



EXPEDITIONARY  
LEARNING

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

## **Revising for Dialogue: Examining How an Author Develops a Character's Feelings**



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

I can craft narrative texts about real or imagined experiences or events. (W.3.3)

- a. I can establish a situation.
- a. I can introduce the narrator and/or characters of my narrative.
- a. I can organize events in an order that makes sense in my narrative.
- b. I can use dialogue to show the actions, thoughts, and feelings of my characters.
- b. I can use descriptive words to show the actions, thoughts, and feelings of my characters.
- c. I can use transitional words and expressions to show passage of time in a narrative text.
- d. I can write a conclusion to my narrative.

I can use conventions to send a clear message to my reader. (L.3.2)

- a. I can use commas and quotation marks in dialogue.

With support from peers and adults, I can use the writing process to plan, revise, and edit my writing. (W.3.5)

Supporting Learning Targets

- I can revise my scene to include dialogue.
- I can use a variety of words instead of the word *said* to show my character's feelings.
- I can use quotation marks in the dialogue of my scene.

Ongoing Assessment

- Lesson 6 homework
- Students' draft scenes with dialogue revisions
- Exit tickets



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Writer: Revisiting a Scene from <i>Peter Pan</i> (5 minutes)</li><li>Unpacking the Learning Targets (5 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Mini Lesson: How Authors Convey Feelings in Dialogue (5 minutes)</li><li>Guided Practice: Words Tania Zamorsky Uses Instead of “Said” (10 minutes)</li><li>Revising Our Scenes: Adding Effective Dialogue (25 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Sharing: A Dialogue Passage from Your Own Writing (5 minutes)</li><li>Exit Ticket (5 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Read Chapter 13 of <i>Peter Pan</i>.</li></ol></li></ol>	<ul style="list-style-type: none"><li>In this lesson, students do not read a new chapter of <i>Peter Pan</i>. They will need to read Chapter 13 for homework or during another time of the day.</li><li>This lesson focuses on students’ writing, giving ample time to revise work, with a particular focus on dialogue.</li><li>The lesson is based on an assumption that students have learned the term <i>quotation marks</i> and have some general sense of their use. If this is not true, allow additional time to discuss what they are and how they are used. It is beyond the scope of these modules to address every aspect of the CCLS Language standards. This lesson does incorporate L.3.2 but more heavily emphasizes W.3.3.</li><li>In advance: Preview pages 74 and 75 in the Classic Starts edition of <i>Peter Pan</i> to prepare to read those pages aloud in a dramatic style that emphasizes the dialogue (for Opening A); be sure to have put sticky notes on students’ drafts (see Teaching Note at the end of Lesson 6).</li><li>In advance: Preview “Precise Words That Show Feeling” in the supporting materials and determine whether/how to use this information.</li></ul>



Lesson Vocabulary	Materials
quotation marks, dialogue	<ul style="list-style-type: none"><li>• Classic Starts edition of <i>Peter Pan</i> (book; one per student)</li><li>• <i>Peter Pan</i> journals (students' own, from Unit 1)</li><li>• Document camera</li><li>• "Said Isn't Precise" weak model dialogue (one to display)</li><li>• Showing Feeling: Dialogue Sentences from <i>Peter Pan</i> (one per student and one to display)</li><li>• Exit Ticket: When Tania Zamorsky Used _____, the Feeling She Wanted the Reader to Know Is _____ (one per student)</li><li>• Exit Ticket: When Tania Zamorsky Used _____, the Feeling She Wanted the Reader to Know Is _____ (answers, for teacher reference)</li><li>• Precise Words That Show Feeling (for teacher reference; see teaching notes)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer: Revisiting a Scene from <i>Peter Pan</i> (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students in the whole group area and ask them to bring their <b>Classic Starts</b> edition of <i>Peter Pan</i> and their <b><i>Peter Pan</i> journals</b>. Celebrate students' hard work in writing the first draft of their scene.</li><li>• Remind them that in the previous lesson, they “read like writers,” focusing on the author's craft. They read two chapters of <i>Peter Pan</i>, looking carefully at how Tania Zamorsky was showing the characters' thoughts and feelings.</li><li>• Today they will go back to their writing to revise it. Tell students that when they get their drafts back today, they will see a sticky note with the words they circled on their recording forms in Lesson 6. Explain that those words, in addition to the thinking they are going to do in this lesson, will help them revise their scenes to make them even stronger.</li><li>• Tell students that they are going to focus again on characters' feelings, but in a very specific way this time. Explain that they are going to look closely at the dialogue, or talking, in a scene to see how the author helps the reader know what the characters are feeling when they are talking.</li><li>• Have students turn to page 74. Display the page on a <b>document camera</b>. Read aloud pages 74 and 75 as students follow along. When reading, dramatize the speaking. For example, in the sentence, “‘Why?’ Hook demanded,” read in a demanding tone so that students are able to hear the emotion in the dialogue.</li><li>• When finished reading aloud, ask:<ul style="list-style-type: none"><li>* “What emotions did you hear in that scene? How did you know?”</li></ul></li><li>• Give students time to think and then talk with a partner. Cold call one or two for responses. Listen for them to say that Hook is angry. They might also say that he is a little scared. When students reply with the emotion they heard, probe:<ul style="list-style-type: none"><li>* “How did you know that?”</li></ul></li><li>• Tell them that today they get to revise their scene, focusing on one aspect of narrative writing: <i>dialogue</i>.</li></ul>	



Opening (continued)	Meeting Students' Needs
<p><b>B. Unpacking the Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Review the learning targets:<ul style="list-style-type: none"><li>* "I can revise my scene to include dialogue."</li><li>* "I can use a variety of words instead of the word <i>said</i> to show my character's feelings."</li><li>* "I can use quotation marks in the dialogue of my scene."</li></ul></li><li>• Pause at the word <i>dialogue</i> and ensure that students understand that this means people talking together. Use this as an opportunity to teach the prefix <i>di-</i>, which means "two," "twice," or "double."</li><li>• Pause also at the term <i>quotation marks (talking marks)</i>. If students do not already know this term, define it quickly and explain that today they will use quotation marks as writers.</li><li>• Connect these targets to the larger target of crafting an imagined scene of <i>Peter Pan</i>. Explain that focusing on one small part of the work they have already done will help them bring their scene and characters to life.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Mini Lesson: How Authors Convey Feelings in Dialogue (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Display pages 74 and 75 again. Say:<ul style="list-style-type: none"><li>* “One thing writers do to bring their character to life is to use dialogue in their writing. They help the reader know what a character is feeling by describing how a character would say something. If the author just used the word <i>said</i> every time a character spoke, the reader wouldn’t know what the character is thinking, and it also wouldn’t be very exciting to read. Let me show you what I mean.”</li></ul></li><li>• Display the <b>“Said Isn’t Precise” weak model dialogue</b>.</li><li>• Read the dialogue aloud in a normal tone, but without any emphasis or emotion.</li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “How does this sound different from what you heard in the actual text?”</li></ul></li><li>• Once they have had time to think and discuss, cold call one or two for responses. Listen for them to say that the model doesn’t sound exciting or interesting. Tell students, if they don’t say it, that it is hard to know that Hook is angry when it’s written this way. Explain that they are going to now have a chance to think about words that show the characters’ feelings, words that go beyond the simple word <i>said</i>.</li></ul>	<ul style="list-style-type: none"><li>• Consider creating a T-chart that uses the words listed in the sentences on one side of the T and the feeling each portrays on the other side. This could be an anchor chart in the room or a resource sheet that they put in their <i>Peter Pan</i> journal (see example in supporting materials). Consider representing the words pictorially to support struggling learners.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Guided Practice: Words Tania Zamorsky Uses Instead of “Said” (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Explain that students are going to work in pairs to read aloud a selection of dialogue sentences. Their job will be to take turns reading the sentences with the feeling the author was trying to show.</li><li>• Explain that they will:<ul style="list-style-type: none"><li>– First attend to the word in bold.</li><li>– Think aloud about what the feeling might be.</li><li>– Read the whole sentence with that feeling.</li></ul></li><li>• Distribute and display <b>Showing Feeling: Dialogue Sentences from <i>Peter Pan</i></b>. Point out that these sentences are from pages of <i>Peter Pan</i> that they have already read.</li><li>• Read each sentence aloud as students follow along. Ask them after reading to put their thumb up if they are unsure of the meaning of any of the bolded words. Give quick definitions as needed.</li><li>• Tell them that in a moment they will read these sentences aloud in a way that conveys the feeling behind the word in bold. This will help them internalize the meaning of the word and also build their vocabulary to use in their own writing.</li><li>• Quickly model by using the sentence with the word <i>breathed</i> and explain that this means to “almost whisper, or speak under your breath.” Read the phrase again in a whisper.</li><li>• Ask students to sit facing one another with their papers in hand. Then, have them begin reading the sentences aloud, taking turns. Students should read their sentences, focusing on what the word in bold signals to them about the feelings behind it. Give them 5 minutes to practice the sentences, and then gather them back together.</li></ul>	<ul style="list-style-type: none"><li>• For struggling learners, highlight one sentence for each student to use for practice. Ask them to each read the sentence aloud, conveying the emotion.</li></ul>





Work Time (continued)	Meeting Students' Needs
<p><b>C. Revising Our Scenes: Adding Effective Dialogue (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to look back at their Showing Feeling handout. Review the quotation marks that signal the start and end of what a character said. Remind students that as they are writing, they should use quotation marks to show the start and end of what someone says. Quotation marks are like a speech bubble around the words the character says out loud.</li><li>• Distribute students' first draft of their scenes. These drafts should have the sticky note with words the students identified in the previous lesson.</li><li>• Tell students that their job now is to:<ol style="list-style-type: none"><li>1. Go back to their own writing and reread their scene.</li><li>2. Find the dialogue in their scene and revise, replacing the word <i>said</i> with the words they practiced today or new words that show their characters' feelings.</li><li>3. If they don't have any dialogue, identify a place to add dialogue and craft it using the words they practiced today instead of the word <i>said</i>.</li><li>4. Use quotation marks, or talking marks, in their dialogue.</li></ol></li><li>• Release students to write. Encourage them to talk to each other about their writing as they work, while following the norms of the classroom for work time.</li><li>• Circulate to confer as students write.</li><li>• If students already have dialogue in their stories, read it out loud as you confer:<ul style="list-style-type: none"><li>– Read it with the feeling expressed in the words they used (e.g., <i>huffed</i>).</li><li>– Ask: "Does that match the feeling behind what your character is saying?"</li><li>– Guide students to match their word to the feeling they want to capture.</li><li>– Give them reminders about using quotation marks, if needed.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• For struggling learners, condense the amount of writing. Support them to write a single exchange between two characters (one sentence for each character).</li><li>• Provide struggling learners with a few index cards, with a word on each one that they could use, such as <i>yelled</i>, <i>cried</i>, <i>huffed</i>. Put a picture symbol that displays the feeling or action on the card to help them.</li><li>• Confer with struggling learners in a group of two or three in a quiet area of the room. Ask them to talk together about their dialogue. Identify one feeling that they are each trying to convey or show. Guide them with words that show the particular emotion they described by listing words and modeling them. For example: If the word is <i>scared</i>, model how a writer might use the word <i>cried</i> to show that the character is scared.</li></ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• For students who are just imagining a dialogue scene, ask questions such as:<ul style="list-style-type: none"><li>* "Let's reread what's happening in your scene. What might your characters be feeling right now?"</li><li>* "What might they want to talk about?"</li><li>* "What would your characters say?"</li></ul></li><li>• Encourage students to look back at the Showing Feeling: Dialogue Sentences from <i>Peter Pan</i> handout to help them think about words to use.</li></ul>	<ul style="list-style-type: none"><li>• As you confer, provide each person in the small group of struggling learners with a specific area in their scene to focus on for their revision work. Mark on their draft with parentheses or asterisks a place for them to focus. Direct them to the chart with words they can use and have them think about which ones they will use before they go out to work.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Sharing: A Dialogue Passage from Your Own Writing (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Gather students whole group with their draft writing. Tell them that in a moment, they will get to read one section of their writing to a partner. Ask them to choose one section of dialogue and think about what feelings they wanted to show for the characters who are talking.</li><li>• Pair students and ask them to share their writing and thinking. Provide a sentence frame on the document camera or on chart paper: "The part I want to share is _____. The feeling that I was trying to show in my character was _____." (Each person can choose to read his or her own dialogue aloud, or the partners may choose to read one dialogue scene out loud together, and then the other dialogue scene.)</li><li>• As students share their dialogue, listen for words they used so you can highlight strong examples.</li><li>• Close the sharing by naming some strong examples you heard. For example:<ul style="list-style-type: none"><li>* "I heard _____ use the word <i>demand</i> in his writing. I could tell that his character was feeling angry."</li></ul></li></ul>	
<p><b>B. Exit Ticket (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Exit Ticket: When Tania Zamorsky Used _____, the Feeling She Wanted the Reader to Know Is _____</b>. Give students a few minutes to work on this independently.</li><li>• Collect students' exit tickets as an informal assessment to see if they understand the vocabulary.</li><li>• Celebrate students' hard thinking as writers today. Collect their scenes for review later.</li><li>• Briefly preview the homework. Clarify, based on the needs of your class, whether they will read Chapter 13 on their own at home, or during some other part of the school day.</li></ul>	<ul style="list-style-type: none"><li>• Highlight one of the sentences for struggling learners to consider. If they are ready and able to do more, they can.</li></ul>



Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read Chapter 13 of <i>Peter Pan</i>.</li></ul> <p><i>Note: Decide whether to ask students to read Chapter 13 for homework or to find another time of the day to do this reading. As noted in the module overview: "In Units 1 and 2, students need to read a chapter on their own during another period of the day or for homework. The chapters chosen for this are shorter and without pivotal events. Reading selected chapters independent of the literacy lesson promotes reading independence. If students read the selected chapters during another part of the school day, encourage them to read with their reading partners. If they are reading these select chapters for homework, encourage students to read the chapter out loud to a family member if possible."</i></p> <p><i>Review students' draft scenes, focusing on the dialogue they created. Give each student a specific point of positive praise about his or her dialogue. Note whether they used the words from this lesson to support their dialogue. Pull one or two samples of strong dialogue writing to share with the group in the next lesson.</i></p> <p><i>As stated in the Unit 2 Overview, there is no time dedicated within the lessons to publish students' scenes. Plan accordingly, making arrangements for technology time if students will type their scenes. If they are handwriting the scenes, plan to have them complete this after Lesson 9.</i></p>	



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## Supporting Materials



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**“Said Isn’t Precise”**

Weak Model Dialogue

(Adapted from pages 74 and 75 of the Classic Starts edition of *Peter Pan*)

“Captain, I propose we kidnap the boys’ mother and make her our own,” Smee said.

“Yes,” Hook said. “We will capture the boys and make them walk the plank! Then we will keep their mother,” said Hook.

“Wait,” Hook said, “Where’s the princess?”

“We let her go,” Smee said.

“Why?” Hook said.

“Why, you told us to,” Smee said.

“Dark spirit that haunts the lagoon tonight,” he said. “Do you hear me?”

“Who are you?” Hook said.

“I am James Hook,” said the voice, “captain of the *Jolly Roger*.”

“No you aren’t!” Hook said.

“Yes I am,” the voice said.



Showing Feeling:  
Dialogue Sentences from *Peter Pan*

“I don’t see what’s so funny about it,” Peter **huffed**, embarrassed (20).

“Let go of me!” Wendy **cried** (27).

“Mermaids?” Wendy **breathed** (31).

“I shot the Wendy bird!” Tootles **bragged** (51).

“Whose arrow is this?” he asked **sternly** (52).

“I’ll be all right,” she said **wearily** (54).

“Everyone stand up straight,” Peter **warned**, “and be on your best behavior” (59).

“Your house may be bigger,” Tinker Bell **informed** Wendy, “but mine is better” (63).

“What kind of trickery is going on here?” **thundered** Hook (74).

“Why?” Hook **demanded** (74).

“A codfish?” they **muttered** (75).

“He’s not our real father,” John **complained** (87).



Exit Ticket

**When Tania Zamorsky used ...the feeling she wanted the reader to know is ...**

When the author used **huffed**, the feeling she wanted the reader to know is:

---

When the author used **sternly**, the feeling she wanted the reader to know is:

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When the author used **thundered**, the feeling she wanted the reader to know is:

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Exit Ticket

(Answers, for Teacher Reference)

**When Tania Zamorsky used ...the feeling she wanted the reader to know is ...**

When the author used **huffed**, the feeling she wanted the reader to know is:  
**anger; frustration; irritation**

When the author used **sternly**, the feeling she wanted the reader to know is:  
**seriousness; anger; bossiness**

When the author used **thundered**, the feeling she wanted the reader to know is:  
**anger; fury; rage**



Precise Words that Show Feeling  
(For Teacher Reference)

*(Adapt as desired for your classroom. Options include: make it a T chart, copy and provide one for every student's journal, copy on smaller paper and laminate to distribute on tables or desks as a resource.)*

**Instead of using “said,” try:**

The Word	The Feeling It Shows
huffed	annoyance; impatience
cried	excitement; fear
breathed	nervousness; awe
bragged	confidence
sternly	anger; severity
wearily	tiredness; fatigue
warned	caution (telling someone to be careful)
informed	knowledge (giving direction)
thundered	anger; rage; fury
demanded	bossiness; anger
muttered	shyness; nervousness
complained	frustration; annoyance