dialogue with you or a partner before moving on to revising their drafts.
<p>D. Revising Drafts: Adding Ideas, Dialogue, and Transitions (25 minutes)</p> <ul style="list-style-type: none">• 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).• 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.	<ul style="list-style-type: none">• 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.



Closing and Assessment	Meeting Students' Needs
<p>A. Share/Debrief (5 minutes)</p> <ul style="list-style-type: none">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?”	
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">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">* 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.