



# ArtsforLearning Online Curriculum

## Unit 6 Authors and Actors

### PURPOSE

The purpose of this unit is to ignite students' excitement to write by giving them the tools to explore experiences in their own lives and to communicate those stories to an audience through theater and writing.

### UNIT DESCRIPTION

In this unit, students write personal narratives about experiences in their own lives. To prepare, students will explore writing around three different topics. With each topic, they read real authors' stories and engage in theater exercises as they apply the writing process. Then as authors, students pick one topic to write a whole story about and use acting to support their progress. As a culminating event, the class creates a theater presentation of the stories for an audience, who can see and hear the students' stories on stage.

### COMMON CORE STATE STANDARDS

Arts for Learning is aligned with the Common Core State Standards for Reading, Writing, Speaking and Listening, and Language. This Overview describes the scope of the standards and this Quick Reference Guide provides each of the standards fully or partially met within this A4L Unit, followed by the charts that specifically identify the standards addressed in each lesson and step in the Unit. The standards are also coded and listed at the beginning of each lesson in the unit. Arts for Learning also provides a comprehensive student assessment program in each unit. This A4L Assessment Toolkit Quick Reference Chart indicates an overview of the locations of the tasks to be scored in the unit..

Each A4L unit is developed on a common framework and contains a 3-part sequence of instruction that educational research suggests will help students become more self-directed, independent learners. There is a gradual hand-off of responsibility--from teacher to students--that is supported by assessment and teacher help as needed. Throughout A4L units the arts

serve as motive and means to advance reading for meaning and writing thoughtfully.

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 1 **Introduce the Unit & Generate Ideas for Writing**

## Unit 6: Lesson 1

### Introduce The Unit & Generate Ideas For Writing

#### LITERACY OBJECTIVE

By the end of this lesson students will be able to brainstorm ideas for writing by reflecting on their own lives and experiences.

#### LITERACY "I CAN" STATEMENTS

"I can brainstorm ideas for writing by reflecting on my own life and experiences."

#### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce the Unit <b>Step 2:</b> Introduce Lesson 1 <b>Step 3:</b> Generate Ideas through a Theater Exercise - Word Whip	<b>15 Minutes</b>
<b>Step 4:</b> Pre-read Mentor Text - Scieszka's Knucklehead <b>Step 5:</b> Read Aloud "Who Did It?" & Act It Out! with Sitting Statues <b>Step 6:</b> Read Aloud "Who Did It?" & Discuss	<b>30 Minutes</b>
<b>Step 7:</b> Generate Ideas on the Topic "A time I broke the rules" <b>Step 8:</b> Close Lesson 1 - Treasure Pile of Books	<b>15 Minutes</b>

#### STANDARDS ALIGNMENT

TARGETED CCSS

### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.4:** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

**RL 5.6:** Describe how a narrator's or speaker's point of view influences how events are described.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### Writing & Language

**W 3.3a:** Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 5.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 3.5a:** Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.5a:** Interpret figurative language, including similes and metaphors, in context.

**Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

**SECONDARY CCSS****Reading: Literature**

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**Speaking & Listening**

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**TEACHING RESOURCES**

**CLASSROOM CHARTS**

- Unit Overview for Students
- Personal Narrative Guiding Questions
- Writer's Board (See Step 8)

**A4L STUDENT NOTEBOOKS**

- Brainstorming: A Time I Broke the Rules

**TEXTS**

- “Who Did It?” from Knucklehead
- “Who Did It?” – Teacher Version

**LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.




Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional

challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE THE UNIT

**Process:** Start the Authors and Actors unit by talking with students about how real authors write their stories. Then explain the purpose and activities of the unit and hand out the A4L Writer's Notebook. Walk students through the Unit Overview for Students to help them know where they are in the learning process. Draw students' attention to the three writing topics and that with each one, they will read real authors' stories, write, and do theater exercises.

### ELL Support: Comprehensible Input

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click for a sample lesson plan. Vocabulary Snapshots are in the students' Unit Texts before each reading.

Recommended vocabulary from "Who Did It?" to pre-teach with Vocabulary Snapshots for LESSON 1:

Headlock - Karate  
sweep - Propping

See Unit 6 Texts, (students) and Resources (teachers) for Lesson 1 Vocabulary Snapshot activities using these visual icons and more.

### Step Alternatives: Weaving A4L Into My Writing Program

This unit focuses on the following writing objectives:

- Generating ideas for personal narratives
- Strong story beginnings
- Rich descriptions and details throughout
- Strong story endings
- Revision

These writing objectives were selected because they lend themselves to being leveraged through theater. The unit is not a comprehensive writing program. To meet additional writing targets, it is

recommended to pause unit instruction periodically and to weave in mini lessons on sentence structure, grammar, and organization. Look for expanding menus titled **Weaving A4L Into My Writing Program** for suggested spots to pause and weave in other writing program components.

## Suggested Dialogue

### Introduce Unit

"We're beginning a unit called Authors and Actors. In this unit you'll write about experiences in your own lives using theater and real authors' stories. You're going to do just what authors do: play with different topics and do bits of writing around each one. Did you ever wonder where authors get their ideas for stories? They get their ideas from their lives and the people around them. For example, did you know that E.B. White got the idea for Charlotte's Web from his own farm? He spent lots of time watching his pigs and a spider weaving her web. He spent three years writing parts of the story before he put it all together." (Pass out A4L Writer's Notebooks.)

"During this unit, we'll explore three topics (show Unit Overview for Students: A time I broke the rules, A time I lost something special to me, and A time I learned something about friendship.)"

"With each one, we will read real authors' stories, do some writing, and engage in theater exercises. Then you will pick one of the topics to write and publish a whole story. The unit will culminate with a theater presentation of our class's stories for an audience (school peers, friends, and family). By engaging in this work, you're going to become authors and actors!"

## STEP 2: INTRODUCE LESSON 1

**Process:** Give an overview of the lesson objectives. Read a real author's story and generate ideas using theater on the topic "A time I broke the rules." The writing students do today is all part of the prewriting phase.

### Suggested Dialogue

#### Introducing The Story And Theatrical Exercises

"Today we are going to read a real author's story and act out a fun theater exercise to brainstorm ideas for our first writing topic, A time I broke the rules."

"By the end of today's lesson, you will be able to say, 'I can brainstorm ideas for writing by reflecting on my own life and experiences.'"

## STEP 3: GENERATE IDEAS THROUGH A THEATER EXERCISE - WORD WHIP

**Process:** Lead students in a Word Whip. This is a word association exercise designed to engage students in a concept or topic and/or to reflect on learning. This exercise helps students activate prior knowledge and generate ideas about the topic, “A time I broke the rules,” which is the first topic students will explore in the unit. The Word Whip will focus on the word rules so that students are then ready to think about a time they broke the rules.

During the Word Whip, students stand in a circle and, one at a time, say one word related to a topic the whole class is exploring. To get ready to do the Word Whip, begin with a brief discussion on the topic, “A time I broke the rules.”

Timing for Word Whip is 10 minutes.

**Word Whip in this lesson has three parts:**

1. Speaking a word
2. Silently showing a gesture that matches the word
3. Combining word and gesture simultaneously

Throughout the unit, students will be transitioning from desks to circles, to open space for movement, and back to desks to write. Embedded in the suggested dialogue are ways to help students remain focused during transitions.

#### **Theater Exercise: Word Whip**

**Word Whip Definition:** A word association exercise designed to engage students in a concept or topic, and/or to reflect on learning.

#### **Connecting Literacy & Art with Word Whip**

Word Whip can be used to activate prior knowledge, generate ideas, and build vocabulary through the word choice of others. It allows students to get inside of a word through voice and body.

#### **Teaching Tip: Facilitation Options**

- Students stand in a circle and share one at a time.
- Students are anywhere in the room—desks, reading area, open space—and everyone shares all at the same time on the count of three.
- Students are at their desks and share one at a time, visually cued by the teacher.

#### **Variations**

- Students say one word.
- Students show a gesture without voice.
- Students say one word and show a gesture simultaneously.

#### **Guidelines**

- Only the person sharing his or her word speaks; others listen without making comments.



- What a person says needs to make sense only to him or her.
- A person can repeat what other people say.
- A safety word is included in case a person can't think of anything or doesn't feel like sharing -the safety word is based on the topic.

### **ELL Support: Using Word Whip**

#### **Before Word Whip**

Before students stand in a circle, have three students model the process in front of the class. This will provide concrete modeling for ELL students.

#### **During Word Whip**

If students seem unsure of themselves when thinking of words and gestures, ask them to help each other brainstorm before going around the circle in the Word Whip.

#### **Examples**

- Give students one minute to work with the person next to them to brainstorm a word for the Word Whip topic.
- Give students one minute to work with the person next to them to brainstorm a gesture that matches their Word Whip word.

### **Suggested Dialogue**

#### **Transition From Desks To A Circle**

"Today we're going to write about a time you broke the rules. To warm up, we're going to do a theater exercise about rules. This exercise is called Word Whip. In the same way an author brainstorms ideas, a Word Whip is a fun and active way to start thinking about a topic."

"When I say 'Go,' you'll have 20 seconds to get into a standing circle, silently and safely. Go! 20-19-18-17-16 ..."

#### **Facilitate A Word Whip**

"In a Word Whip, we go around the circle and each person says one word that relates to a topic we're all thinking about. It's a Word Whip, which means we go around the circle fast."

"The guidelines for a Word Whip are:

- Only the person sharing their word speaks—everyone else listens without making comments,
- What you say only needs to make sense to you,
- You can repeat what other people say,
- If you can't think of anything or don't feel like sharing, you can say the safety word, which is based on the topic we're exploring."

"Today, we'll explore the word rules. What are rules? Why do we have rules? What kinds of rules do we have at school? At home? With friends?" (3-4 students respond.)

"Get an idea in your head about rules. Then, think of one word from that idea. The word could be an object, a feeling, a person, a color, etc. It can be anything. There's no right answer, and it only needs to make sense to you. For example, I might say directions. I selected this word because it is another meaning for rules. Or I might say babysitter because I sometimes broke the rules when my parents went out and we had a babysitter. The safety word is "Rules." I'll start. My word is (Share word). What are your words?" (Go around until all students share words.)

"Next, we'll add a gesture to our Word Whip. A gesture is a physical movement that communicates a feeling or idea." (Model a gesture for your word.)

"The safety gesture is (Show gesture that matches the safety word, "Rules"). You can use the safety gesture if you used the safety word or if you can't think of a gesture to go with your word. Think of a gesture that goes with the word you shared in our Word Whip. It should be the same word. I'll start." (Teacher and students share gestures.)

"Finally, we'll put it all together. Say your word and do your gesture at the same time. Like this. (Model saying word and gesturing simultaneously.) I'll start." (Teacher and students share word and gesture.)

"The Word Whip ideas we shared in this circle will help us create and develop ideas for writing we will do later."

### Transition To Desks

"When I say 'Go,' you'll have 20 seconds to return—silently and safely—to your desks, to take out your Unit 6 Texts, and to turn to page 2. I'll know you're ready for the next step when you are sitting and frozen as your Word Whip gesture. Go! 20–19–18–17–16 ..."

## STEP 4: PRE-READ MENTOR TEXT - SCIESZKA'S KNUCKLEHEAD

**Process:** Introduce Jon Scieszka's work. Preview *Knucklehead* by going over the cover and table of contents. Display copies of Scieszka's books, such as *The Stinky Cheese Man* and *The True Story of the Three Little Pigs*.

### Suggested Dialogue

#### Inspiring Creative Ideas By Reading

"Writers read lots of books to get ideas and to learn how other authors craft their stories. In this unit, we're going to read several stories. Today, we're going to read a story from a book by Jon Scieszka. Scieszka (shesh-ka) sounds like Fresca. Have you heard of Jon Scieszka or read *The Stinky Cheese Man* or *The True Story of the Three Little Pigs*? What do you know about these books?" (If students haven't heard of Scieszka or any of his books, tell them that he writes humorous books.)

"Let's look at the cover and think about the title *Knucklehead*. Have you ever heard of this word? What do you think it means?" (If students are not familiar with the word, provide some examples.)

"Now, let's look at the titles of some of the stories in the table of contents." (Read aloud several titles. Help students get a sense of the collection and tone of the stories.)

"The title of the story I'm going to read aloud today is "Who Did It?" It's a true story by Jon Scieszka and, like his other books, is likely to be funny. This story is about a time Scieszka broke the rules."

## STEP 5: READ ALOUD "WHO DID IT?" & ACT IT OUT! WITH SITTING STATUES

**Process:** Read aloud the personal narrative "Who Did It?" by John Scieszka. Read the story twice, once using a theater technique called **Statues** (see menu below) and a second time with discussion. A statue is a frozen silent picture an actor makes with his or her body to represent a moment in time. Statues may show characters, setting details, emotions, objects, and ideas within a story. In this unit, students make Sitting Statues while sitting at desks, in a circle, or reading area. They make the picture in one spot with the upper parts of their bodies. A sitting statue is an active way to engage students in the story while reading. Actors also make statues with full body.

### Theater Technique: Statues

**Definition:** A statue is a frozen silent picture an actor makes with his or her body to represent a moment in time. Statues may show characters, setting details, emotions, objects, and ideas within a story. In this Unit, actors make "sitting statues" during which they are sitting at desks or in a circle or reading area. They make the picture in one spot with the upper part of their bodies. Actors also make "statues" with full body in open space.

### Connecting Literacy & Arts using Statues

- Statues while reading keep students actively engaged in the story.
- Statues can be used to draw students' attention to specific writing techniques, e.g., story beginnings, descriptions, and story endings.
- Statues are used to generate and refine ideas during the writing process. Creating a statue and then writing words and descriptions that match that statue help students generate content and ideas. During revision, statues help students better articulate their ideas.

## STEP 6: READ ALOUD "WHO DID IT?" & DISCUSS

**Process:** Read “Who Did It?” a second time and engage students in a discussion of the content and ideas in the text. Encourage them to express their thinking using evidence from the text and from their own experiences. Help them see the subtleties in the text. Because this is a short story, read it all the way through the second time without stopping. Engage in the **Guiding Questions** menu below for personal narratives after the read aloud. Start by exploring the content and ideas and then reading like a writer.

### Guiding Questions For The Personal Narrative

The Guiding Questions are designed for students to reflect on the personal narratives of published authors and to generate their own stories. The Guiding Questions first focus on “content and ideas,” then, “reading like a writer”—analyzing the craft of the author. During each reading, the questions direct students to attend to content and ideas and to the writing techniques targeted in the unit.

#### Content and Ideas

Questions related to the specific story topic.

#### Reading Like a Writer

Attending to organization, voice, and word choice:

How did the author grab your attention at the beginning of the story?

**Probe:** actions, sounds, exclamations, sentence structure variations

What made you want to keep reading the story?

**Probe:** dialogue, character descriptions, find out the ending

How did the author end the story?

**Probe:** humor, lesson learned

Why do you think the author chose to write about this event?

### Suggested Dialogue

#### Rereading The Text

"We are going to read the story again, and this time we'll talk about what you're thinking and feeling about the story. Follow along in your Unit 6 Texts on page 3. (Read aloud.) I have a few questions that will help you explore the story."

#### Present Guiding Questions For Content And Ideas

"Do you think Jon, the author, and Jim knew that they were breaking the rules? What makes you think that?" (Probe for the rule they broke and why they said, "Sure Mom" at the beginning of the story.)

-"What happened when their mom confronted them with the broken couch?" (Help students see the blame game going on with the brothers and what happens when it gets to the youngest.)

-"What do you think about all the brothers in this family—Jon, Jim, Tom, Gregg, Brian, and Jeff?" (Help students see that they all had developed a strategy for passing along blame so they were probably

getting into lots of trouble all the time!)

-:Have you ever heard other kids say something like, 'The dog ate my homework?'" (Discuss with students the meaning of the phrase and when people use it, including Jeff in the story.)

-"What would you have done in this situation? Why?"

### Present Guiding Questions For Reading Like A Writer

"Now we'll use some questions to explore ways to read the way writers do. Writers learn a great deal by closely reading and studying the work of other authors. That's one way they get ideas for writing and crafting their own stories. Now let's study Jon Scieszka's story to discover what makes this a strong—or not so strong—personal story." (Students use Unit 6 Texts to reread and identify text to support their answers.)

-"How did the author grab your attention at the beginning of the story?" (Probe for actions, sounds, exclamations, and sentence structure variations.)

-"What made you want to keep reading it?" (Probe for dialogue, character descriptions, plot, and finding out the ending.)

-"How did the author end the story? What do you think made this a strong or weak ending?" (Probe for humor or a lesson learned.)

-"Why do you think the author chose to write about this particular event?" (Probe for authors making critical choices about topics and how they tell the story.)

"Throughout the unit, we'll use these types of questions every time we read and when we write."

## STEP 7: GENERATE IDEAS ON THE TOPIC “A TIME I BROKE THE RULES”

**Process:** Lead students in a brainstorm to generate ideas on the topic “A time I broke the rules” in their A4L Writer’s Notebooks on page 4. This writing is designed to build upon the Word Whip exercise to brainstorm a range of memories. Tell students to write or draw about three times they broke the rules.

Finish the brainstorm with a Word-Gesture Whip. Students review their brainstorm and then select and circle one word from one of their memories. This exercise solidifies the exploration of rules and brings students closer to a personal and true event in their lives they may write about. Select one of the Word Whip Facilitation & Variation Options (see menus in Step 3).

### Suggested Dialogue

#### FACILITATE WRITING

"We just read about a time Scieszka broke the rules. We're going to build upon our Word Whip exercise and brainstorm times you broke the rules. Maybe you got in trouble, maybe you didn't. Maybe you did it by accident and didn't mean to break a rule. Write or draw about three times you broke the rules; include details of what happened. Open your A4L Writer's Notebooks on page 4."

### MODELING AND FACILITATING A WORD WHIP

"Let's finish our brainstorm with a Word-Gesture Whip. Look at your brainstorm and circle one word from a memory that is powerful for you. Think of a gesture that matches your word. When I count to three, say your word and do your gesture at the same time, like this ..."

"This time we'll do it together. 1-2-3!" (Whole class does word-gesture at the same time.)

## STEP 8: CLOSE LESSON 1 - TREASURE PILE OF BOOKS

**Process:** Close the lesson by introducing the Treasure Pile of books. The treasure pile has books that are personal narratives—or first-person fiction titles if your library collection is limited. Invite students to record lines they like in their A4L Writer's Notebook or tack them up on the class Writer's Board (see menu below). Out of School Reading is essential for students to become successful readers. End by looking forward to the next lesson and doing an optional closing ritual.

### TREASURE PILE OF BOOKS

Prior to the unit, confer with your school librarian about your students' reading levels and personal interests.

- Collect as many first-person realistic books as possible that are good fits with students' reading levels and interests.
- Send students whenever possible to the treasure pile to hunt for good examples of writing (e.g., good opening lines, good examples of description, good endings).
- Drop hints and comments aimed at making students curious about these books, and allow students to take them home for outside-of-school reading.

### WRITER'S BOARD

Create a large space on the wall to display student writing. Call this the Writer's Board and divide the board into the following sections:

- Story Beginnings
- Descriptions & Details
- Story Endings

Invite students to tack “writing treasures” on the board—great lines they find in books or from their own writing. Have index cards available to record these treasures.

**Extension:** Invite students to share positive feedback with peers by posting sticky notes on the board.

## Suggested Dialogue

### INTRODUCING THE TREASURE PILE OF BOOKS

"Of course, Jon Scieszka is just one author we can learn from. There are so many others! We can study only a few authors in this unit, but we can always be on the lookout for other authors who do the kind of writing we want to do. Whenever we find a great line in a book that makes us laugh, cry, see, hear, taste, feel, or just find ourselves dying to read more, we can ask, 'How did the writer do that?' 'How can I write like that?'"

"That's why we have a Treasure Pile of books that we can use to hunt for great lines from other authors besides the ones we'll be studying closely."

### LOOKING FORWARD

"When you go home, think about the three memories you brainstormed and one that you might want to write about tomorrow."

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater writing lessons, we'll appreciate our work and each other with a unified clap. On three, we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 1! YOU ARE NOW READY TO MOVE ONTO LESSON 2 OF UNIT 6.**

Is this Lesson Public or Members only?:

Public

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 2

## Instruct on Story Beginnings- Showing Feelings & Action

### Unit 6: Lesson 2

## Instruct On Story Beginnings- Showing Feelings & Action

#### LITERACY OBJECTIVE

By the end of this lesson students will be able to write story beginnings that grab the reader's attention by showing feelings and actions.

#### LITERACY "I CAN" STATEMENTS

"I can write a story beginning that grabs the reader's attention by showing, instead of telling, feelings and actions."

#### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<p><b>Step 1:</b> Introduce Lesson 2</p> <p><b>Step 2:</b> Instruct on Story Beginnings - Showing Feelings &amp; Actions using "Who Did It?"</p> <p><b>Step 3:</b> Revise Weak Story Beginnings to Show Feelings and Actions</p> <p><b>Step 4:</b> Act It Out! with Statues for the Story Beginning in "Who Did It?" &amp; Reflect</p> <p><b>Step 5:</b> Act It Out! with Statues of Personal Memories &amp; Write Descriptive Words</p>	<p><b>30 Minutes</b></p>



**Step 6:** Model Writing Story Beginnings - Showing Feelings and Actions

**Step 7:** Students Practice Writing Story Beginnings to Show Feelings and Actions

**Step 8:** Writing Groups - Share Story Beginnings & Statuses

**Step 9:** Close Lesson 2

**30 Minutes**

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

#### Writing & Language

**W 3.3a:** Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.3d:** Provide a sense of closure.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

**SECONDARY CCSS**

None for this Lesson.

**TEACHING RESOURCES****A4L STUDENT NOTEBOOKS**

- Brainstorming: A Time I Broke the Rules
- Writing Strong Story Beginning
- Act it Out: A Time I Broke the Rules: Showing Feelings & Actions
- Write it Out: A Time I Broke the Rules: Showing Feelings & Actions

**TEXTS**

- “Who Did It?” from Knucklehead

**LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 2

**Process:** Give an overview of the lesson objectives. Learn how to write story beginnings and show, not tell, using feelings and actions. Reconnect students to the three memories they brainstormed in the previous lesson. Tell students they will select one memory and write using theater. In this lesson, students will receive instruction on writing story beginnings and practice what they learn in preparation for drafting later in the unit.

### Teaching Tip: Characteristics Of Personal Narratives

The instruction on personal narrative characteristics evolves throughout the unit. As you read personal narratives, lead students to notice the following characteristics and use them to guide their own writing.

Personal narratives:

- Are true stories
- Describe a memory of one incident
- Allow you to share your life with others
- Have a beginning, middle, and end
- Are told in the first person
- Use I, me, my, us, we

### Suggested Dialogue

#### BEGINNING TO WRITE A STORY

"Today we are going to pick one of the memories you brainstormed in our last lesson and write story beginnings using theater."

"By the end of today's lesson, you will be able to say, 'I can write a story beginning that grabs the reader's attention by showing, instead of telling, feelings and actions.'"

## STEP 2: STORY BEGINNINGS--SHOWING FEELINGS & ACTIONS USING "WHO DID IT?"

**Process:** Brainstorm a list of ways authors can begin stories. Instruct students on story beginnings--"showing" feelings and actions. Revisit the beginning of Scieszka's "Who Did It?"

### Sample Chart: Story Beginnings

Different ways to start a personal narrative:

- Ask the reader a question
- Use a quotation
- Start with dialogue
- Start with a line or two with rich description of a thing, person, place, or feeling
- Start in the middle of a 'hot' moment
- Start with a line or two that shows feelings or actions
- Start with a sound or exclamation

### Suggested Dialogue

#### Introducing Personal Narratives

"We're going to take a closer look at Jon Scieszka's story Who Did It? It was a true story about one event. It had a beginning, middle, and end. The name for stories about real life experiences that have a beginning, middle and end is personal narrative."

#### Introducing Story Beginnings

"Today you're going to learn about and practice writing story beginnings. One powerful way to begin a story is by showing, not telling, feelings and actions. When authors 'show' feelings and actions, they are giving specific details of what's happening so readers can see it in their minds."

## STEP 3: REVISE WEAK STORY BEGINNINGS TO SHOW FEELINGS & ACTIONS

**Process:** Practice how to strengthen a weak story beginning by "showing" feelings and actions. Students revise story beginnings in their A4L Writer's Notebooks on page 5. Allow students to work in pairs if they would benefit from talking through ideas before writing. Students share revisions.

### Treasure Pile Of Books

Remember, send students whenever possible to the Treasure Pile to hunt for powerful models of writing. Invite students to tack up index cards to the Writer's Board with great lines they find for story beginnings, descriptions, and endings. Keep in mind also that another purpose of the treasure pile is to pique students' curiosity and enthusiasm about books they can read at home.

### Suggested Dialogue

#### Revising Weak Story Beginnings

"Instead of starting Who Did It? the way that he did, Scieszka might have said, "In this story, I'm going to tell about a time when my brother and I wrestled." Does it grab you in the same way his real beginning does? Why not? (Students respond.) Lots of people start stories by telling rather than showing, but we are going to be more descriptive and try to grab our readers from the very beginning. Open your A4L Writer's Notebooks on page 5. Let's read the first story beginning together, and I'll model how to make it stronger by 'showing' feelings and actions."

"Now, go ahead and revise the remaining story beginnings. Think about 'showing' feelings and actions. (Students revise.) Share your revised story beginnings with a partner." (Students share.)

"Let's share out." (2-3 students share.)

## STEP 4: ACT IT OUT! WITH STATUES FOR THE STORY BEGINNING IN "WHO DID IT?" & REFLECT

**Process:** Facilitate a statues exercise for students to make acting choices with their whole bodies using the mentor text. Students are engaging with a common story to build theater skills and the confidence to create characters, actions, and events in front of others.

Timing for statues of "Who Did It?" is 5-8 minutes.

Introduce the concept of Open Space, which outlines where students can and cannot move. If time is short, forgo open space and have students create statues next to their desks. Reflect after the statues exercise to make connections between physical choices and writing. Post the reflection sentence stems in the room for all students to use during reflection.

#### Teaching Tip: Facilitating Statues

To maintain student focus and build theater skills during this exercise, it is imperative to:

- Use "Go" and "Freeze" as the control devices.
- Use count-downs.
- Transition from statue to statue without the students breaking character.
- Describe physical and facial choices students make without using student names or qualifiers. For

example, say, "I see arms stretched high" (NOT "I like how high John's arms are" or "Perfect statue.")  
 -Build theater skills by telling students to "Extend that choice--make it bigger," "Exaggerate your facial expression," "Increase it by 100%."

### **ELL Support: Differentiation Options For Statues, Writing, & Reflecting**

Allow ELL students to use a highlighter to identify key concepts and new vocabulary. This will reduce stress and increase student participation in writing activities.

#### **Option 1: Teacher-Assisted**

Student shares with teacher his or her selected memory. Teacher models for student. Student writes and/or draws words or phrases in A4L Writer's Notebook. Teacher reviews student's notebook and offers feedback.

#### **Option 2: Peer-Assisted**

Student shares with writing partner his or her selected memory. Partner shares his or her memory. ELL student writes and/or draws words or phrases. Writing partner reviews ELL notebook and offers feedback.

## **Suggested Dialogue**

### **Facilitating Statues**

"We're going to use a theater exercise called statues to help us write our own story beginnings. As a warm-up, we'll create statues with our whole bodies from the beginning of the narrative we just read."

"Before we begin, I want to introduce a concept called open space. Let's say it together on three: 1-2-3 'Open space.' Open space is anywhere in the room that you can move with your whole body without touching an object, wall, or another person. If I'm sitting on a desk like this, is that open space? (Students respond, 'no.')

If I'm leaning against the wall with just my elbow like this, is that open space? (Students respond, 'no.')

If I'm hugging my friend like this, is that open space? (Students respond, 'no.')

If I'm standing right here with enough room to move my arms and legs like this, is that open space? (Students respond, 'yes.')

When I say 'Go,' I want you to find your own spot in open space. Go! 10-9-8-7-6-5-4-3-2-1."

"When I say 'Go,' move through space as yourself, being aware of others. Go! Walk through space. (Students walk through space.) Freeze! (Students stop.) Freeze means to stop in motion right where you are. Go! Walk through space. (Students walk through space.) I see people adjusting their bodies for the objects and people around them. I see people being relaxed. Freeze!" (Students stop.)

"Next time I say freeze, I will say a character or action from the personal narrative we just read, and you will create a silent frozen statue of that thing. Go. Walk through space. (Students walk through space.) Freeze. On three, show me a silent statue of Jon putting his brother Jim in a headlock. 1-2-3-Freeze! I see ..." (Describe 2-3 physical and facial choices of students.)

"On three, show me a silent statue of Jim trying to trip Jon with a karate sweep kick. 1-2-3-Freeze! I see ..." (Describe 2-3 physical and facial choices of students.)

"On three, show me a silent statue of Jon and Jim landing on the couch with a bam! 1-2-3-Freeze! I see ..." (Describe 2-3 physical and facial choices of students.)

### Transitioning To Desks

"When I say 'Go,' walk to your desks as if you're Scieszka and you just got caught. Then have a seat. Go! 10-9-8-7-6-5-4-3-2-1."

### Reflecting

"What did you do with your body or your face when you acted out \_\_\_\_\_?" (2-3 students respond. Coach students to use words to describe their actions.)

"In this unit we will reflect on the acting we do in order to help our writing. The words we use to reflect can be used in our writing. To help, we'll use these sentence stems. You'll describe the moment and then verbally describe what you did with your face, body, or voice."

"I'll write the sentence stems on the board and model using them to reflect." (Model for students using personal memory.)

"When I acted out \_\_\_\_ (describe moment) \_\_\_\_\_, my body, face, or voice \_\_\_\_ (describe appearance or sound) \_\_\_\_\_."

## STEP 5: ACT IT OUT! WITH STATUES OF PERSONAL MEMORIES & WRITE DESCRIPTIVE WORDS

**Process:** Students choose one memory from their brainstorm of A time I broke the rules. They act out three moments from that memory, focused on actions and feelings, and write words or sentences describing what they acted out. Do the exercise with students in order to model writing.

Timing for statues and writing of students' personal memories is 10 minutes.

### ELL Support: Differentiation Options For Taking Notes On Statues

Instead of writing words and phrases in English describing each statue, students can write in their native language. Give students a word bank to select from. The word bank should have a range of feeling and action words.

### Suggested Dialogue

#### Selecting A Memory For The Story Narrative

"We just used statues to explore three moments from Scieszka's story beginning. We're going to do that with one of the memories you brainstormed in your A4L Writer's Notebook. Open up to page 4 and reread your brainstorm and circle one memory you want to write about."



"Pick three moments from that memory that you would like to act out. As you think, focus on feelings - like being really excited or sad, and on actions - they can be big actions like flying off a bike or small, quiet actions like glancing at someone else's test. As you do your statues, you will make notes about what you did with your face and body. Turn to page 6 in your A4L Writer's Notebook."

### **MODELING STATUES AND WRITING**

"I'll show you what this looks like. I decided to write about (insert memory). I've thought of three moments. (Share three moments.) Here's my statue for the first moment." (Show a statue.)

"Now I'm going to write some words or phrases that describe what I did with my face and body. Notice that I'm just jotting notes - you do not need to write complete sentences." (Record notes on document camera.)

### **FACILITATING STATUES AND WRITING**

"When I say 'Go,' stand up at the side of your desk. Go. I'm going to act, too, so I have some ideas to write with. On three, create a silent statue of one moment. 1-2-3-Freeze! On three, create a second moment. 1-2-3-Freeze! On three, create a third moment. 1-2-3-Freeze!"

"Next, you'll go back to your statues, recreate each one, and immediately write down words or sentences that describe the actions you made with your body or facial expression."

"On three, create a silent statue of one moment. 1-2-3-Freeze!"

### **PROMPTING STUDENTS**

"While students are frozen, prompt them with the following:

- Think about what your face is doing--extend that choice.
- Think about what your body is doing--extend that choice.
- Think about what you're feeling or doing--increase it by 100%."

Now, unfreeze and write "showing" descriptions in your A4L Writer's Notebook. (Repeat with remaining moments.)

### **REFLECTING**

"Let's reflect on the physical choices you made during the statues exercise using the notes you took. Put the descriptions into the sentence stems. When I acted out \_\_\_\_ (describe moment) \_\_\_\_\_, my body, face, or voice \_\_\_\_ (describe appearance or sound) \_\_\_\_\_."

## STEP 6: MODEL WRITING STORY BEGINNINGS-SHOWING FEELINGS & ACTIONS

**Process:** Model writing a story beginning that shows feelings and actions using the statue exercise. Think aloud and write 1-3 story beginnings. Write one lead that is weaker than the others. Discuss which one grabs the reader's attention. See sidebar as a sample of what modeling might look like.

### TEACHING TIP: EXAMPLE OF MODELING WRITING STORY BEGINNINGS

My memory of a time I broke the rules is when I kicked off my shoe (which I was not supposed to do) and broke a special glass merry-go-round that my parents bought me. This is what I wrote for the three statues exercise in my A4L Writer's Notebook:

**First:** Scrunched face, flung off my shoe

**Second:** Covered my face with my hands, saw the shoe shatter the glass merry-go-round

**Third:** Hung my head, looked at the floor

I like the action I did in the first statue, so I might write this: My face was scrunched and I flung off my shoe. I was really mad.

What I wrote about my second statue shows both my anger and surprise, and I like that more. I'm going to write a couple of sentences using what I wrote for the second moment: My shoe flew across the room. I covered my face with my hands as it sailed directly toward the glass merry-go-round.

### Suggested Dialogue

#### POLISHING STORY BEGINNINGS

"A writer wants to grab the readers' attention. I'm going to try this with my own memory. I am looking at the notes I wrote in my A4L Writer's Notebook during our statues exercise. I'm going to use some of the words I have written here to try out some story beginnings." (Think aloud and write 1-3 story beginnings on the document camera.)

## STEP 7: STUDENTS PRACTICE WRITING STORY BEGINNINGS TO SHOW FEELINGS & ACTIONS

**Process:** Students write one or more story beginnings showing feelings and actions in their A4L Writer's Notebook. Teacher circulates to guide students.

### Suggested Dialogue

#### GETTING YOUR IDEAS ON PAPER

"Let's get your ideas on paper. Open your A4L Writer's Notebook to page 7 and write one or more story beginnings that show, not tell, feelings and actions using notes from the statues exercise. A story beginning can be one sentence or many sentences. The story beginning doesn't have to come from the first moment in your memory. In fact, starting in the middle of the action is a great way to grab the reader's attention. What do you think will grab your reader the most?" (Students write in A4L Writer's Notebook.)

## STEP 8: WRITING GROUPS - SHARE STORY BEGINNINGS & STATUES

**Process:** Organize students into writing groups. Have groups share their statues and story beginnings. Swap turns.

#### ELL SUPPORT: SUPPORTING STUDENTS IN WRITING GROUPS

Below are options for grouping students appropriately. Generally, groups of 3-4 benefit students most in the unit activities. These groups can stay the same or change depending on students' needs throughout the unit.

ELL students benefit from a variety of grouping configurations. It is recommended that students be given opportunities of different grouping structures with native speakers based on their language proficiency.

##### **Option 1: Pair**

This configuration allows ELL students to work with their writing partners (native speakers), who will read the ELL students' story beginnings to the class. ELL students' participation is limited to demonstrating both partners' statue elements.

##### **Option 2: Triad (Peer-Assisted)**

This configuration requires three students with two native speakers who will model for the ELL student. The ELL student's story beginning is read to the class by the triad in a choral format. All students demonstrate their statue elements.

##### **Option 3: Triad**

This configuration is similar to Option 2 with the exception that ELL students read their own leads and show their statue elements.

### Suggested Dialogue

#### Facilitate Sharing

"Let's share our story beginnings. This is something we'll do throughout the unit. First, choose 1 story beginning to share. Then, you will take turns reading your story beginnings and showing the statue that matches." (Students share.)

## STEP 9: CLOSE LESSON 2

**Process:** Close the lesson with a look forward describing the next lesson and an optional closing ritual.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll learn another fun way to begin a personal narrative and do more theater."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 2! YOU ARE NOW READY TO MOVE ONTO LESSON 3 OF UNIT 6.**

Is this Lesson Public or Members only?:

Members Only

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 3

## Instruct on Story Beginnings - Sounds & Exclamations

### Unit 6: Lesson 3

## Instruct On Story Beginnings - Sounds & Exclamations

#### LITERACY OBJECTIVE

By the end of this lesson students will be able to write story beginnings that grab the reader's attention using sounds and exclamations.

#### LITERACY "I CAN" STATEMENTS

"I can write a story beginning that grabs the reader's attention by using sounds and exclamations."

#### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 3 <b>Step 2:</b> Instruct on Story Beginnings—Sounds & Exclamations <b>Step 3:</b> Act It Out! Vocal Exercise <b>Step 4:</b> Act It Out! Statues with Voice for Sounds & Exclamations <b>Step 5:</b> Act It Out! Statues of Personal Memory and Write Sounds & Exclamations	<b>30 Minutes</b>
<b>Step 6:</b> Model Writing Story Beginnings—Sounds & Exclamations <b>Step 7:</b> Students Practice Writing Story Beginnings with Sounds & Exclamations <b>Step 8:</b> Close Lesson 3	<b>30 Minutes</b>

#### STANDARDS ALIGNMENT

**TARGETED CCSS****Reading: Literature**

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**Writing & Language**

**W 3.3a:** Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Speaking & Listening**

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

**SECONDARY CCSS****Reading: Literature**

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**TEACHING RESOURCES****CLASSROOM CHARTS**

- Story Beginnings
- Word Bank: Sounds & Exclamations

**A4L STUDENT NOTEBOOKS**

- Brainstorming: A Time I Broke the Rules
- Act it Out: A Time I Broke the Rules: Showing Feelings & Actions
- Write it Out: A Time I Broke the Rules: Showing Feelings & Actions

**TEXTS**

-“Who Did It?” from Knucklehead

## LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.



# STEP 1: INTRODUCE LESSON 3

**Process:** Give an overview of the lesson objectives. Learn how to write story beginnings with sounds and exclamations. Tell students they will continue to work with one of the memories they brainstormed in the previous lesson and write using theater. Prepare a word bank space to list sounds and exclamations throughout the lesson. In this lesson, students continue to practice applying what they learn about writing strong story beginnings.

## Lesson Alternatives: Exploring Additional Story Beginnings

Extend the work on story beginnings by pausing unit instruction after this lesson and instructing on different types of story beginnings. Refer back to the “Story Beginnings” chart created in Lesson 2. Investigate other mentor texts and have students practice a range of story beginnings for the same memory they explored in the previous lesson.

**Lesson Option:** Skip Lesson 3 and move on to Lesson 4 if your students are already writing strong beginnings.

## Suggested Dialogue

### Introducing Lesson 3

"Today we are going to pick one of the memories you brainstormed in our last lesson and write story beginnings using theater."

"By the end of today's lesson, you will be able to say, 'I can write a story beginning that grabs the reader's attention by using sounds and exclamations'."

# STEP 2: INSTRUCT ON STORY BEGINNINGS— SOUNDS & EXCLAMATIONS

**Process:** Instruct on story beginnings using sounds and exclamations. Introduce several examples of story beginnings using sounds and exclamations, including returning to the mentor text. Students get out A4L Writer's Notebook in preparation for the lesson.

## Teaching Tip: Sample Leads Using Sounds & Exclamations

Use a word bank: Post words for sounds and exclamations that students can access for their writing. Students can add to this bank any time they discover a new sound or exclamation.

### Sample Leads:

-“Don't leave!” I cried as the car pulled out of the driveway.

-Boom! The trunk slammed. Bang! The car doors slammed as we got out of the van.

-“Shhh, don’t make a noise,” I whispered as we lay hidden under the bed.

### Suggested Dialogue

#### ANALYZING STORY BEGINNINGS USING SOUNDS AND EXCLAMATIONS

"Previously, we explored story beginnings that focused on showing, instead of telling, actions and feelings. Today we'll focus on story beginnings that use sounds or exclamations. Starting with a sound or exclamation is an effective way to grab your reader's attention. I'll read an example." (Select and read a story beginning from the menu above.)

"What grabbed you about this beginning? What did the author do to help you 'hear' how the character felt and what was happening?" (Students respond. Share other examples).

"Some examples of sounds are Boom! Bang! Whoosh! A sound could be something in the setting, like wind, traffic, or voices. Sounds can be very loud, very quiet, or somewhere in between. What are some other examples of sounds you can express using words? Let's create a word bank of sounds and exclamations." (Students respond.)

"Some examples of exclamations are 'Yippee!' 'Hush' and 'Don't touch it!' An exclamation is an excited outcry, complaint, or protest. What are some other examples? Let's add these to our word bank of sounds and exclamations." (Students respond.)

"Get out your A4L Writer's Notebook for some writing we'll do later."

## STEP 3: ACT IT OUT! VOCAL EXERCISE

**Process:** Lead students in a short vocal exercise using the word bank of sounds and exclamations. Students stand at the side of their desks. Use a neutral voice when giving a word so students create the expression of the word. Have students say the same word multiple ways in order to hear different variations. Highlight vocal qualities like pitch (high or low), volume (loud or quiet), and timbre (texture—soft, gravelly, breathy).

These vocal qualities can be translated to descriptive words and phrases in students' writing. By warming up their voices with sound and exclamations, students will be more confident to express their individual sounds and exclamations in the next steps.

Timing for the Act It Out! vocal exercise is 5 minutes.

### Suggested Dialogue

**VOCAL EXERCISE**

"Since sounds and exclamations focus on what the reader 'hears,' we're going to do a vocal warm-up to practice using big and clear voices. What we do with our voices can become how we describe sounds and events in our writing."

"I'll say a sound, and I want you to say the sound so it sounds exactly like it. For example, if I say 'Bam!' how would you say that? (Students respond.) If you want to share your idea of how to say it differently, rub your hands together. (Select a student. Student says word with expression. Prompt others to repeat.) Let's try that together on three: 1-2-3-Bam!"

"I heard loud voices, I heard a low pitch, and it was long and smooth. What's another way to say 'Bam!?' (Select a student. Student says word with expression. Prompt others to repeat.) I heard a high pitch this time, and it was fast." (Repeat with other sounds and exclamations.)

## STEP 4: ACT IT OUT! STATUES WITH VOICE FOR SOUNDS & EXCLAMATIONS

**Process:** Facilitate a statues exercise for students to make acting choices with their whole bodies expressing sounds and exclamations. Students use open space. If space and time are tight, have students stand beside their desks. Blending voice and body in statues helps students become more confident to express their individual sounds and exclamations in the next step.

Timing for Act It Out! statues with voice for sounds and exclamations is 5 minutes.

**ELL Differentiation: Taking Notes On Statues**

- Instead of writing words and phrases in English describing each statue, students can write in their native language.
- Students can select from the class word bank.

**Suggested Dialogue****TRANSITIONING TO AN OPEN SPACE**

"We're going to continue using theater to practice making sounds and exclamations. When I say 'Go,' I want you to find your own spot in open space. Go! 10-9-8-7-6-5-4-3-2-1."

**FACILITATING STATUES WITH VOICE**

"When I say 'Go,' move through space as yourself, being aware of others. Go! Walk through space. (Students walk through space.) Freeze! (Repeat 2–3 times to warm up body.) Freeze!" (Students stop.)

"Next time I say freeze, I will say a sound or exclamation. Create a silent statue until I cue you to use your voice. Go! Walk through space. (Students walk through space.) Freeze."

"On three, show me a silent statue of Bam! 1–2–3–Freeze! I see ..." (Describe 2–3 physical and facial choices of students.)

"On three, say 'Bam!' 1–2–3" (Describe 1–2 vocal qualities.)

"On three, show me a silent statue of Hush! 1–2–3–Freeze! I see ..." (Describe 2–3 physical and facial choices of students.)

"On three, say 'Hush!' 1–2–3" (Describe 1–2 vocal qualities. Repeat with other sounds and exclamations.)

## STEP 5: ACT IT OUT! STATUES OF PERSONAL MEMORY AND WRITE SOUNDS & EXCLAMATIONS

**Process:** Students revisit the memory they selected for “A time I broke the rules.” This time they will focus on sounds and exclamations for the memory and write those sounds in their A4L Writer’s Notebooks. Do the exercise with students in order to model writing. Reflect as a whole class or have students pair-share.

Timing for statues with voice and writing of students’ personal memories is 10 minutes.

### Suggested Dialogue

#### TRANSITIONING TO DESKS

"When I say 'Go,' move in slow motion to your desk as you act out our last exclamation. Stay standing when you get there. Go! 10–9–8 ..."

#### FACILITATING STATUES

"We’re going to go back to the memory you selected from your brainstorm of A time I broke the rules on page 4 in your A4L Writer’s Notebook. This time we will focus on sounds and exclamations. Take a moment to recall the three moments from that memory that you acted out in our last lesson."

"As you do your statues, you will make notes about what you did with your face and body. Turn to page 8 in your A4L Writer’s Notebook."

"On three, create a silent statue of your first moment 1–2–3–Freeze! On three, create your second moment 1–2–3–Freeze! On three, create your third moment 1–2–3–Freeze!"

"Next, I'll guide you to go back to each statue, and you will add a sound or exclamation. Each time, you'll write down what you said in your A4L Writer's Notebook on page 8. If you have selected a quiet memory, remember that small sounds count. For instance, you might be thinking of a time you hurt your sister's feelings and heard her crying into her pillow."

"1. On three, create a silent statue of your first moment 1–2–3–Freeze!

(While students are frozen, prompt them with the following:)

Think about what your face and body are doing—extend that choice.

Think about a sound or exclamation that might match this moment.

2. On three, say your sound or exclamation with full voice 1–2–3!

3. On three, say it again, use your full voice, and make it 100% bigger 1–2–3!

4. Unfreeze and write your sound or exclamation in your A4L Writer's Notebook." (Repeat with remaining moments.)

## REFLECTING

"What sound or exclamation did you make when you acted out one of your moments? (Whole class, with 2–3 students responding, using the sentence stems below or pair-share.) When I acted out \_\_\_\_ (describe moment) \_\_\_\_\_, my body, face or voice \_\_\_\_ (describe appearance or sound) \_\_\_\_\_."

# STEP 6: MODEL WRITING STORY BEGINNINGS - SOUNDS & EXCLAMATIONS

**Process:** Model writing story beginnings with sounds and exclamations using the statue exercise. Use page 9 from the A4L Writer's Notebook. Think aloud and write 1–3 story beginnings. Write one story beginning that is weaker than the others. Discuss which one grabs the reader's attention. (See sidebar Example of Modeling Writing Story Beginnings.)

## Teaching Tip: Example Of Modeling Writing Story Beginnings

"The memory I thought of is the time I broke a special glass merry-go-round. To create my statues, I thought of three moments in that memory. This is what I wrote for the three statues exercises:"

First: "Whoosh"

Second: "Crash!" and "Nooooo!"

Third: "Sniffle, sob."

"Remember, I can start my story using a moment from any point in my memory. What do you think I should start with? I think it would excite the reader if I started with 'Whoosh!' But, you don't know what's making that sound, so I need to add a sentence showing what is happening and what is making that sound."

*Whoosh! My shoe flew through the air aimed directly at the glass merry-go-round on my dresser.*

"This grabs the reader's attention by getting them into the main action. I'll try out another story beginning using my third statue and sounds, 'sniffle, sob.'"

*Sniffle, sob. I looked at the floor, crying while my parents stared at the broken merry-go-round.*

"In this story beginning, I'm starting at the end of my memory. Starting with 'Sniffle, sob,' might make the reader want to know why I was sad."

### Suggested Dialogue

#### MODEL CRAFTING STORY BEGINNINGS

"A writer wants to grab the readers' attention. I'm going to try this with my own memory. I'm going to use some of the words I have written from the statues exercise to craft my story beginning."

"Writers sometimes start their stories with a sound or exclamation as the first word. Then they write a description—something to help the reader know what's happening. I'll model this for you, and you can help me. I can start my story using a moment from any point in my memory. What do you think I should start with?" (Think aloud and write 1-3 story beginnings on the document camera.)

## STEP 7: STUDENTS PRACTICE WRITING STORY BEGINNINGS WITH SOUNDS & EXCLAMATIONS

**Process:** Students try out several different story beginnings with sounds and exclamations in their A4L Writer's Notebooks on page 9. Circulate to guide students. Remind students that a story beginning can be one or more sentences and can come from any point in the memory. Have students share their story beginnings with a partner.

## STEP 8: CLOSE LESSON 3

**Process:** Close the lesson with a look forward describing the next lesson and an optional closing ritual.

## Suggested Dialogue

### Looking Forward

"In our next lesson, we'll revise our writing."

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 3! YOU ARE NOW READY TO MOVE ONTO LESSON 4 OF UNIT 6.**

Is this Lesson Public or Members only?:

Members Only

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 4

## Reflect & Revise Story Beginnings, TRAIL MARKER #1

### Unit 6: Lesson 4

## Reflect & Revise Story Beginnings, TRAIL Marker #1

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to revise story beginnings using feedback from peers.

**LITERACY "I CAN" STATEMENTS**

"I can revise a story beginning using feedback from my peers."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 1-1.25 Hours</b>
<b>Step 1:</b> Introduce Lesson 4 <b>Step 2:</b> Reflect on Theater-for-Writing Strategies <b>Step 3:</b> Co-construct Personal Narrative Rubric for Story Beginnings	<b>10 Minutes</b>
<b>Step 4:</b> Model Writing Group Reflection and Revision Process <b>Step 5:</b> Writing Groups—Share Story Beginnings and Statues	<b>25 Minutes</b>
<b>Step 6:</b> Students Revise Story Beginnings & 1:1 Conferencing	<b>20 Minutes</b>
<b>Step 7:</b> Introduce & Guide Students through Trail Marker #1 <b>Step 8:</b> Close Lesson 4—Authors Performance	<b>15 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED CCSS****Writing & Language**

**W 3.3a:** Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes,



and audiences.

**W 5.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge

gained from the discussions.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## **SECONDARY CCSS**

### **Writing & Language**

**L 3.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

**L 4.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

**L 5.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

## **TEACHING RESOURCES**

### **CLASSROOM CHARTS**

- Theater-For-Writing Toolkit
- Writing Group Reflection Process poster

### **A4L STUDENT NOTEBOOKS**

- Brainstorming: A Time I Broke the Rules
- Write it Out: A Time I Broke the Rules: Showing Feeling and Sound & Exclamation
- Revising Story Beginnings
- First TRAIL Marker
- Story Beginnings I Like

### **SAMPLES & TEMPLATES**

- Sample Personal Narrative Rubric

### **ASSESSMENT**

- Conferencing Goal Sheets
- TRAIL Marker Progress Chart

### **LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 4

**Process:** Give an overview of the lesson objectives. Deepen understanding of writing story beginnings that grab the reader's attention and show, not tell, what's happening with feelings, actions, sounds, and exclamations. Students will give one another feedback in writing groups and then use that feedback to revise earlier writing.

## Suggested Dialogue

### INTRODUCING LESSON 4

"Today you will meet in writing groups to share your writing and give one another feedback. Then you will have time to revise your writing. By the end of today's lesson, you will be able to say, 'I can revise a story beginning using feedback from my peers.'"

## STEP 2: REFLECT ON THEATER-FOR-WRITING STRATEGIES

**Process:** Reflect on and discuss with class the theater exercises used thus far in the unit. (Word Whip, Statues, Vocal Expression). Call this list the Theater-for-Writing Toolkit and tell students they can refer to it when they get stuck or need inspiration for writing.

### Theater-For-Writing Toolkit

Here is a list of the theater exercises we've been using to support our writing:

- Word Whip
- Statues
- Vocal Expression

## Suggested Dialogue

### INTRODUCING THE THEATER-FOR-WRITING TOOLKIT

"We've been using theater to help our writing. Here is a list of the theater exercises we have done so far. (Record Word Whip, Statues, and Vocal Expression on chart paper.) Let's talk about what each exercise helped us to do or to think about." (Engage in a reflective discussion about each exercise.)

"We'll call this list our Theater-for-Writing Toolkit and add to it as we go forward in the unit."

## STEP 3: CO-CONSTRUCT PERSONAL NARRATIVE

# RUBRIC FOR STORY BEGINNINGS

**Process:** Guide students in a discussion about what makes a good story beginning and, in doing so, begin the rubric they will use to guide their writing. They will continue to build this rubric as the unit processes. See sample Personal Narrative Rubric.

## Suggested Dialogue

### USING THE PERSONAL NARRATIVE RUBRIC

"To help guide our revision work, we are going to work together to create a Personal Narrative Rubric. So far, we have worked on story beginnings, so that is the part we will focus on today. What makes a good story beginning? Turn and talk with a partner. (Students pair-share.) Let's share out and I'll write your ideas on the board. (Student share, teacher records. Guide students to identify the characteristics of 'excellent' story beginnings and then work backwards to fill in the 'meeting' and 'developing' columns. ) I'll leave this up on the wall for everyone to reference during your revision work today."

## STEP 4: MODEL WRITING GROUP REFLECTION AND REVISION PROCESS

**Process:** Model how to work in writing groups to share writing, give feedback, and revise story beginnings. During the discussion, refer to the Writing Group Reflection Process poster. Focus students on the objectives for story beginnings: grabbing the reader's attention and showing, not telling, what's happening in the story. Feel free to model each step and have groups practice with one another, or model the whole process and then let groups practice independently. Students turn to page 7 and page 9 in their A4L Writer's Notebooks.

### PROCESS QUICK VIEW: WRITING GROUP REFLECTION PROCESS

Feel free to adjust the reflection process to meet the needs of students or to align with existing peer reflection practices.

To prepare:

Select a piece of writing to share  
Decide the order in which authors will share  
For each author, follow the steps below:

1. Read aloud piece of writing
2. Wows (2-3 group members share)
3. Statue/Vocal expression (Author shares acting choice that matches the writing)
4. "I see/hear" statements (2-3 group members respond to the acting)

5. "I wonder" statements (Author and 2-3 group members share an "I wonder" about one thing he/she might do to better grab the reader or show, not tell, what's happening)

## Suggested Dialogue

### INTRODUCING THE WRITING GROUP REFLECTION PROCESS

"You and your writing group are going to help each other by sharing one of your story beginnings, and showing the statue and sound and/or exclamation that goes with it. You'll give each other feedback and then go back to your notebooks and make revisions. I'll show you what this process looks like. To begin, let's get into writing groups." (Put students into writing groups of 3–4 people.)

"Let's all select a story beginning that we'd like to work on today with our writing groups. Turn to page 7 and page 9 in your A4L Writer's Notebook and reread the story beginnings you've written. You can choose to revise a piece of writing that you already like or one that you think you can improve. Remember, we're focusing on grabbing our readers and on showing, not telling, what's happening." (Students select story beginning to revise.)

"The first thing you'll do every time you meet with your writing group is to decide the order for share your writing. Do that now." (Groups decide on order for sharing.)

"The first author will read his or her story beginning. After the author reads, 2-3 group members will share a 'Wow.' I'm going to show you what this looks like, and you can all be my writing group." (Read and have students share "Wows.")

"Next, I'm going to show you my statue that matches my story beginning. After I show you my statue, I want you all to tell me an "I see or hear"—something you see or hear me do with my body, face, or voice. This might help me be more descriptive with my words and actions when I go to revise my story beginning." (Record sentence stems on board or chart paper. Do statue and have students share "I see/hear.")

"When you acted out \_\_\_\_ (describe moment) \_\_\_\_\_, I saw or heard your body, face, or voice \_\_\_\_ (describe appearance or sound) \_\_\_\_."

"Next, to help me think about how I can revise my writing, we will all share 'I wonders.' An 'I wonder' is a suggestion or idea for improving the writing. The author starts and then each group member shares. You might say, 'I wonder if you want to use Juan's description of your statue' or 'I wonder if you could say more about ...' or 'I wonder if you might keep your story beginning the same because I really like how you grabbed me with the 'Oh no!' at the beginning.'"

"An 'I wonder' is just a suggestion. It is up to the author to make revisions." (Provide an "I wonder" to start, and then invite several students to share.)

### MODELING THE REVISION WRITING

"After everyone in the group has had a chance to share his or her story beginning, the statue that matches, and get feedback from the group, it is time to revise. I'm going to do this now. I might choose to revise my story beginning using your feedback, or I could

revise using my own ideas. Notice that I'm just marking up my story beginning; I'm not actually rewriting at this point." (Think aloud while revising. Focus on grabbing the reader's attention and on showing, not telling using actions, feelings, sounds, and exclamations.)

"Now it's your turn."

## STEP 5: WRITING GROUPS—SHARE STORY BEGINNINGS AND STATUES

**Process:** In writing groups, students give feedback to one another using the Writing Group Reflection Process. Circulate to support groups and provide additional scaffolding as needed.

## STEP 6: STUDENTS REVISE STORY BEGINNINGS & 1:1 CONFERENCING

**Process:** Students individually revise their story beginnings on page 7 or page 9 of their Notebooks, or they may use the Revising Story Beginnings space on page 10. Circulate and confer with individual students. Use this Conferencing Goal Sheets.

## STEP 7: INTRODUCE & GUIDE STUDENTS THROUGH TRAIL MARKER #1

**Process:** TRAIL Marker #1 is the first formative assessment in the unit. Introduce students to TRAIL Markers and how they will be used throughout the unit. Students turn to page 11 in their A4L Writer's Notebooks, review their revised story beginnings, and reflect on their literacy and arts learning. After students have written their reflections, engage in a discussion. Sharing TRAIL Marker responses helps students think about what they are learning and helps teachers monitor student progress and re-teach or extend based on what they observe. For this TRAIL Marker, guide students to focus on the qualities of good story beginnings, how theater can help generate ideas, and how to show, not tell, what's happening in a story.

**Select one of the following options to facilitate the activity and discussion:**

- Students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.
- Students complete the TRAIL Marker individually and then share in small groups or

- whole class.
- Students raise hands for the theater exercises they think were helpful to their writing. Have students offer evidence. This can be done in small groups or whole class.

## Suggested Dialogue

### Introducing TRAIL Marker #1

"Throughout the Authors and Actors unit, we will reflect on our writing and acting using TRAIL Markers. How many of you have ever gone on a hike? When you're hiking, you can often see something that's called a trail marker. Do you know why we have trail markers? It's a good way to check to see how well you are making progress on your hike and staying on the path."

"Just like a trail marker in hiking, we have TRAIL Markers in our A4L lessons. It's a time in our lessons when we stop to do a quick activity to help us think about what we're learning about reading, writing, and the arts, and what we need to do next."

"Open your A4L Writer's Notebooks to page 11."

"We're going to take a step back and look at your revised story beginning (on page 7, page 9, or page 10) using the TRAIL Marker activity."

1. "First, find some part of your story beginning that is a "Wow"—someplace where you've done a good job at grabbing your reader's attention and/or showing, not telling, using actions, feelings, sounds, and exclamations. Now, tell what you like about your writing in this part. Respond to the statement: I like how I grabbed the reader's attention by..."

2. "Second, think about the three theater exercises we discussed at the beginning of class today. (Refer to chart of theater exercises created in Step 2.) What theater exercise did you like the most and why?"

3. "Third, tell how doing the theater exercises helped with your writing. For example, what's one thing you did in your acting that you now see in your writing?" (Students write. Engage in class discussion or have students share with groups.)

## STEP 8: CLOSE LESSON 4—AUTHOR'S PERFORMANCE

**Process:** This lesson closes the writing technique of story beginnings. To celebrate the work, guide students in an exercise that has elements of their final theater presentation. Close lesson with a look forward describing the next lesson and an optional closing ritual.

Collect A4L Writer's Notebooks to take stock of students' progress using the TRAIL Marker Progress Chart. Then post students' writing on the Writer's Board. When time permits, invite students to peruse the Writer's Board and record story beginnings they like in their A4L Writer's Notebook on page 43.



## Suggested Dialogue

### Announcing The Author's Performance

"To close out today's lesson, we'll celebrate our writing on the topic 'A time I broke the rules' with a mini performance. Some of the things we do will show up in our Authors and Actors Performance at the end of the unit. When I say 'Go,' stand at the side of your desk with your revised story beginning in your hand. Go!"

- "On three, stomp with one foot, then say the topic we've been exploring, Rules. 1-2-3" (Students stomp, then say "Rules.")

- "On three, read your story beginning aloud. We'll do this at the same time. It's called a 'choral read.' If you finish before others, stay still and silent until we hear our last writer. 1-2-3" (Students read aloud until it's silent.)

- "On three, stomp with one foot, then say the topic we've been exploring, Rules. 1-2-3" (Students stomp, then say "Rules.")

- "Let's put it all together on three. 1-2-3" (Students perform.)

### Looking Forward

"We've done great work with story beginnings, and we'll have another chance to work on them when you draft your full personal narrative. In our next series of lessons, we'll learn about using descriptions and details in our writing. We'll read another personal narrative, explore a different topic, and do all of this through theater."

### Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 4! YOU ARE NOW READY TO MOVE ONTO LESSON 5 OF UNIT 6.**

Is this Lesson Public or Members only?:

Members Only

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 5 **Generate Ideas for Writing**

# Unit 6: Lesson 5

## Generate Ideas For Writing

### LITERACY OBJECTIVE

By the end of this lesson students will be able to brainstorm ideas for writing by reflecting on their own lives and experiences.

### LITERACY "I CAN" STATEMENTS

"I can brainstorm ideas for writing by reflecting on my own life experiences."

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 5 <b>Step 2:</b> Generate Ideas Through a Theater Exercise	<b>15 Minutes</b>
<b>Step 3:</b> Pre-read Mentor Text - Bunting's <i>The Wall</i> <b>Step 4:</b> Read Aloud <i>The Wall, Act It Out!</i> with Sitting Statues & Discuss	<b>30 Minutes</b>
<b>Step 5:</b> Generate Ideas on the Topic "A time I lost something special to me" <b>Step 6:</b> Close Lesson 5 - Treasure Pile of Books	<b>15 Minutes</b>

### STANDARDS ALIGNMENT

#### TARGETED CCSS

##### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry,

in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Writing & Language**

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

### Reading: Literature

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.4:** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

**RL 5.6:** Describe how a narrator's or speaker's point of view influences how events are described.

### Writing & Language

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.5a:** Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).

**L 4.5a:** Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.

**L 5.5a:** Interpret figurative language, including similes and metaphors, in context.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Unit Overview for Students

-Personal Narrative Guiding Questions

## A4L STUDENT NOTEBOOKS

- Brainstorming: A Time I Lost Something Special to Me
- Story Beginnings and Descriptions I Like

## TEXTS

- The Wall*
- The Wall*, Teacher version with instructional prompts

## LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 5

**Process:** Give an overview of the lesson objectives. Read a real author's story and generate ideas using theater on the topic "A time I lost something special to me." Show students where they are in the unit by revisiting the Unit Overview for Students.

### ELL SUPPORT: COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. [Click here for a sample lesson plan.](#)

Recommended vocabulary from *The Wall*, by Eve Bunting, to pre-teach with Vocabulary Snapshots:

Squashed - Weighted  
Droopy - Yucky

In addition to using visual clues, demonstrations help students connect with unfamiliar words. For example, to illustrate the meaning of "weighted," place a heavy object on a stack of papers.

[Click here for Vocabulary Snapshot activities using visual icons.](#)

### Suggested Dialogue

#### INTRODUCING *THE WALL* TEXT

"In our last series of lessons, we practiced writing the beginnings of stories to grab our reader's attention. In this series of lessons, we'll focus on the middle of the story, where authors show, not tell, using descriptions and details to help the reader see, feel, taste, smell, and hear things." (Talk students through the Unit Overview for Students.)

"Today we are going to read a story called *The Wall*, by Eve Bunting, and do a fun theater exercise to brainstorm ideas for our second writing topic, 'A time I lost something special to me.'"

"By the end of today's lesson, you will be able to say, 'I can brainstorm ideas for writing by reflecting on my own life experiences.'"

## STEP 2: GENERATE IDEAS THROUGH A THEATER EXERCISE-STAND UP IF...

**Process:** Lead students in Stand Up If... This exercise activates prior knowledge around concepts or topics in life, reading, and writing, and will help students generate ideas for the writing topic (see menu below, Theater Exercise- Stand Up If...). Students sit at their desks. Tell students they will hear a series of statements and if the statement applies, they stand, scan the room, and then sit for the next statement. Begin with simple statements to get everyone moving. Then transition to statements related to the topic that will gradually get more sensitive as the activity progresses.

Statements are provided based on the new writing topic, "A time I lost something special to me." This is a sensitive topic-pre-select, adjust and/or create statements that are appropriate for the level, age, and background of students. Engage in a reflection after the exercise about statements with which students connected.

Timing for Stand Up If... is 10 minutes.

### THEATER EXERCISE: STAND UP IF...

**Step Definition:** An exercise designed to activate prior knowledge and engage in concepts or topics in life, reading, and writing. The exercise also builds community as participants share and observe common experiences.

#### Connecting Literacy & Art

Writers create stories from their own lives, the people around them, and by observing the world. Stand Up If... provides opportunities to hear a range of options around a topic and to make personal connections. This is part of generating ideas.

### TEACHING TIP: FACILITATION OPTIONS

1. Students sit at their desks-"Stand up if..."
2. Students stand in a circle--"Step into the circle if ... "
3. Students stand in two rows on opposite sides of the room, facing each other--"Cross the room if ..."

#### Guidelines

- This is a silent exercise.
- People stand, scan the room, sit.
- Students can choose not to stand even if the statement is true for them.
- No one comments when people stand.
- Statements will not be clarified. Listeners must interpret the statement for themselves.

**INTRODUCING STAND UP IF...**

"Just as authors think about their lives and the people around them, we're going to think about what we already know about a topic before writing about it. To help us think, we'll use a theater exercise called Stand Up If... I will say a series of statements that have to do with the topic 'A time I lost something special to me.' Each statement starts with 'Stand up if this statement is true for you ...' If the statement is true, you will stand, look around the room to see who else is standing, and then sit down to listen for the next statement."

"You can choose not to stand, even if the statement is true for you-that's okay. No one comments or is allowed to say whether something is or isn't true for another person-this is a silent activity. I won't clarify any of the statements. You must interpret them and make a choice on whether to stand or not. Let's begin."

"Stand-up if any of the following statements are true for you:

- I like chocolate.
- I read a book this weekend.
- I like sports.
- I am wearing shoes.
- I have lost my homework before."

**REFLECTING**

"Thank you for sharing and taking risks to stand on some of those statements. Put your finger on your nose if specific memories came into your mind from the statements. Pair-share with the person sitting next to you. (Students share for 2 minutes.) Raise your hand if you want to share one of the statements that created a strong memory for you." (2-3 students respond. Use students' memories to broaden the class's understanding of losing things.)

"Next we'll read a story about loss."

## STEP 3: PRE-READ MENTOR TEXT-BUNTING'S *THE WALL*

**Process:** Introduce Eve Bunting's story to students. Engage in a pre-reading discussion.

**ELL Support: Comprehensible Input**

This is a good point to pause and conduct a visual, mini vocabulary lesson to support ELL and other students' vocabulary building and comprehension with words in *The Wall*. See Unit 6 Texts, pages 5-6 and pages 7-11 (students) and this resource document for (Teachers) Vocabulary Snapshot activities



using these visual icons and more.

### 3 Steps for Pre-teaching with Vocabulary Snapshots

1. Students find and highlight vocabulary words in their text of the story.
2. Students use the visual icons to prompt writing or drawing of the word meanings.
3. Share and discuss. More information and a sample lesson plan are provided in the Resource document.

## Suggested Dialogue

### Introducing The Author

"Have you ever heard of Eve Bunting or read books by her?" (Students respond.)

"Eve Bunting was born in Ireland in 1928. She grew up with a strong tradition of Irish storytelling. She's written many books for children, teens, and adults. One of her greatest joys is writing picture books. She said, 'I have discovered the pleasure of telling a story of happiness or sorrow in a few simple words.' Her stories are rich in feeling, as she selects her words with care for their meaning, sound, and rhythm."

"In contrast to Scieszka's story 'Who Did It?' Bunting's story *The Wall* is more serious. You'll hear this in the topic, word choice, and tone of the story."

"Let's look at the picture on the cover and think about the title, *The Wall*. Do you know what wall this is? What do you know about it? What do you think it means? What do you think the boy and man are doing?" (If students are not familiar with the Vietnam War or the Vietnam Memorial, build background information with visual aids.)

"This story is written like a personal narrative because you hear it from the boy's experience--what he sees, hears, feels, and thinks."

## STEP 4: READ ALOUD THE WALL: ACT IT OUT! WITH SITTING STATUES & DISCUSS

**Process:** Read aloud *The Wall*. During the read-aloud, ask students to make sitting statues of key moments in the text. See this annotated text for suggested stopping places. Target the key moments at points where students might need clarification and to highlight how Bunting uses sensory details and dialogue to keep the reader engaged. Specifically, clarify that the wall is the Vietnam Memorial and that the man in the wheelchair is a veteran. After the read-aloud, start a classroom discussion with the Guiding Questions for personal narrative.

### Using The Guiding Questions Personal Narrative

The Guiding Questions are designed for students to reflect on the personal narratives of published authors and to generate their own stories. The Guiding Questions first focus on "content and ideas," then on "reading like a writer," analyzing the craft of the author. During each reading, the questions direct students to attend to content and ideas and to the writing techniques targeted in the unit.

## Content & Ideas

Questions are related to the specific story topic.

## Reading Like a Writer

- How did the author grab your attention at the beginning of the story?
- Probe for mood, finding out what they're searching for.
- What made you want to keep reading the story?
- Probe for sensory details, dialogue, emotion, plot, and finding out the ending.
- How did the author end the story?
- Probe for emotion, a wish, and loss.
- Why do you think the author chose to write about this event?
- Probe for authors making critical choices about topics and how they tell the story

## Suggested Dialogue

### Reading Aloud The Wall With Sitting Statues

"Let's read The Wall. As I read, I'll ask you to make sitting statues of key moments in the story, and we'll talk about what's happening as we go. See if you can make any connections with the Stand Up If... statements as we read." (Begin reading on page 20 in the Resource section, stopping at suggested places for clarification, discussion, and statues related to sensory details.)

### Presenting Guiding Questions For Content And Ideas At The Conclusion Of The Story

- What kind of feelings did you get from this story?
- Why do you think the dad wanted to take the boy to visit the wall? (Help students identify issues, like the dad wanting the boy to know more about his grandfather, to share a sad moment together, to honor his grandfather. Prompt students to offer personal interpretations and explain their thinking.)
- How was their visit the same or different from the visits of the others in the story? (Revisit the vet, the older couple who were crying, the boy and his grandfather, and the schoolchildren.)
- What kinds of things did people leave at the wall? What did the boy and his dad leave, and why do you think they left those things? (Prompt for the significance of these objects. Explore possible unknown vocabulary such as "droopy rose," "letters weighted with stones so they won't blow away," photo of the boy--"one of the yucky ones from school.")
- What did they take away from the wall when they left? (Prompt for physical and emotional things like memories, the paper with his name, a sense of honor.)

### Presenting Guiding Questions For Reading Like A Writer

Let's study Eve Bunting's story in the same way we studied Jon Scieszka's story. What makes this a strong-or not so strong-personal narrative? (Students pair-share before responding to the questions as a whole class. Students use Unit 6 Texts to reread and identify text to support their answers.)

- How did the author grab your attention at the beginning of the story? (Probe for mood, finding out

what they're searching for.)

-What made you want to keep reading the story? (Probe for sensory details, emotion, plot, and finding out the ending.)

-How did the author end the story? What do you think made this a strong or weak ending? (Probe for emotion, a wish, and loss.)

-Why do you think the author chose to write about this particular event? (Probe for authors making critical choices about topics and how they tell the story.)

## STEP 5: GENERATE IDEAS ON THE TOPIC "A TIME I LOST SOMETHING SPECIAL TO ME"

**Process:** Lead students in a brainstorm in A4L Writer's Notebooks on page 13 to generate ideas on the topic "A time I lost something special to me." This writing is designed to build upon Stand Up If... and the personal narrative. Finish the brainstorm with a Word Whip. Students review their brainstorm, then select and circle one word that represents something they've lost. This exercise solidifies the exploration of the concept of loss and brings students closer to a personal and true event in their lives. Select one of the Word Whip Facilitation & Variation Options shown in the menu below.

### Suggested Dialogue

#### ELL Writing Support

-Model the use of the graphic organizer.

-Encourage ELL students to draw.

-Assign ELL students side-by-side writing partners. This will facilitate peer modeling and foster greater connection with the unit concepts.

#### Teaching Tip: Word Whip Facilitation & Variation Options

##### Facilitation Options

-Students stand in a circle and share one at a time.

-Students are anywhere in the room-desks, reading area, open space-and everyone shares all at the same time on the count of three.

-Students are at their desks and share one at a time, visually cued by the teacher.

##### Variations

-Students say one word.

-Students show a gesture without voice.

-Students say one word and show a gesture simultaneously.

### Suggested Dialogue

### Facilitating The Brainstorm

"We just read the story *The Wall*, by Eve Bunting, about a young boy and his father visiting the Vietnam Memorial to remember his grandfather. Did reading her story and doing the Stand Up If... exercise help you think of something or someone you have lost in your life? (Students respond.) We're going to build upon this and do a brainstorm in your A4L Writer's Notebooks. Turn to page 13."

"I'm going to guide the brainstorm. Let's look at the first box together. At the top, it says 'Objects.' When I say 'Go,' begin writing a list of objects that you have lost. (Students write.) Let's look at the next box together." (Facilitate exercise as appropriate.)

### Facilitating A Word Whip

"Let's finish our brainstorm with a Word Whip. Look at your brainstorm and circle one word that makes you think of a particularly strong memory of something or someone you've lost. (Describe how the Word Whip will proceed using any of the facilitation or variation options.) Let's begin."

## STEP 6: CLOSE LESSON 5-TREASURE PILE OF BOOKS

**Process:** Send students to the Treasure Pile to hunt for powerful models of writing. Have students select books to take home. Encourage students to tack up index cards with great lines they find for story beginnings and other descriptive passages. In addition, have students record "writing treasures" on page 43 and page 44 in the A4L Writer's Notebook.

Close lesson with a look forward describing the next lesson and an optional closing ritual.

### Suggested Dialogue

#### Announcing The Treasure Pile Of Books

"To close, you'll have time to go to the Treasure Pile and select something to take home and read. Continue to notice story beginnings and other descriptive passages, and feel free to post those on the writer's wall and record them on page 43 and page 44 in your A4L Writer's Notebook."

#### Looking Forward

"When we come back together, we'll explore sensory details-how things look, feel, smell, taste, and sound, through theater-and do some writing with one of your memories."

#### Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 5! YOU ARE NOW READY TO MOVE ONTO LESSON 6 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 6 **Descriptions & Details-The Five Senses Part I**

## Unit 6: Lesson 6 Descriptions & Details-The Five Senses Part I

### LITERACY OBJECTIVE

By the end of this lesson students will be able to write descriptive sentences using the five senses.

### LITERACY "I CAN" STATEMENTS

"I can write descriptive sentences using the five senses."

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 6 <b>Step 2:</b> Explore the Five Senses through a Theater Exercise-Sensory Awareness <b>Step 3:</b> Sensory Awareness Guessing Game	<b>35 Minutes</b>
<b>Step 4:</b> Students Practice Writing Using Sensory Details <b>Step 5:</b> Close Lesson 6	<b>25 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED CCSS****Reading: Literature**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**Writing & Language**

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

None for this Lesson.

## TEACHING RESOURCES

### A4L STUDENT NOTEBOOKS

- Sensory Awareness – Practice
- Sensory Awareness – Exercise

### OBJECTS FOR SENSORY AWARENESS PRACTICE

- Candy, marshmallows, or other object for sensory awareness practice

### LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 6

**Process:** Give an overview of the lesson objectives. Writing descriptions and details through the five senses.

## Suggested Dialogue

### ENGAGING IN A SENSORY AWARENESS THEATER EXERCISE



"Today we will engage in a sensory awareness theater exercise to practice using the five senses. Then you will practice writing descriptions and details on the topic, 'A time I lost something.' By the end of today's lesson, you will be able to say, 'I can write descriptive sentences using the five senses.'"

## STEP 2: EXPLORE THE FIVE SENSES THROUGH A THEATER EXERCISE—SENSORY AWARENESS

**Process:** Introduce the five senses. Lead students through a sensory awareness exercise. The purpose is for students to concretely practice observation by describing what they see, feel, taste, smell, and hear—in order—and then to apply those details in their writing. Authors and actors get ideas from the world around them, and what they experience becomes part of their writing or their performance (Viola Spolin, *Improvisation for the theater: Third Edition*, p. 55). From the menu below Theater Exercise—Sensory Awareness, select the variation and facilitation option most appropriate for the class. This part of the lesson is designed for the whole class to engage in outdoors. If going outside is not possible, “plant” sensory rich materials in the classroom for students to discover.

Model observing and writing descriptive words and phrases for an object. The model can be whole class, teacher only, inside or outside the classroom.

Timing for the sensory awareness exercise is 10–15 minutes. In the next step, triads guess one another's objects based on the descriptions.

When students return to the classroom, create a class chart with samples of students' sensory descriptions. Support ELL students by including visual icons to accompany each sense.

### THEATER EXERCISE—SENSORY AWARENESS

**Definition:** In theater, sensory awareness exercises are designed to develop attentiveness to the five senses. Actors slow down and pay attention to what things look, feel, taste, sound, and smell like in order to make them seem real on stage.

#### Connecting Literacy & Art

Sensory awareness exercises provide a concrete understanding of the five senses. Authors draw upon sensory awareness in order to carefully select descriptive words that convey precise meaning, images, and tone. In this unit, students learn to attend to the five senses and incorporate those descriptions into their writing.

### TEACHING TIP: FACILITATION OPTIONS

-Have students manage their own time and note taking

-Guide students through each object and sensory detail

### **Variations**

- Whole class goes outside—students individually select and describe objects
- Whole class is inside—students individually select and describe objects
- Each student is given an object to work with, like an orange or candy in a wrapper

### **Guidelines**

- This is a silent activity
- Students work individually to practice observation
- There are no wrong answers

### **ELL SUPPORT: THEATER EXERCISE—SENSORY AWARENESS**

ELL students listen and observe more than they speak. Effective modeling of activity provides students much-needed clarification and increased participation.

- Image and word banks: Emphasize the use of image and word banks for descriptive words—see, hear, smell, taste, and feel.
- Sensory reference charts and buddies: Allow ELL students to create and use individual sensory reference vocabulary charts during their sensory walk and pair with other native speakers to model activity.
- Native language: Invite ELL students to write in their first language.

### **Suggested Dialogue**

#### **INTRODUCING SENSORY AWARENESS AND MAKE CONNECTIONS TO WRITING**

"Authors and actors observe the world around them and put what they experience into their writing and performances. Our five senses tell us how things look, feel, taste, sound, and smell. Actors use all five when they perform in order to tell the story and make it seem real. For example, in a play, mashed potatoes are often served to the actor as ice cream, cola is served as coffee, and rocks are made of paper, canvas, and paint. The actor uses his experience with ice cream to make it seem like the mashed potatoes he's eating are freezing cold when they are really warm, the cola appear bitter like coffee when actually it's sweet, and the 'rocks' seem heavy and rough when they are really light and smooth props."

"Actors can do this because they have developed sensory awareness skills through exercises like the one we're going to do today. Authors also have to develop sensory awareness skills so they can bring the story alive for the reader. If I'm writing about ice cream, I use descriptive words to show the reader how cold, sweet, and creamy it is."

#### **EXPLAINING THE SENSORY AWARENESS EXERCISE**

"We're going to practice sensory awareness by going on a sensory walk outside. You'll work independently to focus on an object and explore it through the five senses—how it looks, feels, tastes, smells, and sounds. Then you'll write those descriptions in your A4L Writer's Notebook. After our sensory walk, we'll do a guessing game in which you will share your descriptions with your triad. They will have to guess the object based on how you describe it. You'll know you've succeeded if they can guess the object."

### **USING GUIDED-MODEL OF OBSERVATION AND WRITING**

"Let's practice together. Take out your A4L Writer's Notebook and a pencil, and turn to page 14. The object we'll explore is a \_\_\_\_\_ (marshmallow, a piece of candy, a pinecone, etc). Place your object on your desk. Look carefully at it. Write down what you see. (Students write.) Let's share what you've written. (Students share descriptions. Write on document camera.) Pick up your object and touch it. Write down what you feel. (Students write.) Let's share." (Students share descriptions. Write on document camera. Continue process for all five senses that are appropriate.)

### **PREPARING STUDENTS TO EXPLORE SENSORY AWARENESS INDEPENDENTLY**

"Let's go outside. Bring your A4L Writer's Notebook, opened to page 15, and a pen or pencil. Huddle around me. (Whisper the following directions to students—this gives the exercise a tone of seriousness and secrecy.) You get to select and explore two or three secret objects outside. This is a silent activity and something you do by yourself. Take your time. Be as descriptive as possible. You want your audience to know your object by the words and phrases you use to describe it. Remember to show, not tell, with your descriptions."

"Also remember that an object may not affect all five senses. There is no wrong answer for what you see, feel, taste, smell, or hear. These are your observations. Have fun. Go!" (Students independently explore outside. Cue students to move onto the next object. Gather students and return to the classroom. Once back in the classroom, record samples of students' descriptions next to each sense on a class chart.)

## **STEP 3: SENSORY AWARENESS GUESSING GAME**

**Process:** Put students into triads. Have each person in the triad share one of his or her descriptions while the others guess the thing they are describing. Depending on time and interest, triads can share and guess more of their objects.

# STEP 4: STUDENTS PRACTICE WRITING USING SENSORY DETAILS

**Process:** Students make the connection between observation and writing. Model how to write a sentence using descriptive words and phrases from the sensory awareness exercises. See example of modeling in the menu below. Guide students to individually write a sentence in their A4L Writer's Notebooks on page 16. Ask several students to share their sensory awareness sentences.

## TEACHING TIP: WRITING A SENTENCE USING SENSORY DETAILS

Describe a **BUSH**

### What it looks like:

- Spiky
- Each stem has little leaves—maybe 10
- Brown, dead
- Dry and brittle

### What it feels like:

- Like the edge of a sharp knife
- It has spikes and thorns
- Stiff
- Branches poke into my thumb

### What it tastes like:

- Nothing – didn't taste it
- Describe what it sounds like?
- Crackly, crunchy

### What it smells like:

- Nothing

**Sentence:** The bush looked dead in the sun with dry and brittle leaves. It poked my skin, leaving a thorny mark on my thumb.

# STEP 5: CLOSE LESSON 6

**Process:** Close the lesson with a look forward describing the next lesson and an optional closing ritual.

## Suggested Dialogue

**LOOKING FORWARD**

"In our next lesson, we'll apply today's sensory awareness exercise to a real story, *The Wall*. We'll consider ways the author helps the reader see, feel, taste, smell, and hear the story. Then you will write about your own memory of a time you lost something special."

**PERFORMING CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 6! YOU ARE NOW READY TO MOVE ONTO LESSON 7 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 7 **Descriptions & Details - The Five Senses Part II**

## Unit 6: Lesson 7 Descriptions & Details - The Five Senses Part II

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to write descriptive sentences using the five senses.

**LITERACY "I CAN" STATEMENTS**

"I can write descriptive sentences of my own memory using the five senses."

**LESSON OVERVIEW**

Steps	Pacing: 60-90 Minutes
<b>Step 1:</b> Introduce Lesson 7 <b>Step 2:</b> Examine Sensory Details in <i>The Wall</i>	<b>15 Minutes</b>
<b>Step 3:</b> Select a Memory & Engage in a Word Whip <b>Step 4:</b> Theater Exercise-Story-Tell about "A time I lost something special" <b>Step 5:</b> Sense Memory Exercise	<b>20-30 Minutes</b>
<b>Step 6:</b> Model Writing Descriptions & Details Using the Five Senses <b>Step 7:</b> Students Write Descriptions & Details Using the Five Senses <b>Step 8:</b> Close Lesson 7	<b>25-35 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED CCSS****Reading: Literature**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

**Writing & Language**

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.3d:** Provide a sense of closure.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events

precisely.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion

and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

### Speaking & Listening

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Sense Memory Exercise

### A4L STUDENT NOTEBOOKS

-Brainstorming - "A time I lost..."

-Sensory Details & Descriptions for "A time I lost..."

### TEXTS

-*The Wall*

### LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication





## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 7

**Process:** Give an overview of the lesson objectives. Writing descriptions using sensory details. Reconnect students to the brainstorm they did in Lesson 5. Have students select one memory to work with through theater and writing. Revisit *The Wall* and instruct on details and descriptions using the five senses. In this lesson, students continue to practice what they learn about writing descriptions.

## Suggested Dialogue

### Introducing Lesson 7

"In our last lesson we engaged in a sensory awareness exercise using our five senses to describe things. In this lesson, you'll apply that experience to your own stories and analyze how author Eve Bunting uses descriptions and details using the five senses in *The Wall*."

"By the end of today's lesson, you will be able to say, 'I can write descriptive sentences of my own memory using the five senses.'"

## STEP 2: EXAMINE SENSORY DETAILS IN THE WALL

**Process:** Instruct on descriptions and details using the five senses by revisiting segments of *The Wall* by Eve Bunting. Display segments of *The Wall* on the document camera and engage students in a discussion. Help them understand that authors choose to include specific details not only to help readers get a better "sense" of what is happening but also to evoke emotions and to show rather than tell. As time permits, use any or all of the example pages listed in the the menu below Examining *The Wall* for Sensory Details.

### Teaching Tip: Examining The Wall For Sensory Details

Select 2-3 of the following excerpts to examine for sensory details. (Unit 6 Text page numbers)

**Page 7:** The wall is black and shiny as a mirror. In it I can see Dad and me. I can see the bare trees behind us and the dark, flying clouds.

### Challenge Students

Rather than providing students with segments of *The Wall* to analyze, have students work in pairs to identify segments rich with sensory details. Pairs explain how Bunting uses sensory details to communicate the story and create a feeling.

## Suggested Dialogue

### Examining Sensory Details Using *The Wall*

"Throughout Bunting's story, she uses particular words and phrases to help readers see, feel, smell, and hear what the boy and his dad are experiencing. She doesn't describe all five senses at once, but makes choices depending on what's happening in the story. Let's look at the first pages." (Display text on document camera or have students reread the text on page 7 in their Unit 6 Texts. After they finish, read the following lines aloud.)

*The wall is black and shiny as a mirror. In it I can see Dad and me.  
I can see the bare trees behind us and the dark, flying clouds.*

"What sense is Bunting focusing on here? (Students respond.) What words does she use to help the reader see what the character is seeing? Pair-share with your neighbor. (Students pair-share. Elicit several responses for whole class.) What do you feel after reading this part of the story? (Students pair-share.) Guide students to notice that authors use sensory details both to help readers get a better "sense" of the situation, and also to evoke emotions."

"Now let's look at another example." (Display text on document camera or have students reread the text in their Unit 6 Texts on page 10. After they finish, read the following lines aloud.)

*They make a lot of noise and ask a lot of questions and all the time Dad just stands there with his head bowed and I stand beside him.*

*The girls stick their flags in the dirt in front of the wall and then leave.*

*Then it is quiet again.*

"What sense is Bunting focusing on here? (Students respond.) How does she help the reader know what the boy is hearing and feeling? Pair-share with your neighbor. (Students pair-share. Elicit several responses for whole class.) What are you feeling emotionally after reading this part of the story?" (Students pair-share. Elicit several responses.)

## STEP 3: SELECT A MEMORY & ENGAGE IN A WORD WHIP

**Process:** Students return to their brainstorm on page 13 of their A4L Writer's Notebook and circle one memory they want to focus on and write about in the next several lessons.

Students engage in a Word Whip of their memory, saying one word that represents "A time I lost something special." The safety word is "lost." Repeat guidelines to students (see sidebar). Decide the facilitation and variation most appropriate for the class.

### Teaching Tip: Theater Exercise-Word Whip

#### Facilitation Options

- Students stand in a circle and share one at a time.
- Students are anywhere in the room-desks, reading area, open space-and everyone shares all at the same time on the count of three.
- Students are at their desks and share one at a time, visually cued by the teacher.

#### Variations

- Students say one word. \*
- Students show a gesture without voice.
- Students say one word and show a gesture simultaneously.

#### Guidelines

- Only the person sharing their word speaks-everyone else listens without making comments.
- What a person says needs to make sense only to them.
- A person can repeat what other people say.
- A safety word is included in case a person can't think of anything or doesn't feel like sharing--the safety word is based on the topic.

### Suggested Dialogue

#### Using Word Whip And Safety Words

"Let's explore your stories. Open your A4L Writer's Notebook to page 13. Previously, you brainstormed a lot of things you have lost in your life. Pick one that stands out for you. Circle it."

"We'll do a Word Whip of this memory to get you thinking about what happened. Think of a word that relates to this memory. The word you share needs to make sense only to you. The safety word is 'lost.'" (Review remaining guidelines and facilitation/variation, and facilitate a Word Whip.)

## STEP 4: THEATER EXERCISE-STORY-TELL ABOUT "A TIME I LOST SOMETHING SPECIAL"

**Process:** Students return to their brainstorm on page 13 of their A4L Writer's Notebook. Students story-tell their selected memory in writing groups of no more than three people. After each student story-tells, writing partners ask reflection questions to help the storyteller identify a zoom-in moment. The purpose of the story-tell is to get out the gist of the story. After doing this exercise, students will then decide where in the story they want to "zoom in" and focus on sensory details. See menu below for specific instructions.

### Story-Tell Reflection Question

Post reflection questions on the board for students.

Story-tell reflection question: Which part of the story do you want to zoom in on and write about?

If storyteller finishes early, ask...

- What else happened?
- Can you say more about that?
- What did things look, feel, taste, smell, and sound like?

Timing for story-tell is 1-2 minutes per student.

### ELL Support For Story-Tell

ELLs who are not confident speaking in a group, even in a triad, will benefit from listening to the language used by their peers. However, to encourage their participation and language production, allow students to have access to their vocabulary/image reference charts. Another option is to pair students who speak the same native language together for this exercise.

## Suggested Dialogue

### Group Story-Tell

"In your writing groups, each of you is going to do a quick story-tell of the time you lost your special thing or person. Just like when we practiced writing story beginnings, you are going to pick one small part of your whole story to zoom in on and use that part to practice writing using sensory details."

"Each person has 1-2 minutes to tell what happened. When the storyteller finishes, the group asks, 'Which part of the story do you want to zoom in on and write about?' When you zoom in, you'll be a close observer of a moment, kind of like a detective, and you'll describe how things feel, look, smell, sound, and taste."

"It's okay if you don't finish your story or skip some parts. If the storyteller finishes before the time is up, the writing group should prompt for more details by asking 'What else happened?' or 'Can you tell us more about that?' Partners can also ask what things looked like, sounded like, smelled like, tasted like, and felt like. Here's my story-tell." (Model a 1-2 minute story-tell and pre-select one student to ask the reflection questions.)

"Decide the order in which you will story-tell. Each storyteller has one or two minutes to tell what happened. Go." (Students story-tell.)

## STEP 5: SENSE MEMORY EXERCISE

**Process:** Guide students in a sense memory exercise for how things looked, felt, tasted, smelled, and sounded in their zoom-in moment. Students record words and phrases to describe the five senses, plus how they were feeling emotionally in the moment (A4L Writer's Notebook, page 17). Do the exercise with students in order to model writing.

### Sense Memory Exercise

Post the following questions on the board or chart paper for students to reference. Support ELL students by posting sensory icons from the A4L Writer's Notebook, page 17.

- What do you see?
- What do you feel?
- What do you taste?
- What do you hear?
- What do you smell?
- How do you feel emotionally?

### Suggested Dialogue

#### Guiding The Sense Memory Exercise

"We practiced writing descriptions and details of the five senses using real objects. Now, we're going to do something similar with your memory. This time we'll do it by going back in time to see, feel, taste, smell, and hear. We will add in one more 'sense' - how we feel emotionally in the moment."

"Close your eyes and think of the part of your memory you selected to write about:

- What do you see? What's around you? Who is there?
- What do you feel? Are you touching anything? Is anything touching you? What's the temperature?
- What do you taste? Can you taste anything? Is it hot or cold? Sweet or sour? Good or gross?
- What do you smell? Can you smell things around you? Is there something specific to pick up and smell?

-What do you hear? Are there sounds all around you? Voices, nature, or city sounds? -Is there one sound in particular?

How are you feeling? Are you happy, sad, confused, or frustrated? (Students record.)  
Review your notes and see if you want to add anything."

## STEP 6: MODEL WRITING DESCRIPTIONS & DETAILS USING THE FIVE SENSES

**Process:** Model how to write incorporating sensory details. Think aloud while modeling. Use the sidebar as a sample of what modeling might look like.

### TEACHING TIP: EXAMPLE OF MODELING WRITING USING SENSORY DETAILS

My memory of a time I lost something special to me is when I got disqualified from a really big swimming competition. This is what I wrote for the sense memory exercise we just did in my A4L Writer's Notebook:

#### **My zoom-in moment ...**

After I got disqualified and was swimming in the warm-down pool.

#### **What do you see?**

Churning water, lots of bodies swimming, red and white flags, fog and tears inside my goggles

#### **What do you feel?**

Wet all over, tight goggle straps, numb

#### **What do you taste?**

Chlorine

#### **What do you hear?**

Low roar of voices, cheers for swimmers in race

#### **What do you smell?**

Chlorine

#### **How do you feel emotionally?**

Sad, brokenhearted, embarrassed

I'll use some of these words and phrases to write about what happened to help my reader imagine what this was like for me:

I was swimming, embarrassed, in the warm-down pool. My arms and legs felt numb. Lots of bodies swam around me, churning the water. I could barely see through the fog and tears inside my goggles. I could hear the crowd roaring and cheering for the swimmers still in the race.

## STEP 7: STUDENTS WRITE DESCRIPTIONS & DETAILS USING THE FIVE SENSES

**Process:** Students write in their A4L Writer's Notebooks on page 18 about their zoom-in moment incorporating words and/or phrases from the sense memory visualization. Teacher circulates to guide students. If time permits, students write about another zoom-in moment from the same memory of "A time I lost something special." This time, they independently take themselves through the sense memory visualization exercise. Teacher circulates to guide students.

### **Step Alternatives: Additional Practice Writing Using The Five Senses**

Have students take their A4L Writer's Notebooks home and continue the exercise for homework. Students should focus on 1-2 additional moments to write about using sensory details. In doing so, students will be better equipped to use details and descriptions throughout an entire story.

## STEP 8: CLOSE LESSON 7

**Process:** Close lesson with a look forward describing the next lesson and an optional closing ritual.

### **Suggested Dialogue**

#### **LOOKING FORWARD**

"In our next lesson we'll revise some of your writing by playing with words through theater."

#### **PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 7! YOU ARE NOW READY TO MOVE ONTO LESSON 8 OF UNIT 6.**

Is this Lesson Public or Members only?:

Members Only

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 8

## **Reflect & Revise for Descriptions & Details, TRAIL Marker #2**

# Unit 6: Lesson 8 Reflect & Revise For Descriptions & Details, TRAIL Marker #2

### **LITERACY OBJECTIVE**

By the end of this lesson students will be able to revise their writing for descriptive words and details.

### **LITERACY "I CAN" STATEMENTS**

"I can revise my writing using carefully chosen adjectives, adverbs, and verbs."

### **LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 60-90 Minutes</b>
<b>Step 1:</b> Introduce Lesson 8 <b>Step 2:</b> Theater Exercise for Word Choice-Activating Verbs & Adverbs <b>Step 3:</b> Theater Exercise for Word Choice--Activating Nouns & Adjectives	<b>35 Minutes</b>



<b>Step 4:</b> Build Sensory Details & Descriptions into Personal Narrative Rubric <b>Step 5:</b> Act It Out!-Model Revision for Word Choice <b>Step 6:</b> Act It Out!-Students Revise for Word Choice & 1:1 Conferencing	<b>30 Minutes</b>
<b>Step 7:</b> Guide Students through TRAIL Marker #2 <b>Step 8:</b> Close Lesson 8-Author's Performance	<b>15 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Writing & Language

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing

or speaking.

**L 3.1a:** Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when

appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

None for this lesson.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Theater-For-Writing Toolkit

### A4L WRITER'S NOTEBOOK

-Sensory Details & Descriptions for "A time I lost..."

-Revising for Word Choice

-Activating Verbs & Adverbs

-Activating Nouns & Adjectives

-TRAIL Marker #2

-Descriptions I Like

**SAMPLES & TEMPLATES**

-Sample Personal Narrative Rubric (Sensory Details column)

**ASSESSMENT**

-Conferencing Goal Sheets  
-TRAIL Marker Progress Chart

**LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

-Reflective thinking  
-Creative problem-solving  
-Critical and analytic thinking  
-Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.




Least amount of scaffolding/Extending the instruction. Select this option if students are ready to

work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 8

**Process:** Give an overview of the lesson objectives: Revising for sensory details and word choice, and reflecting on writing and theater. Students revise something they've written from the last lesson. Lead students in theater exercises focused on word choice--verbs, adverbs, nouns, and adjectives. The writing they do today is part of the revision phase. Then they will reflect on their reading, writing, and acting in groups and individually. The lesson ends with a performance exercise that has elements of their end-of-unit theater presentation.

### LESSON ALTERNATIVES: GRAMMAR INSTRUCTIONS

Grammar Instructions: Nouns, Adjectives, Verbs, & Adverbs

This lesson has students engaging with nouns, adjectives, verbs, and adverbs to revise their writing. If students require additional grammar instruction and practice, pause before this lesson for one or more mini lessons.

Write Full Drafts on Topic "A Time I Lost Something Special to Me"

Pause unit instruction after this lesson and have students complete full drafts on the topic "A time I lost something special to me." Incorporate mini lessons on additional writing targets as appropriate. As students write, conduct 1:1 conferences.

### Suggested Dialogue

### INTRODUCING LESSON 8

"Today we're going to play with words in order to revise some of your writing. Authors play with their writing from the moment they start. When they revise they change words or sentences, add or take away ideas or words, even move parts of their writing around. Even if you like something you've written it's good to strengthen your writing muscles by revising. We're going to do that today--strengthen our writing muscles by looking closely at verbs, adverbs, nouns and adjectives and how they can make our writing more interesting to read."

"By the end of today's lesson, you will be able to say, 'I can revise my writing using carefully chosen adjectives, adverbs, and verbs.'"

## STEP 2: THEATER EXERCISE FOR WORD CHOICE-- ACTIVATING VERBS & ADVERBS

**Process:** This is a two-part theater exercise. In this step, students activate verbs and adverbs through physical movement. In the next step, students activate nouns and adjectives through statues.

Timing for Word Choice-Activating Verbs & Adverbs is 5-10 minutes.

The purpose of these exercises is for students to experience how verbs are changed by adverbs, and how nouns are changed by adjectives--giving more detail to actions, people, places, and things. When writing, students will attend to descriptive word choice in order to convey precise meaning, images, and tone in their stories.

Model, then lead students through a series of short movements in which they start an action and then modify that action with an adverb. Students have a list of verbs and adverbs on page 20 in their A4L Writer's Notebook (also in menu below). Pre-select verbs and adverbs from the list provided or create a list of words that are appropriate for the level, age, and background of students. Have students modify the same verb multiple ways to experience how adverbs truly change the quality of a word.

Students sit at desks for the model, then move to open space or next to their desks with enough room to use their whole body.

### TEACHING TIP: ACTIVATING VERBS & ADVERBS

#### VERBS ADVERBS

-Walk -Slowly

-Spin -Fast  
-Blink -Gently  
-Hop -Sneakily  
-Flap -Strongly  
-Bend -Quietly  
-Creep -Loudly  
-Cough -Clumsily  
-Laugh -Sluggishly  
-Dance -Angrily  
-Clap -Happily  
-Skip -Sadly  
-Shake -Confidently  
-Jump -Shyly  
-Groan -Carefully

## **ELL SUPPORT: SUPPORTING WORD CHOICE**

### **Color-coding parts of speech**

Color-coding using primary and secondary colors as visual cues will reinforce the concept of revising for descriptive details and word choice. For example, red (verbs) plus yellow (adverbs) equals orange (enhanced description).

### **Modeling Activating Verbs & Adverbs**

Support ELL students in this activity by first inviting several volunteers to the front of the classroom to demonstrate how action changes with different adverbs. Seeing classmates engage in the exercise will help ELL students understand what they will do.

## **Suggested Dialogue**

## **INTRODUCING MODEL EXERCISE**

"We'll begin with a theater exercise to activate verbs and adverbs through physical movement. A verb shows action."

"An adverb modifies, or changes, the verb. It gives you information on what the action looks like. For example: I walked to my house. The verb is "walked"--it shows the action. If I said, I "walked" quickly to my house, "walked" is still the verb but now I have a word that tells me what the action looks like."  
(Write verb and adverb on the board and record several examples.)

"Let's practice how adverbs affect a verb all together. Everyone stand at the side of your desk."  
(Students stand.) "I'm going to call out a verb and you all will start doing that action, staying in one spot. You won't move around the room yet. Then I'll say an adverb and you'll change, or modify, your action so it has the same quality."

- Jump (Students start jumping.)
- Gently (Students modify to jump gently.)
- Fast (Students modify to jump fast.)
- Loudly (Students modify to jump loudly.)
- Relax.

(transition to open space)

"When I say, 'Go,' I want you to gently jump to your own spot in open space. Open space is anywhere in the room you can move freely without touching other people or things. You have 15 seconds. Go. 15-14-13-12..."

(Facilitate exercise.)

- "Blink-fast, sadly, clumsily"
- "Creep-quietly, confidently, loudly" (Continue the exercise with any combination of verbs and adverbs as focus allows.)
- "Relax. Let's appreciate our work with a 1-2-3, Huh!" (Students appreciate.)



**REFLECTING ON EXERCISE**

"Have a seat where you are. Let's reflect. How did adverbs change your actions? Use words rather than movement to describe how your body movement changed. "

"For example, when I blinked fast my eyes scrunched together tightly. When I blinked sadly my eyelids moved more slowly. When I blinked clumsily, I opened and closed my eyes at different times and tempos. Pair-share one of the actions you liked most and talk about how your movement changed with each adverb." (Students pair-share.) "Let's hear from a few people."

"How do you think adding adverbs will help your writing?" (Students respond.) "Adding an adverb gives the reader information on how to see the story. If I said, 'He raised his hand,' what do you picture in your mind?" (Students respond.) "He excitedly raised his hand." What do you picture in your mind? (Students respond.) "He fearfully raised his hand?" Each description gives you a different picture for the character and helps you know what's happening in the story much more than if we only told the action."

## STEP 3: THEATER EXERCISE FOR WORD CHOICE-- ACTIVATING NOUNS & ADJECTIVES

**Process:** In the next step, students activate nouns and adjectives through statues. The purpose is for students to experience how nouns are changed by adjectives.

Timing for Word Choice--Activating Nouns & Adjectives is 5-10 minutes.

Lead students through a series of statues in which they create a person, place, or thing and then add detail to it with an adjective.

Use the noun and adjective list provided or create a list of words that are appropriate for the level, age, and background of students. Students have a list of nouns and adjectives on page 21 in their A4L Writer's Notebook (also in special box below). Have students create a statue. Students are in open space or standing next to desks.

**TEACHING TIP: ACTIVATING NOUNS & ADJECTIVES**

**NOUNS ADJECTIVES**

-Tree -Wilted Thorny Tall

-Teacher -Strict Friendly Helpful

-Bear -Giant Ferocious Cuddly

-Cheese -Stinky Sharp Melted

-Mouse -Tiny Sneaky Nervous

-Baby -Whiny Giggly Squirmy

-You -Excited Angry Starving Thoughtful Hopeful Disappointed

**Suggested Dialogue****CREATING FROZEN SILENT STATUES**

"Now we'll transition to activating nouns and adjectives. This time we'll create frozen silent statues instead of movement."

"A noun is a person, place or thing."

"An adjective modifies, or changes, the noun. It gives you information on what the noun looks, feels, sounds, smells, or tastes like." (Write noun and adjective on board and elicit several examples.)

"Now I will say a noun and you will create a statue in one spot. Then I'll say an adjective and you'll change, or modify, your noun so it has the same quality."

(Facilitate exercise.)

Tree-wilted, tall, thorny

Teacher-strict, friendly, helpful

(Continue the exercise as focus allows).

"Relax. Let's appreciate our work with a 1-2-3, Huh!" (Students appreciate.)

### REFLECTING ON THE EXERCISE

"Have a seat where you are. Let's reflect. How did adjectives change your statue of a person or thing? Use your words to describe how your body changed."

"For example, when I was the tree, I was thinking of a tall pine tree. To become tall, I went on my tiptoes and my shoulders and arms stretched up. When I was wilted, I drooped with shoulders, head and body leaning over."

"Pair-share one of the nouns you liked most and talk about how your statue changed with each adjective." (Students pair-share.) "Let's hear from a few people."

"How do you think adding adjectives will help your writing?" (Students respond.) "Adding an adjective gives the reader information on how to see the story. If I said, 'The boy ran across the room,' what do you picture in your mind?" (Students respond.) "'The angry boy ran across the room.' What do you picture in your mind?" (Students respond.) "'The frightened boy ran across the room.' Using an adjective gives you a different picture for the character and what's happening in the story from using only the noun."

## STEP 4: BUILD SENSORY DETAILS & DESCRIPTIONS INTO PERSONAL NARRATIVE RUBRIC

**Process:** Guide students in a discussion about what makes good descriptive writing and word choice. Students will add to the rubric they began earlier in the unit. See sample Personal Narrative Rubric on page 10 in the Resource section.

### Suggested Dialogue

### GUIDE PERSONAL NARRATIVE RUBRIC

"To help guide our revision work, we are going to work together to add what we've learned about good descriptive writing to our Personal Narrative Rubric."

"Turn and talk with a partner - what should writers do to help their readers picture what is happening or feel a certain way? Turn and talk with a partner." (Students pair-share.) "Let's share out and I'll write your ideas on the board. (Student share, teacher records. Guide students to identify the characteristics of 'excellent' word choice/descriptive writing and then work backwards to fill in the 'meeting' and 'developing' columns.) "I'll leave this up on the wall for everyone to reference during your revision work today."

## STEP 5: ACT IT OUT!--MODEL REVISION FOR WORD CHOICE

**Process:** Model revising for word choice. Read aloud a piece of writing generated in the previous lesson, silently act out that moment, and then think aloud about where to add more detail or make changes. Focus students on the objectives for this series of lessons: writing descriptions and details using the five senses.

### Suggested Dialogue

#### MODELING REVISIONS FOR WORD CHOICE

"You're going to practice revision for word choice. To begin, you will select a piece of writing from our last lesson on 'A time I lost something special.' Then you will act out your zoom-in moment and, as you do, think about how you can choose words that will make what's happening clearer for the reader. I'll model this for you."

"When you revise your writing today, you will:"

- "Add or change at least one adjective"

- "Add or change at least one adverb"
- "I'll write this list on the board." (Record on board or chart paper.) "You may change more than one adjective and adverb or even change a noun or a verb."

"To get started, I'm going to reread what I wrote in my first draft and then silently act out the moment. While I'm doing that, I'm going to think about the action my body is doing and any adverbs I might use to describe that. I'm going to pay attention to the five senses and think about words I might use to better describe what I'm experiencing. Notice that when I revise, I mark up my original piece by crossing out scratching things out, drawing arrows, and adding in words." (Read aloud, act out a zoom-in moment, and make revisions.)

## STEP 6: ACT IT OUT!--STUDENTS REVISE FOR WORD CHOICE & 1:1 CONFERENCING

**Process:** Students return to the writing they did on the topic "A time I lost something special" on page 18 in their A4L Writer's Notebooks. Students select one zoom-in moment to revise for word choice and silently act out the moment. Students can be in open space or standing at the side of their desks. To minimize students feeling self-conscious, have everyone face the nearest wall. Students might need 1-3 tries to fully commit to acting it out.

Timing for the Act it Out! zoom-in moment is 3-5 minutes.

After acting it out, students return to their desks and use the acting choices to inform their revisions. They may either mark up their original piece of writing or use the space on page 19, Revising for Word Choice, to complete their revisions.

Circulate and confer with individual students during the revision process. See the Conferencing Goal Sheets in the Resource section on pages 13-16.

## STEP 7: GUIDE STUDENTS THROUGH TRAIL MARKER #2

**Process:** TRAIL Marker #2 is the second formative assessment in the unit. Students turn to page 23 in their A4L Writer's Notebooks, review their revised descriptive moment on page 18 and page 19, and then meet with writing groups to share and reflect on their learning. Writing groups engage in a modified version of the Writing Group Reflection Process for this activity. After groups have shared writing and given one another feedback and students have written their reflections, engage in a class discussion. For TRAIL Marker #2, students focus on writing good descriptions and details using the five senses.

### **TRAIL MARKER: FORMATIVE ASSESSMENTS**

Thoughts and

Reflections on

Arts

Integration and

Literacy

**Purpose:** TRAIL Markers are points in the unit for teachers and students to reflect on learning.

During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regard to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned--get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart in Resources, pages 25-26, to enter notes for individual students and use to inform future instruction.

### **PROCESS QUICK VIEW: WRITING GROUP REFLECTION PROCESS FOR TRAIL MAKER #2**

Feel free to adjust the reflection process to meet the needs of students or to align with existing peer reflection practices.

To prepare:

1. Select a piece of writing to share
2. Decide the order in which authors will share

3. For each author, follow the steps below:
4. Read aloud piece of writing.
5. Wows (2-3 group members share).
6. Write: After all students have shared, they complete the "I like how I ..." statement.
7. Students discuss the theater exercises and how they helped their writing.
8. Students complete the TRAIL Marker reflection.

### **Classroom Charts & Graphic Organizers: Theater-For-Writing Toolkit**

Here is a list of the theater exercises we've just been using to support our writing:

Stand Up If...

Statues

Sense Memory

Close Your Eyes and Visualize

Word Choice--Activating Verbs & Adverbs

Word Choice--Activating Nouns & Adjectives

Act It Out!

### **Suggested Dialogue**

#### **GUIDE THROUGH TRAIL MARKER #2**

"It's time again to stop and do a quick activity to help us think about what we're learning with regards to reading, writing, and the arts, and what we need to do next."

"Open your A4L Writer's Notebooks to page 23."

"We're going to take a step back and look at your revised descriptive moment using the TRAIL Marker activity and, this time, we'll do it with writing groups. Get together with your writing group." (Students

move to sit with writing groups.)

"To prepare, decide on the order in which you will share. (Groups decide order.) The first author will read his or her piece of writing on page 18 or page 19 and 2-3 group members will share a "Wow" using the sentence stem:"

"I like how you used \_\_\_\_\_ Descriptive word \_\_\_\_\_ because \_\_\_\_\_ Reason \_\_\_\_\_."

(Students read and share "Wows." Repeat the process until everyone has shared.)

"Then, each group member completes the "I like how I..." statement on TRAIL Marker #2." (Students complete "I like how I...")

"Second, let's review the theater exercises we did in this series of lessons." (Recap Stand up if..., Statues, Sense Memory, Close Your Eyes and Visualize, Word Choice--Activating Verbs & Adverbs, Word Choice--Activating Nouns & Adjectives, Act It Out!)

"In your A4L Writer's Notebook, write which theater exercise you liked the most and why." (Students reflect on theater exercises.)

"Third, talk with your group about how doing the theater exercises helped with your writing. For example, what's one thing you did in your acting that you now see in your writing? After you have discussed, complete the TRAIL Marker." (Students discuss and then complete the TRAIL Marker #2 reflection. Engage in whole class discussion.)

## STEP 8: CLOSE LESSON 8--AUTHOR'S PERFORMANCE

**Process:** This lesson closes out the writing technique of sensory details and word choice. To celebrate the work, guide students in a performance exercise that has elements of their end-of-unit theater presentation.



Guide students to stomp, say the topic "A time I lost..." and read their pieces aloud, then stomp and repeat "A time I lost..." When students do the choral read, they are likely to read quietly. This is an opportunity to coach students to project when reading aloud for an audience, which they will do in the final performance. Prompts you might say while students are doing their choral read are "Use your big voice" or "Project." Project means to speak with a clear and supported voice from the body center.

Collect A4L Writer's Notebooks to review students' progress using the TRAIL Marker Progress Chart in Resources, pages 25-26. Then post students' writing on the Writer's Board. When time permits, invite students to peruse the Writer's Board and record descriptions and details they like in their A4L Writer's Notebook on page 44.

### **Lesson Alternatives: Writing A Full Draft**

#### **Write Full Drafts on Topic: "A Time I Lost Something Special"**

Pause unit instruction after this lesson and have students complete full drafts on the topic "A time I lost something special." As students write, conduct 1:1 conferences. Have students edit their writing for word choice and grammar usage.

### **Suggested Dialogue**

#### **FACILITATING AUTHOR PERFORMANCES**

"This completes our learning on sensory details and word choice. To close, I'll guide you through a mini performance like we did with story beginnings."

"When I say 'Go,' stand at the side of your desk with your revised writing in your hand. Go!"

"On three, stomp with one foot, then say the topic we've been exploring, 'A time I lost ...' 1-2-3 (Students stomp, then say 'A time I lost...')"

"On three, read your writing aloud. We'll do this at the same time. It's called a 'choral read.' If you finish before others, stay still and silent until we hear our last writer. Use your big voice and project. 1-2-3" (Students read aloud until it's silent.)

"On three, stomp with one foot, then say the topic we've been exploring 'A time I lost.' 1-2-3" (Students stomp, then say 'A time I lost.')

"Let's put it all together on three. 1-2-3" (Students perform.)

**LOOKING FORWARD**

"This completes our learning on sensory details and word choice. To close, I'll guide you through a mini performance like we did with story beginnings."

**PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 9! YOU ARE NOW READY TO MOVE ONTO LESSON 9 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 9 **Generate Ideas for Writing**

## Unit 6: Lesson 9 Generate Ideas For Writing

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to brainstorm ideas for writing by reflecting on their own lives and personal experiences.

**LITERACY "I CAN" STATEMENTS**

"I can generate ideas and harness the creative process to help with my writing."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 60 Minutes</b>
<b>Step 1:</b> Introduce Lesson 9 <b>Step 2:</b> Generate Ideas through a Theater Exercise-Speed Friending <b>Step 3:</b> Generate Ideas through a Theater Exercise-Continuum	<b>20 Minutes</b>
<b>Step 4:</b> Generate Ideas on the Topic "A time I learned something about"	<b>10 Minutes</b>
<b>Step 5:</b> Pre-read Mentor Text-Olson's "Best Friends" <b>Step 6:</b> Read aloud "Best Friends," Act It Out! with Sitting Statues & Discuss <b>Step 7:</b> Close Lesson 9-Treasure Pile of Books	<b>30 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED CCSS****Reading: Literature**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry,

in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Writing & Language**

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.1a:** Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 3.5a:** Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and

spelling when writing.

**L 4.5a:** Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.5a:** Interpret figurative language, including similes and metaphors, in context.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## **SECONDARY CCSS**

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.4:** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

**RL 5.6:** Describe how a narrator's or speaker's point of view influences how events are described.

## **TEACHING RESOURCES**

### **CLASSROOM CHARTS**

-Unit Overview for Students

-Personal Narrative Guiding Questions

### **A4L WRITER'S NOTEBOOK**

-Brainstorming: A time I learned something about friendship

## **TEXTS**

- Best Friends
- Text for Best Friends (Teacher Version)

## LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

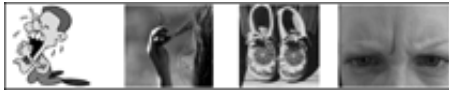
**ELL Support- Comprehensible Input**

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students.

Click for a sample lesson plan (Resources, page 2).

Recommended vocabulary from "Best Friends," by Mary Beth Olson, to pre-teach with Vocabulary Snapshots:

Begged - Dragged  
Twirling - Dreading  
Moccasins - Cherished

**Sample Visual Icons**

Click for Vocabulary Snapshot activities using these visual icons and more (Unit 6 Texts, pages 12-14 for students and Resources for teachers).

## STEP 1: INTRODUCE LESSON 9

**Process:** Give an overview of the lesson objectives. Read a new personal narrative, and explore the topic "A time I learned something about friendship." Engage in theater and writing to develop strong story endings. Show students where they are in the unit by revisiting the Unit Overview for Students.

**Connecting Literacy & Art: Exercises & Community Building**

In this series of lessons, students will work in collaborative teams to develop story endings. The theater exercises, Speed Friending and Continuum, support community building for collaborative writing and performance teams.

**Suggested Dialogue**



**INTRODUCE LESSON, DIRECTING STUDENTS TO THE UNIT OVERVIEW FOR STUDENTS.**

"In our last series of lessons, we practiced writing descriptions and details using the five senses and worked on choosing good descriptive words to keep our readers engaged throughout a story. In this series of lessons, we'll focus on the end of the story."

"To do this, we'll read a new personal narrative called 'Best Friends' by Mary Beth Olson and generate ideas through theater on the topic 'A time I learned something about friendship.' This is our third and final topic. Remember, you will get to choose which topic to write a full personal narrative about and then use that writing for a public performance."

"By the end of today's lesson, you will be able to say, 'I can brainstorm ideas for writing a personal narrative using life experiences.'"

## STEP 2: GENERATE IDEAS THROUGH A THEATER EXERCISE-SPEED FRIENDING

**Process:** Lead students in Speed Friending. The purpose of this exercise is to activate prior knowledge and generate ideas on the topic of friendship while building community. In the next series of lessons, students will work in collaborative writing and performance teams to explore story endings. To build community, students engage in speed friending, and in the next step they will do an exercise called Continuum.

During speed friending, students move through open space and engage in physical actions and brief discussions with several different partners in rapid succession. Tell students to find a partner in a given time frame. The exercise begins with "warm-up" prompts to get students moving and talking and then transitions to topic prompts related to "A time I learned something about friendship."

Tell partners to do a physical action, like shake hands. Then give each partner 30-60 seconds to respond to a given prompt based on the topic. To close this partnering, tell students to do the same physical action (e.g., shaking hands) and find a new partner in a given time frame. Engage in several rounds of partners. Modeling this sequence with a student volunteer will provide additional scaffolding for ELL and other students who need more support.

Timing for Speed Friending is 10 minutes.

Physical actions and prompts are provided in the Suggested Dialogue based on the new writing topic "A time I learned something about friendship." Use, adjust, and/or create physical actions and prompts that are appropriate for the level, age, and background of students. Feel free to model the physical actions if needed. Reveal the talking prompts during the exercise to maintain the element of surprise.

Reflection occurs at the end of Continuum. Doing the two exercises in succession supports students moving from surface-level to deep thinking about the topic.

**Definition: Speed Friending**

An exercise designed to activate prior knowledge and generate ideas on concepts or topics in life, reading, and writing. The exercise also builds community as students engage in physical actions and discussion with several different partners in rapid succession.

**Connecting Literacy & Art: Speed Friending**

Writers spend a significant amount of time in the pre-writing phase. Speed Friending supports students in generating ideas on a familiar and complex topic. They connect to their own experiences and build background knowledge through the experiences of others.

**Teaching Tip: Speed Friending**

Guidelines

- Listen for cues
- Find new partners for each round
- There are no wrong answers

**Suggested Dialogue****SPEED FRIENDING**

"We're going to do a theater exercise called speed friending to help us make personal connections about friendship and get us thinking about our next writing topic. We are going to be moving through open space and interacting with each other. This is a listen-as-you-go exercise. So keep your ears open to find out what to do along the way."

(Transition to open space.)

"When I say 'Go,' find your own spot in open space in 10 seconds. Go. 10-9-8-7-6-5-4-3-2-1. I'll know you're ready when it's silent."

(Facilitate warm-up prompts.)

"When I say 'Go,' you'll have 5 seconds to find a partner. Go. 5-4-3-2-1."

"This is your hello partner. Give your partner a wave and say 'hello.'" (Students share.) "Find a different partner in 5-4-3-2-1."

"This is your funny face partner. Give your partner a funny face and tell them what you had for breakfast." (Students share.) "Find a different partner in 5-4-3-2-1."

"This is your thumbs-up partner. Give your partner a thumbs-up and tell them which you like better--chocolate or vanilla." (Students share.) "Find a different partner in 5-4-3-2-1."

(Facilitate topic prompts. Time each at 30-60 seconds. Ring bell or give some other kind of signal.)

This is your high-five partner. Give your partner a high-five. When I say 'Go,' tell your partner things you like doing with your friends. You'll each have 30 to 60 seconds. I'll signal when to switch. Go. (After 30-60 seconds, ring bell or signal to end.) If you were talking, start listening. If you were listening, start talking. (After 30-60 seconds, ring bell or signal to end.) High-five your partner one more time. Find a different partner in 5-4-3-2-1.

(Use the same process for the following pairs of physical actions and prompts.)

ACTION: Handshake

PROMPT: "Tell your partner what you think makes a good friend--begin with 'A good friend ...' "

ACTION: Back-to-back

PROMPT: "Tell your partner what you think makes a bad friend--begin with 'A bad friend ...' "

ACTION: Fist-bump

PROMPT: "You probably have friends of different ages and with whom you do different things. Without naming names, tell your partner the different kinds of friends you have--begin with 'I have ...' "

(Transition to sitting.)

"When I say 'Go,' link arms" (or other physical action) "with your current partner and have a seat near me in 10 seconds. Go. 10-9-8-7-6 ... " (Students sit in open space randomly, open space in a circle, reading area, etc.)

## STEP 3: GENERATE IDEAS THROUGH A THEATER EXERCISE-CONTINUUM

**Process:** Lead students in Continuum. The purpose of this exercise is to deepen students' thinking on the topic of friendship while continuing to build community.

During the exercise, students place themselves on a continuum based on the degree to which they agree or disagree with a statement on a specific topic. Prepare enough space for the whole class to line up, usually along a wall. Post "Most Strongly Agree" on one side and "Most Strongly Disagree" on the other.

Timing for Continuum is 10 minutes.

Tell students they will hear a series of statements. After each statement, they will get 10 seconds of silent thinking time, and then five seconds to place themselves on the continuum based on how strongly they agree or disagree with the statement. They then scan the room to see where others placed themselves on the continuum and listen for the next statement. Repeat the process for about 4-5 statements. See reflection options below. Modeling this sequence will provide additional scaffolding for ELL students.

Statements are provided based on the new writing topic "A time I learned something about friendship." Statements should invite some kind of tension or disagreement so that a range of perspectives is explored in the class. If students are grouping themselves to agree in the same way or are clustered, add information or conditions to the statement so students think more deeply. For example, if students cluster on the statement, "Friends should always stand by each other," revise the statement to, "Friends should stand by each other even if one of them told a serious lie." Pre-select, adjust, and/or create statements that are appropriate for the level, age, and background of students.

**DEFINITION: CONTINUUM**

An exercise designed to activate prior knowledge and generate ideas on concepts or topics in life, reading, and writing. Students place themselves on a continuum based on the degree to which they agree or disagree with a statement on a specific topic.

**CONNECTING LITERACY & ART: CONTINUUM**

Writers create stories from their own lives, the people around them, and from observing the world. Continuum provides opportunities for students to think deeply about their own beliefs and learn different perspectives from their peers.

**TEACHING TIP: CONTINUUM**

**Variations** Add information or conditions for students to think more deeply about a topic. Include a Fold-Over reflection between some or all statements--split the continuum line in the middle, fold it over, and match students up with each other.

**Guidelines**

- This is a silent activity, unless reflecting.
- Give students thinking time for statements.
- No comments on where participants put themselves on the continuum.

**REFLECTION OPTIONS**

Engage in a Fold-Over discussion after each Continuum statement. Split the continuum line in the middle, fold it over, and match students with one another, so that students who most strongly disagree are discussing the statement with those who most strongly agree, and those who moderately agree with someone who moderately disagrees. Give each student 30-60 seconds of talk time to convince the other about his or her position.

Engage in a reflection after both exercises have completed. Have students discuss the connections they made.

Engage in a Fold-Over during Continuum and a discussion about both exercises after Continuum is

finished.

## Suggested Dialogue

### USING THE EXERCISE-CONTINUUM

"We're going to do another theater exercise called Continuum that builds on our brainstorming about friendship. A continuum is a scale that shows a range from one extreme to another. I will say a series of statements that have to do with the topic 'A time I learned something about friendship.' On the wall, I've posted 'Most Strongly Disagree' and 'Most Strongly Agree.' You will line yourselves up on the continuum based on the degree to which you believe a statement to be true. For example, if the statement were, 'Sweet foods are better than salty foods,' I would place myself here (Move to a spot on the continuum) because I really love salty food, but still have room for sweets."

"After each statement, you will have 10 seconds of silent thinking time to make connections with your life, and then five seconds to place yourself on the continuum based on how much you agree or disagree with the statement. Then scan the room to see where others placed themselves and listen for the next statement."

"No one comments on where people place themselves on the continuum. This is a silent activity. I won't clarify any of the statements--you must interpret them and make a choice on how much you agree or disagree. Let's begin."

(Facilitate exercise.)

"The first statement is, 'Friends should always stand by each other.' You have 10 seconds to think silently. In five seconds, place yourself somewhere along the continuum--strongly agree to strongly disagree. 5-4-3-2-1."

### FOLD OVER DISCUSSION (OPTIONAL)

(Move on to the next statement in the list below, repeating the process above. Select 4-5 additional statements as interest allows.)

- Friends should always stand by each other.
- Friends let friends win.
- Having one best friend is better than having five good friends.

- Friends are often the ones who are the first to let you down.
- Friends should tell each other all their secrets.
- If a friend really wants something of yours, you should always give it to him or her.
- Sometimes you have to do something you don't like in order to keep a friend.
- Making new friends is hard.
- Having friends is better than having cool stuff.

## REFLECT

"Thank you for sharing and taking risks to place yourselves on the continuum and doing speed-friending. Put your finger on your nose if specific memories came into your mind from the exercises. Raise your hand if you want to share. Please don't use anyone's real name." (2-3 students respond.)

# STEP 4: GENERATE IDEAS ON THE TOPIC "A TIME I LEARNED SOMETHING ABOUT FRIENDSHIP"

**Process:** Lead students in a brainstorm in their A4L Writer's Notebooks on page 25 to generate ideas on the topic "A time I learned something about friendship."

This writing is designed to build upon the theater exercises.

## Suggested Dialogue

### FACILITATING THE GUIDED WRITING

"We just did two exercises to help you think about friendship and your experiences with friends. Now we'll do some writing in your A4L Writer's Notebooks on page 25 to capture your thinking and help you brainstorm 'A time I learned something about friendship.'"

"There are three spaces for you to brainstorm. You might think of a time a friend made you feel really good or really bad, or a time you decided not to be friends with someone, or a time a friend did something very special for you or you did something very special for a friend. Draw or write in each

space."

## STEP 5: PRE-READ MENTOR TEXT-OLSON'S "BEST FRIENDS"

**Process:** Introduce Mary Beth Olson's "Best Friends" to students. Engage in a pre-reading discussion.

### **ELL Support: Comprehensible Input**

Tip- This is a good point to pause and conduct a visual, mini vocabulary lesson to support ELL and other students' vocabulary building and comprehension with words in "Best Friends." See Unit 6 Texts, pages 12-14 (students) and Resources (teachers) for Vocabulary Snapshot activities using visual icons.

### **3 Steps for Pre-teaching with Vocabulary Snapshots**

1. Students find and highlight vocabulary words in their text of the story.
2. Students use the visual icons to prompt writing or drawing of the word meanings.
3. Share and discuss.

More information and a sample lesson plan are provided in the Vocabulary Building Resource.

### **Suggested Dialogue**

#### **INTRODUCING THE TEXT AND AUTHOR**

"Have you ever heard of the Chicken Soup books?"

(Students respond. If no one knows what they are, tell students they are books for kids and adults, with stories, poems, and essays submitted by people like them.)

"Mary Beth Olson is a former human services worker who is now a writer. She, like most of the authors in the Chicken Soup book, saw a request for stories and submitted her own writing."



"As we read, notice how Olson begins her story and how she uses sensory details and word choice to help readers know what she experienced. The title is 'Best Friends.' What do you imagine the story is going to be about?"

## STEP 6: READ ALOUD "BEST FRIENDS," ACT IT OUT! WITH SITTING STATUES, AND DISCUSS

**Process:** Read aloud "Best Friends" for Teachers up to the second to last paragraph, stopping after "Relief washed over me like a wave." Do not read the end of the story yet--the end is omitted in the text of "Best Friends" in the Unit 6 Texts (p15-16), which students read. Students will engage in an activity to develop various story endings. During this read-aloud, stop at targeted spots for sitting statues and discussion about the content. Some stopping points aim at specific vocabulary that may be challenging for students (e.g., "eyeing" and "cornered"). Others help students make inferences or track shifts in the story.

After the read-aloud, engage in a discussion using the Guiding Questions for reading like a writer.

### Classroom Charts & Graphic Organizers: Guiding Questions For Personal Narratives

The Guiding Questions are designed for students to reflect on the personal narratives of published authors and to generate their own stories. The Guiding Questions first focus on "content and ideas," then, "reading like a writer"--analyzing the craft of the author.

During each reading, the questions direct students to attend to content and ideas and to the writing techniques targeted in the unit.

#### Content & Ideas

#### Questions are related to the specific story topic. Reading Like a Writer

- How did the author grab your attention at the beginning of the story?
- What made you want to keep reading the story?
- How did the author end the story?
- Why do you think the author chose to write about this event?

Guiding Questions are available here.

### Suggested Dialogue

#### READ AND DISCUSS "BEST FRIENDS"

(Use the text in Resources, pages 29-31, for reading, prompting sitting statues, and discussion questions.)

"Let's read 'Best Friends. Follow along in your Unit 6 Texts on page 15. As I read, we'll stop periodically to talk about what is happening and to make sitting statues. See if you can make any connections with the theater exercises and brainstorm we did." (Read text, stop to prompt for sitting statues and ask questions.)

"I'm not going to read you the end of the story just yet. In the next lesson, you will work in groups to write an ending for this story. After we have all written and shared our endings, we'll come back and read what Olsen wrote." (After the reading, ask the Guiding Questions for reading like a writer. Do not ask the question about story endings.)

"Let's study Mary Beth Olson's story in the same way we studied Bunting's and Scieszka's stories:"

- "How did the author grab your attention at the beginning of the story?" (Probe for use of dialogue, finding out whether Ann will leave and why she wants to leave, the mood.)
- "What made you want to keep reading the story?" (Probe for sensory details, dialogue, emotion, and finding out the ending.)
- "Why do you think the author chose to write about this event?" (Probe for authors making critical choices about topics and how they tell the story.)

## STEP 7: CLOSE LESSON 9--TREASURE PILE OF BOOKS

**Process:** Send students to the Treasure Pile of books to hunt for powerful models of writing. Have students select books to take home. Encourage students to tack up index cards with great lines they find for story beginnings, descriptive passages, and story endings. Close with a look forward describing the next lesson and an optional closing ritual.

### Suggested Dialogue

#### **DIRECT STUDENTS TO THE TREASURE PILE OF BOOKS**

"To close, you can go to the Treasure Pile of books and select something to take home and read. Continue to notice story beginnings, descriptive passages, and story endings. Feel free to post those on our Writer's Board."

**LOOKING FORWARD**

"When we come back together, we'll write our own story endings for "Best Friends" and perform those endings for the class."

**Performing The Closing Ritual (Optional)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 9! YOU ARE NOW READY TO MOVE ONTO LESSON 10 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 10

**Write, Revise & Perform Story Endings, TRAIL Marker #3****Unit 6: Lesson 10****Write, Revise & Perform Story Endings, TRAIL  
Marker #3****LITERACY OBJECTIVE**

By the end of this lesson students will be able to write story endings that leave the reader satisfied or with something to think about.

**LITERACY "I CAN" STATEMENTS**

"I can write story endings that leave the reader satisfied or with something to think about."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 1.5-2 hours</b>
<b>Step 1:</b> Introduce Lesson 10 <b>Step 2:</b> Instruct on Story Endings using "Who Did It?" and The Wall	<b>20 Minutes</b>
<b>Step 3:</b> Reread "Best Friends" & Co-Construct a Story Ending <b>Step 4:</b> Students Write Story Endings for "Best Friends" <b>Step 5:</b> Writing Groups--Students Share Story Endings <b>Step 6:</b> Build Story Endings into Personal Narrative Rubric & Students Revise Story Endings	<b>40 Minutes</b>
<b>Step 7:</b> Model Story Ending Mini-Performance <b>Step 8:</b> Groups Rehearse Mini-Performance of Story Endings <b>Step 9:</b> Groups Present Mini-Performance of Story Endings	<b>30 Minutes</b>
<b>Step 10:</b> Reveal the End of "Best Friends" & Discuss	<b>5 Minutes</b>
<b>Step 11:</b> Guide Students through TRAIL Marker #3 <b>Step 12:</b> Close Lesson 10	<b>15 Minutes</b>

**TARGETED CCSS**

Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Writing & Language**

**W 3.3d:** Provide a sense of closure.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

### **SECONDARY CCSS**

None for this Lesson.

**TEACHING RESOURCES****CLASSROOM CHARTS**

- Sample Chart: Story Endings
- Writing Group Reflection Process poster
- Co-constructed Personal Narrative Rubric

**A4L WRITER'S NOTEBOOK**

- Story Endings for "Best Friends,"
- TRAIL Marker #3

**TEXTS**

- "Who Did It?"
- The Wall*
- "Best Friends"
- Text for "Best Friends" for Teachers

**SAMPLES & TEMPLATES**

- Sample Personal Narrative Rubric

**ASSESSMENT**

- TRAIL Marker Progress Chart

**LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 10

**Process:** Give an overview of the lesson objectives. Instruct on story endings using the mentor texts. Students write and revise story endings and then create a mini-performance.

### LESSON ALTERNATIVES: WRITING FULL DRAFTS



Write Full Drafts on Topic "A Time I Learned Something About Friendship."

Pause unit instruction after this lesson and have students complete full drafts on the topic "A time I learned something about friendship." Incorporate mini lessons on additional writing targets as appropriate. As students write, conduct 1:1 conferences.

## Suggested Dialogue

### Introducing Lesson 10

"Today, we will practice writing story endings for 'Best Friends.' Then, we will create mini-performances of our story endings to share with the class.

By the end of today's lesson, you will be able to say, 'I can write story endings that leave the reader satisfied or with something to think about.'"

# STEP 2: INSTRUCT ON STORY ENDINGS USING "WHO DID IT?" & THE WALL

**Process:** Instruct on story endings using the mentor texts or other texts with strong story endings. Create a class chart documenting different things authors might do at the end of stories.

### SAMPLE CHART: STORY ENDINGS

When authors end stories, they might:

- Resolve the problem in the story
- Summarize what happened in the story
- Leave the reader with something to think about
- Relate to an earlier detail in the story--circle-back, wrap-around
- Give the reader some advice
- Reflect on something learned
- End with a wish, hope, or dream
- Match the mood or feeling of the ending to the rest of the story

-End with a question for themselves or the reader

## Suggested Dialogue

### INTRODUCING STORY ENDINGS

"There are many ways authors write powerful endings for personal narratives. Like story beginnings, they can be one sentence or several paragraphs. The ending of the personal narrative should in some way bring everything together. A good ending leaves the reader feeling satisfied and with something to think about. Sometimes, authors use the ends of stories to reflect. Sometimes they use endings to summarize what happened in the story. What the author does depends on the story and what he or she wants to communicate to the reader."

### ANALYZE SCIESZKA

"Let's start by going back to the two stories we read earlier in the unit." (Feel free to use other texts.)

"We'll examine what Scieszka and Bunting did at the end of their stories and record our observations on a class chart. Open to page 3 in your Unit 6 Texts."

"Let's dig deeper into Scieszka's writing. First, let's reread the last half of the story." (Read aloud from where Jim said, "Uhhh ... Jon did it" to the end. Guide students to review the "passing the buck." Then, read the ending lines again.) "That's where I learned it's good to be the one telling the story."

"The last line of the story is 'Especially if you didn't do it.' What is he talking about--did he break the couch or not? Is this last line true? Why do you think he told a lie in his last line?" (Probe students toward "Because he thinks it's funny.")

"In this story, his writing style is humorous, and we would expect him to be funny at the end because that's his style. We don't expect Scieszka to end with something serious or sad. He says he learned a lesson. What lesson did he learn?" (Probe students toward "A lesson on how not to get caught.")

"Turn and talk with a partner. Are you satisfied as a reader? Do you like the way he ended the story?" (Students pair-share. Elicit 2-3 ideas from the class.)

"Let's get these ideas on our chart." (Record student ideas on class chart.)

**ANALYZE BUNTING.**

"Now let's look closely at the end of The Wall on page 10 of your Unit 6 Texts."

"Let's reread the ending together: 'But I'd rather have my grandpa here, taking me to the river, telling me to button my jacket because it's cold. I'd rather have him here.'"

"Let's dig deeper into Bunting's writing. What's the feeling you get at the end of the story? Is this what you would have expected?" (Guide students to notice that Bunting's style is serious and solemn, and so her ending matches that style.)

I'm going to read you something from earlier in the story--see if you notice anything similar to the end of the story.

"Read these lines from page 9: A man and a boy walk past. Can we go to the river now, 'Grandpa?' the boy asks."

"'Yes.' The man takes the boy's hand. 'But button your jacket. It's cold.'"

"What do you notice?" (Students respond--circling back to earlier details.) "How does it make you feel? Why do you think Bunting chose to end her story this way? When authors write about a challenging or emotional experience, they may choose to end the story with something they wish were different." (Guide students to notice using details from earlier in the story and ending with a wish or a hope. Record students' responses on the class chart.)

"Turn and talk with a partner. Are you satisfied as a reader? Do you like the way she ended the story?" (Students pair-share. Elicit 2-3 ideas.)

**DISCUSS OTHER WAYS TO END STORIES.**

"Can you think of anything else an author might do at the end of a story?" (Students respond. Possibly: "Ask a question." "Leave the reader hanging.")

"If time permits, pull in additional familiar texts and study the endings."

## STEP 3: REREAD "BEST FRIENDS" & CO-CONSTRUCT A STORY ENDING

**Process:** Reread "Best Friends." Guide the class to generate 3-5 ideas for the ending of the story and list them on chart paper. Ideas can include a lesson learned, advice for the reader, a summary, a humorous ending, a sad ending, etc. Select one idea and write an ending as a class. Feel free to skip this step if students are able to do this exercise with less guidance.

### Suggested Dialogue

#### REREAD "BEST FRIENDS" & CO-CONSTRUCT A STORY ENDING

"We're going to work together to write an ending for 'Best Friends.'"

"To get started, let's first reread the story." (Reread story.)

"Help me think about what the author might want to communicate to the reader at the end of the story. Let's make a list of ideas for the ending of this story." (Elicit ideas from students and record on chart paper.)

"Let's pick one that we will write together." (Select idea from list.)

"Now, take a minute and think in your head about how we can write this ending. Let's write together." (Elicit ideas from students and craft an ending.)

## STEP 4: STUDENTS WRITE STORY ENDINGS FOR

# "BEST FRIENDS"

**Process:** Students work independently or in pairs to try out story endings for "Best Friends" on page 26 in their A4L Writer's Notebook.

## Suggested Dialogue

### STUDENTS WRITE ENDINGS FOR "BEST FRIENDS"

"Now it is your turn. On your own or with a partner, try out one or two different story endings for 'Best Friends.'"

"There are no right or wrong endings. Look at the list we created for ideas about how we might end this story and pick one. Consider the following questions:"

- "What do you think the author learned from this experience?"

- "How is she feeling about the choices she made?"

- "Why do you think she decided to write a story about this particular experience?"

- "How does this story make you feel?" (Circulate to support students.)

## STEP 5: WRITING GROUPS--STUDENTS SHARE STORY ENDINGS

**Process:** Put students in writing groups of four. These groups will also be performance groups that present story endings. If needed, consider re-grouping former writing groups using the Performance and Group Dynamics Teaching Tip (below) to ensure success for all.

Guide students to share their story endings with their group. Students give each other feedback using the Writing Group Reflection Process focusing on writing story endings that leave the reader feeling satisfied or with something to think about. Refer students to the story endings chart posted in the room to support feedback. Support students as needed.

**TEACHING TIP: PERFORMANCE AND GROUP DYNAMICS**

This is the first time students are working in performance groups. Take this opportunity to notice group dynamics and consider various grouping options. Students will be working together in groups of about 4-5 for their final performance.

Things to consider when creating performance groups:

- Balance leaders
- Balance students who like to hang back
- Balance boys and girls
- Break up friend-groups

**WRITING GROUP REFLECTION PROCESS**

Feel free to adjust the reflection process to meet the needs of students or to align with existing peer reflection practices.

**To prepare:**

- Select a piece of writing to share
- Decide the order in which authors will share

For each author, follow the steps below:

1. Read aloud piece of writing
2. Wows (2-3 group members share)
3. "I wonder" statements (Author and 2-3 group members share an "I wonder" about one thing he/she might do to leave the reader feeling satisfied or with something to think about)

## STEP 6: BUILD STORY ENDINGS INTO PERSONAL NARRATIVE RUBRIC & STUDENTS REVISE STORY ENDINGS

**Process:** Guide students in a discussion about what makes a good story ending. Students will add to the rubric they began earlier in the unit. See sample Personal Narrative Rubric.

Record students' ideas and post the rubric for all students to reference during their revision work.

Students return to their A4L Writer's Notebooks on page 26 and revise story endings by marking up or rewriting their original ending.

### Suggested Dialogue

#### DISCUSS AND REVISE STORY ENDINGS

"To help guide our revision work, we are going to work together to add what we've learned about writing good story endings to our Personal Narrative Rubric."

"Turn and talk with a partner - what should writers do to help their readers feel satisfied at the end of a story? Turn and talk with a partner." (Students pair-share.) "Let's share out and I'll write your ideas on the board." (Student share, teacher records. Guide students to identify the characteristics of 'excellent' story endings and then work backwards to fill in the 'meeting and developing' columns.) "I'll leave this up on the wall for everyone to reference during your revision work today."

## BREAK

## STEP 7: MODEL STORY ENDING MINI-PERFORMANCE

**Process:** Students will work in groups to create a performance in which they share one story ending and perform statues to accompany that piece of writing. Walk students through the process. Model using the class's co-constructed story ending. Select three student volunteers to be physical statues during the reading.

Timing for modeling is 5 minutes.

The set-up, or staging, of this mini-performance is similar to the students' final performance in Part 3, Perform & Inform. This performance is simpler, however, and serves to scaffold them toward a dynamic final performance of their writing.

For this lesson, one student reads a story ending while the other students in the group create physical statues that represent the ending. The physical statues can represent what's happening, the feeling they get at the end, something the reader is left thinking about, or specific words or phrases. Statues can take the form of emotions, ideas, objects, human characters, etc. Statues can be all the same or different. The reader stands to the side of the actors as they do their statues.

### Suggested Dialogue

#### MODEL STORY ENDINGS WITH MINI-PERFORMANCES

"Next, you get to work with your group to create a mini-performance of an ending that one of you has written. I'll model what this looks like with your help. We'll use the ending that we worked on together as a class. As I read, actors will be frozen in statues that represent the ending. Let's look at our performance guidelines."

#### Performance guidelines:

- Statues can represent what's happening, the feeling you get at the end, something the reader is left thinking about, or specific words or phrases.
- Statues can take the form of emotions, ideas, objects, humans, etc.
- Actors can all be in the same statue representing the same thing
- Actors can be in different statues representing different things
- The reader, or author, stands to the side of the actors
- The reader speaks with a big voice--loud and clear for an audience to hear

"May I have three volunteers to be the actors who create statues?" (3 students come to the front of the room.) "I'll reread the ending. As I'm reading, think about the statues the actors can create to show the reader, or audience, the ending." (Read ending.)

"I'll cue the actors with a 1-2-3-Freeze! Then I'll read, using a big voice--loud and clear for the audience to hear. 1-2-3-Freeze!" (Read ending.)



"We're going to do this a second time and this time, I want you as the audience to pay attention to how the actors use facial expression and body shapes to represent what's happening at the end." (Cue group to perform and read.)

"Let's appreciate the actors with a 1-2-3 (clap) Huh! Actors, have a seat."

"Audience, how did the actors use facial expression and their bodies to represent what's happening in the ending?" (Students respond.)

## STEP 8: GROUPS REHEARSE MINI-PERFORMANCE OF STORY ENDINGS

**Process:** Students gather in performance groups. Groups randomly select one student's revised ending to perform by drawing a name out of a hat, numbering students off, or pulling a numbered popsicle stick, etc.

The author of the ending can choose to be the reader or designate someone else to read. Timing for rehearsal is 10 minutes.

### REHEARSAL PROCESS

1. Reread the story ending. Students discuss what's happening in the ending and how they can show these things through facial expression and physical choices in statues.
2. The group decides whether they will all do the same statues or different statues.
3. Groups put it all together, freezing as statues while the story ending is read aloud.

## STEP 9: GROUPS PRESENT MINI-PERFORMANCE OF STORY ENDINGS

**Process:** Tell groups the order in which they will perform. This alleviates the stress of performing, and students are better able to focus on the groups presenting.

Create a performance space with enough room for the authors and actors to present and for the audience to see the entire staging from head to toe. This could be the front of the room (if desks aren't in the way), reading area, or open space.

Introduce presentation cues to the class. (See Suggested Dialogue and Presentation Management in the Classroom Menu below for tips.) Appreciate with a unified clap and then reflect.

## **COACHING TIPS: PRESENTATION MANAGEMENT IN THE CLASSROOM**

### **Order of Presentations**

Tell groups the order in which they will present and/or perform. This alleviates anxiety and allows students to focus on the performers.

### **Prompting the Presentations**

When students present, prompt them by saying "1-2-3-Freeze!" This gives students a time frame to create and helps group members create in time with one another.

### **Appreciating Work**

When students finish presenting, appreciate their work by the teacher saying "1-2-3," and the whole class giving one unified clap and saying "Huh!" This is a fun, quick way to appreciate student work and transition to the next group or next set of instructions.

### **Focusing Audience & Actors**

When a group moves from the audience into the playing space to present their work, there is usually side-talking about the presentation. This is okay. Help students refocus by saying:

"Audience ready? Actors ready?"

The audience and actors do not respond verbally--this is a self-check.

## **Suggested Dialogue**

### **GROUPS PRESENT MINI-PERFORMANCES**

"The order in which you will perform is ... " (Give order.)

"Let's have Group 1 come into the performance space." (Group 1 moves into performance space.)

"When we present in class, I'll use two cues to help both audience and actors focus. I'll say 'Audience ready?' You don't answer with your voice--this is a silent self-check for you to remember to focus on the performers. Then I'll say 'Actors ready?' You also don't need to respond with your voice. This is a cue for you to take the time to focus your performance. Let's practice. Audience ready? Actors ready? 1-2-3-Freeze!" Action. (Actors create statues. Author reads.) "Let's appreciate. 1-2-3 (clap) Huh!"

"Audience, how did the actors use facial expression and their bodies to represent what's happening in the ending?" (2-3 students respond.)

## STEP 10: REVEAL THE END OF "BEST FRIENDS" & DISCUSS

**Process:** Read Olson's ending for "Best Friends" to the class. Engage students in a discussion about the story ending.

### Suggested Dialogue

#### REVEALING THE ENDING AND DISCUSSION

"Now that you've written and watched story endings for 'Best Friends,' let's go back and find out how Olson ended her story. Think about how her ending compares to the endings you and your classmates have written."

Read story ending aloud and discuss:

- What did Olson do in her ending?
- What are you feeling now that the story has ended?
- Is this a good ending? Why or why not?
- Which ending do you like the best and why?

# STEP 11: GUIDE STUDENTS THROUGH TRAIL MARKER #3

**Process:** TRAIL Marker #3 is the third formative assessment in the unit. Students turn to page 26 in their A4L Writer's Notebooks, reread their revised story ending, and then reflect on their learning. For this TRAIL Marker, guide students to focus on the qualities of good story endings and ways that theater can help with writing.

Select one of the following options to facilitate the activity and discussion:

Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.

Have students complete the TRAIL Marker individually and then share in small groups or whole class.

After students have completed the TRAIL Marker, collect their A4L Writer's Notebooks and use the TRAIL Marker Progress Chart, to enter notes for individual students to inform subsequent instruction. Post students' writing on the Writer's Board.

## TRAIL MARKER: FORMATIVE ASSESSMENTS

Thoughts and

Reflections on

Arts

Integration and

Literacy

**Purpose:** TRAIL Markers are points in the unit for teachers and students to reflect on learning.

During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned--get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

## Suggested Dialogue

### REFLECT ON LEARNING WITH TRAIL MARKER #3

"Let's reflect on our learning with TRAIL Marker #3. Open your A4L Writer's Notebooks to page 26. Reread your revised story ending. We're going to take a step back and think about what we've learned. Now, turn to page 27 for TRAIL Marker #3."

"To begin, think of a 'wow'--some place where you've done a good job leaving the reader feeling satisfied or with something to think about. Now, tell what you like about your writing in this part."

"Respond to the statement: I like how I ..."

(Tell students to answer one of the next questions, depending on whether their story ending was performed in the mini-performance.)

1. If your story ending was not performed, what statues would you want your group to make to represent your ending? Why?
2. If your story ending was performed, how do you think those statues represented what you wrote? Why?

(Engage in class discussion or have students share with groups.)

# STEP 12: CLOSE LESSON 10

**Process:** Close lesson with a look forward describing the phase of the unit and an optional closing ritual.

## Suggested Dialogue

### LOOKING FORWARD

"When we come back together, we'll begin our next phase of the unit--writing your own personal narratives! You will select a writing topic and get started writing your narratives. We'll use theater and writing groups as we go."

### Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 10! YOU ARE NOW READY TO MOVE ONTO LESSON 11 OF UNIT 6.**

Is this Lesson Public or Members only?:

Members Only

Unit 6 **Authors and Actors**

Part 2 Exploring

Unit 6: Lesson 11 **Select Topic & Brainstorm Personal Narrative**

## Unit 6: Lesson 11 Select Topic & Brainstorm Personal Narrative

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to develop an outline for a personal narrative.

**LITERACY "I CAN" STATEMENTS**

"I can develop an outline for my personal narrative."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 60-90 Minutes</b>
<b>Step 1:</b> Introduce Lesson 11 <b>Step 2:</b> Select Topic for Writing	<b>15 Minutes</b>
<b>Step 3:</b> Develop Story Outline through a Theater Exercise- Walking Stories	<b>30 Minutes</b>
<b>Step 4:</b> Review & Finalize Personal Narrative Rubric <b>Step 5:</b> Close Lesson 11	<b>15 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED CCSS****Writing & Language**

**W 3.3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**W 3.3a:** Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.3c:** Use temporal words and phrases to signal event order.

**W 3.3d:** Provide a sense of closure.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**W 4.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.3c:** Use a variety of transitional words and phrases to manage the sequence of events.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 4.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 5.3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**W 5.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.3c:** Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 3.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.



**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

None for this Lesson.

## TEACHING RESOURCES

### CLASSROOM CHARTS

- Unit Overview for Students
- Co-constructed Personal Narrative Rubric

### A4L STUDENT NOTEBOOKS

- Brainstorms: Pages 4, 13, and 25
- Writing: Pages 7, 9, 10, 18, 19, and 26
- My Personal Narrative Outline

### LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 11

**Process:** Begin the lesson by walking through the Unit Overview for Students. to review progress thus far. Give an overview of the lesson objectives. Select a topic for a personal narrative and engage in a theater exercise to brainstorm the story; co-construct a personal narrative rubric.

### Suggested Dialogue

#### Beginning The Writing Process

"The moment has finally arrived. You are going to take the skills you've gained as authors and actors and use them to write your own story. In the next series of lessons, you will draft, revise, and publish personal narratives and use theater exercises to help strengthen your story beginnings, descriptions, and story endings. Remember, we'll end our unit by publishing our work in a class book and presenting our stories in the Authors and Actors Performance for an audience."

"Today we are going to review the brainstorming you did around our three topics: "A time I broke the rules," "A time I lost something or someone special," and "A time I learned something about friendship," and pick one topic that you want to write a full narrative about. Then, we'll do a theater exercise called Walking Stories to help you think through the story you want to tell."

"By the end of today's lesson, you will be able to say, 'I can develop an outline for my personal narrative.'"

## STEP 2: SELECT TOPIC FOR WRITING

**Process:** Guide students to review their brainstorm for the three topics explored in the unit by looking back through the brainstorming and writing they have done in their A4L Writer's Notebooks. Students select one topic and, within that topic, the one memory they want to write a full story about. This does not need to be the same memory they worked with earlier in the unit. Students should turn to page 29 in their A4L Writer's Notebooks, circle their topic, and record their memory. Tell students they will come back to brainstorm their story after they do the theater exercise Walking Stories.

## STEP 3: DEVELOP STORY OUTLINE THROUGH A THEATER EXERCISE-WALKING STORIES

**Process:** Model the theater exercise and then lead students in Walking Stories. The purpose of this exercise is to help students develop their personal narratives from beginning to end on their feet—a "walking" story. By walking and talking, students orally narrate what happened, who was there, where they were, and how it felt in preparation for writing their stories. Read the menu below for the Walking Stories instructions.

### The Walking Stories Exercise

Students line up along one side of a room and walk in unison to the other side and back. They walk back and forth two times, or set a timer for about two minutes. As students walk, they tell their stories. The reason they walk in unison is to avoid eye contact, which might make some students lose focus.

#### Students do the exercise three times:

**First**, a warm-up to get the story out, to get the sillies out, and to notice where there are story gaps or maybe too much information.

**Second**, a walk that helps students hone in on major plot points. After they complete this round, they should sit down where they are and start to make notes on page 29—My Personal Narrative Outline—in their A4L Writer's Notebook about what happened in the story.

**Third**, students go through the exercise, this time with prompting to focus on who's there, what people are saying, where they are, and what they see, hear, smell, taste, and feel. After this round, students sit down to add details and notes on pages 29-30 in the A4L Writer's Notebook.

The recommended space is the gym, cafeteria, cafetorium, large room, or move desks to have enough open space for students to walk back and forth. Students will need A4L Writer's Notebooks and pencils easily accessible. Have students plug their ears if they need help focusing.

### Step Alternatives: Mini-Lesson On Transitions

If students would benefit from additional instruction on effectively using transitions when writing, pause here to incorporate a mini-lesson. Students can then develop their own transitions during the Walking Stories exercise.

### Teaching Tip: Prompts For 3rd Round Of Story Walk

For the third round of the exercise, prompt students to focus on the following:

- What happens in your story?
- Get yourself closer to the story you want to tell.
- How do you feel?
- What are you feeling at different parts of your story?
- Who's there?
- What do you hear?
- What do you see?
- What do you smell?
- What do you feel?
- How were you feeling?

Use these prompts if students get stuck in Round 2 to keep them storytelling. Have students plug their ears if they need help focusing.

## Suggested Dialogue

### Introducing The Exercise

"Now that you know the topic and memory you want to write about, we're going to do a theater exercise called Walking Stories to help you think through the story. You'll walk from one side of the room to the other a couple of times (or until the timer rings), and as you walk, you'll talk out loud about what happened in your memory. We'll all do this at the same time. Everyone will walk together and talk together. I'll show you what this looks like. (Model walking and talking the story back and forth.)"

"We'll do this three times. Once to get the stories out, the sillies out, and to notice where there are gaps in your story or too much information. Second, we'll do it again to hone in on what happened in your story. After that round, you'll sit down and make notes in your A4L Writer's Notebook on pages 29-30. Let's take a look at these pages. (Students open their A4L Writer's Notebooks.) You can see you have space to make notes about what happened at the beginning of your story, details and events throughout, and what happened at the end. We'll do the exercise a third time, and I'll prompt you to focus on details. You'll sit down again and add details to your story outline."

### Transitioning To A Starting Place

"When I say 'Go,' walk to the wall and line up. Stand next to someone you won't be distracted by. You have 10 seconds. Go! 10-9-8-7-6-5-4-3-2-1. I'll know you're ready when it's silent."

### Facilitating The Exercise

"When I say 'Go,' start your walking story. Start your story from the beginning, and try to get to the end by the time we need to stop. Go." (Students walk and story-tell.)

"Let's reflect. What was that like? (Perhaps 'weird,' 'hard to focus,' 'fun.')

The goal of this theater exercise is to tell the story verbally and to find the major parts to write about--from the beginning to the end. You're writing about one event in your life. The story must have key events and details within those events. You may not be able to tell everything. Some parts are more or less important than others. This time, try to find and tell the juicy parts of your story--what do you really want your reader to know?"

"When I say 'Go,' start your walking story. Start from the beginning of your story and try to get to the end by the time we stop. Go." (Students walk and story-tell.)

### **Taking Notes In Story Outline**

"Sit down where you are and make notes in your outline on pages 29-30 of your A4L Writer's Notebook. Before writers spend a lot of time and attention working on specific parts of their stories, they often write quickly to get the story out. Jot down what happens in your story. You do not need to write complete sentences--these are notes to yourself for writing a draft later." (Students write in their notebooks.)

### **Facilitating Students Walking And Story-Telling**

"Now, we'll do the exercise one more time. This time, I want you to focus on the details of your story. Who's there? What are people saying? Where are you and what do you see? What do you see, smell, taste, and feel? Go." (Students walk and story-tell.)

"Sit down where you are and add details to your story outline on pages 29-30 of your A4L Writer's Notebook. You can add details to each part of the story, write in the margins, or make notes for yourself for later on."

### **Facilitating Pair-Sharing Reflection**

Right where you are, find a partner and sit. Tell your partner something you discovered during this exercise, something you really want to include in your story, or something you realized doesn't fit. You have 2 minutes. Go. (Give each partner 60 seconds to share.)

### **Transitioning To Desks**

"In 10 seconds (or longer if the class is not in the classroom) let's return to our desks. 10-9-8-7-6-5..."

## **STEP 4: REVIEW & FINALIZE PERSONAL NARRATIVE RUBRIC**

**Process:** Review the rubric created throughout the unit. Discuss the criteria and whether

anything should be added or changed to reflect what students know about writing good personal narratives. Add in an "editing" section and tell students they will refer to this section after drafting and revising.

Incorporate additional criteria, such as sentence fluency or grammar, as appropriate. See sample Personal Narrative Rubric. Post the final rubric on wall as a reference and/or make a copy for each student.

## Suggested Dialogue

### Reviewing What We Learned

"Now that you have a draft outline of your story, let's review what we've learned about writing good personal narratives. Let's reread our rubric and see if there is anything we think we need to add or change to reflect all we now know about writing good personal narratives. We are also going to add an 'editing' section to our rubric. We'll refer to this section after drafting and revising our narratives. What do you think we should check for editing?" (Elicit ideas from students, such as checking for spelling and capitalization, writing in complete sentences, and attending to punctuation. Review and finalize rubric.)

## STEP 5: CLOSE LESSON 11

**Process:** Students return to their story outline and circle one word that represents the story they will write. Close the lesson with a Word Whip. Select a facilitation and variation option. Close lesson with a look forward describing the next lesson and an optional closing ritual.

### Teaching Tip: Word Whip Facilitation & Variation Options

#### Facilitation Options

- Students stand in a circle and share one at a time.
- Students are anywhere in the room-desks, reading area, open space-and everyone shares all at the same time on the count of three.
- Students are at their desks and share one at a time, visually cued by the teacher.

#### Variations

- Students say one word.
- Students show a gesture without voice.
- Students say one word and show a gesture simultaneously.

## Suggested Dialogue

### Closing With A Word Whip

"Let's close with a Word Whip of something from your outline. Look at your story outline and circle one word that you think represents what you wrote. (Explain facilitation and variation selected for the Word Whip.) Let's begin."

**Looking Forward**

"When we come back together, we'll draft our stories."

**Performing The Closing Ritual (Optional)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 11! YOU ARE NOW READY TO MOVE ONTO LESSON 12 OF UNIT 6.**

Is this Lesson Public or Members only?:

Public

Unit 6 **Authors and Actors**

Part 2 Exploring

Unit 6: Lesson 12 **Draft Personal Narratives**

## Unit 6: Lesson 12

### Draft Personal Narratives

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to write a 1st draft of a personal narrative.

**LITERACY "I CAN" STATEMENTS**

"I can write a 1st draft of my personal narrative."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 120-180 Minutes</b>
<b>Step 1:</b> Introduce Lesson 12	<b>60 Minutes</b>

<b>Step 2:</b> Students Draft Personal Narratives	<b>30-60 Minutes</b>
<b>Step 3:</b> Close Lesson 12	<b>30-60 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Writing & Language

**W 3.3a:** Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.3c:** Use temporal words and phrases to signal event order.

**W 3.3d:** Provide a sense of closure.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.3c:** Use a variety of transitional words and phrases to manage the sequence of events.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 4.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.3c:** Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.



- L 3.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L 4.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L 5.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

## **SECONDARY CCSS**

None for this Lesson.

## **TEACHING RESOURCES**

### **CLASSROOM CHARTS**

-Co-constructed Personal Narrative Rubric

### **A4L STUDENT NOTEBOOKS**

-Personal Narrative Rough Draft  
-My Personal Narrative Outline

### **ASSESSMENT**

-Conference Goal Sheets

### **LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

-Reflective thinking  
-Creative problem-solving  
-Critical and analytic thinking  
-Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 12

**Process:** Give an overview of the lesson objective to draft a personal narrative. Explain to students that during the drafting phase of the writing process, they should focus on getting their ideas down on paper.

## LESSON ALTERNATIVES: MINI LESSON ON ORGANIZATION

As students begin drafting their narratives, pause to incorporate a mini lesson on organization, building in relevant graphic organizers as appropriate.

## STEP 2: STUDENTS DRAFT PERSONAL NARRATIVES, 1:1 CONFERENCING

**Process:** Students spend the class period drafting their personal narratives on pages 31–33 of their A4L Notebooks. The goal for the day is to get a full draft completed. Students should begin to think about how they might begin or end the story and which moments they will zoom-in on with descriptions and details. Conduct 1:1 conferences with students as they write. Use the Conferencing Goal Sheets. Pair ELL students with writing partners to provide them with extra support.

## STEP 3: CLOSE LESSON 12

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"When we come back together, we'll engage in theater exercises to revise and refine your drafts, focusing on story beginnings and sensory details."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 12! YOU ARE NOW READY TO MOVE ONTO LESSON 13 OF UNIT 6.**

Is this Lesson Public or Members only?:

Members Only

Unit 6 **Authors and Actors**

Part 2 Exploring

Unit 6: Lesson 13 **Revise Personal Narratives**

## Unit 6: Lesson 13

# Revise Personal Narratives

### LITERACY OBJECTIVE

By the end of this lesson students will be able to revise their personal narratives for story beginnings and details and descriptions.

### LITERACY "I CAN" STATEMENTS

"I can revise my personal narrative for story beginnings and details and descriptions."

### LESSON OVERVIEW

Steps	Pacing: 60-120 Minutes
<b>Step 1:</b> Introduce Lesson 13 <b>Step 2:</b> Students Review Drafts	<b>25 Minutes</b>
<b>Step 3:</b> Writing Groups-Share & Receive Feedback <b>Step 4:</b> Act it Out! For Revision: Statues for Story Beginnings	<b>20 Minutes</b>
<b>Step 5:</b> Theater Exercise For Revision: Sensory Details Visualization <b>Step 6:</b> Students Make Revisions <b>Step 7:</b> Close Lesson 13	<b>30-45 Minutes</b>

### STANDARDS ALIGNMENT

#### TARGETED CCSS

##### Writing & Language

**W 3.3a:** Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.3c:** Use temporal words and phrases to signal event order.

**W 3.3d:** Provide a sense of closure.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.3c:** Use a variety of transitional words and phrases to manage the sequence of events.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 4.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.3c:** Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

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**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

None for this Lesson.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Writing Group Reflection Process poster

-Co-constructed Personal Narrative Rubric

### A4L STUDENT NOTEBOOKS

-Personal Narrative Rough Draft

### LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 13

**Process:** Give an overview of the lesson objectives--revising personal narratives. Put students in writing groups. See menu below for grouping suggestion. Students will receive feedback from writing groups and engage in theater exercises to revise story beginnings and incorporate details and descriptions using the five senses.

At some point during this lesson, students hand in their drafts. Review the drafts and provide feedback for revision using the co-constructed Personal Narrative Rubric. Confer with individual students.

### Teaching Tip: Creating Writing & Performance Groups

Once students have selected their writing topics, assemble Writer's Groups of four students each. Organize each group by topic. These groups will work together in revising their writing and in the final Authors and Actors Performance.

### Suggested Dialogue

#### INSTRUCTING PEER REVISIONS

"Today we are going to do the most important work that authors do--revise their stories. I will put you into writing groups, and you will share your writing and give one another feedback. Then we will engage in a couple of theater exercises to help you refine your story beginnings and add rich sensory details to your stories."

"By the end of today's lesson, you will be able to say, 'I can revise my personal narrative for story beginnings and details and descriptions.'"

## STEP 2: STUDENTS REVIEW DRAFTS

**Process:** Students spend 5-10 minutes reviewing their drafts and making small changes or notes for later revision. Then, guide students to select a part of their drafts to bring to their writing group for feedback. They will focus their revision work on story beginnings, descriptions and details, or story endings.

### Instructing The Revision Process

"In just a few minutes, you'll take your drafts and sit together with your writing groups. Open your A4L Writer's Notebook to pages 31-33. Spend 5-10 minutes reading through your story. Some of you may have been thinking about your story and have some ideas for revision. If you do, make a few notes to yourself. As you reread your work, select a portion that you would like to take to your writing groups. You can ask for feedback on your story beginning, story ending, or how you're using descriptions and details to bring the story alive for your readers." (Students review drafts and select portions for sharing.)

## STEP 3: WRITING GROUPS--SHARE & RECEIVE FEEDBACK

**Process:** Organize students into writing groups. Explain to students that these will also be their performance groups. Revisit the Writing Group Reflection Process. Students use the Personal Narrative Rubric for feedback and revision. Authors can record feedback from group members on sticky notes for later revision or immediately make revisions following the reflection process.

Once all groups members have shared and received feedback, students spend 10 minutes making notes or changes to their writing.

### Writing Group Reflection Process

Feel free to adjust the reflection process to meet the needs of students or to align with existing peer reflection practices.

#### To prepare:

- Select a piece of writing to share
- Decide the order in which authors will share

#### For each author, follow the steps below:

1. Read aloud piece of writing
2. Wows (Author and 2-3 group members share)
3. "I wonder" statements (Author and 2-3 group members share an "I wonder" about one thing he/she might do to better grab the reader or show - not tell, -what's happening, richly use details and descriptions, or leave the reader satisfied/with a new thought).

## Suggested Dialogue

### Reviewing Group Reflection Chart



"Before you move to sit with your writing groups, let's review how to share writing and give feedback in groups. (Review Writing Group Reflection Process chart.) Now, move to sit with your writing groups and decide on the order in which you will share. Use our Personal Narrative Rubric to help you give one another feedback." (Groups share writing and give feedback.)

"Now that everyone in your group has shared writing and received feedback, take a few minutes and make some notes or quick revisions on your draft. If you got some good ideas from your group members or thought of something you want to change, go ahead and do that now." (Students make notes or quick revisions.)

## STEP 4: ACT IT OUT! FOR REVISION: STATUES FOR STORY BEGINNINGS

**Process:** Guide students to think about how they want to begin their personal narratives. Some students might already like the moment at the beginning of their draft while other may want to select another moment to explore as a potential beginning. Students will engage in a statues exercise for their chosen moment and do two rounds-once as a warm-up and second to take notes on facial expression, vocal expression, and physical choices.

Give students several minutes to make revisions by adding words or phrases either on sticky notes or directly on their drafts in their A4L Writer's Notebook (pages 31-33). Feel free to have students select a second moment to explore as a potential story beginning using the same process.

### ELL Differentiation: Taking Notes On Statues

-Instead of writing words and phrases in English describing each statue, students can write in their native language.

-Give students a word bank to select from. The word bank should have a range of feeling and action words.

### Helping Students With Select Moments

"We are going to do a statues exercise to revise your story beginning. First, look over your draft and select a moment that you think could be a good spot to begin your story. It might be the part you already have at the beginning or another moment that you think will grab the reader. (Students look over drafts and select moment.)

We will create statues for the story beginnings using actions, feelings, sounds, and exclamations. The first round is a warm-up, and the second round will be to write words or phrases that describe what you're doing with your face, body, and voice."

### Facilitating Statues And Writing

"When I say 'Go,' stand up at the side of your desk. Go!"

-On three, create a silent statue of that moment 1-2-3-Freeze!

-On three, create a silent statue of that moment and focus on actions 1-2-3-Freeze! Think about what your face and body are doing--extend that choice.

-On three, create a silent statue of that moment and focus on feelings 1-2-3-Freeze! Think about what you're feeling or doing--increase it by 100%.

-On three, create a silent statue of that moment and focus on sounds 1-2-3-Freeze! Think about a sound that might match this moment. On three, say your sound with full voice 1-2-3! On three, say it again, use your full voice and don't hold back 1-2-3!

-On three, create a silent statue of that moment and focus on exclamations 1-2-3-Freeze! Think about an exclamation that might match this moment. On three, say your exclamation with full voice 1-2-3! On three, say it again, use your full voice and don't hold back 1-2-3!"

"Next, you'll go back to your statues, recreate each one, and write down words and phrases that describe what you did with your body, face, and voice."

Repeat the same series. This time, after each statue, tell students to describe them on sticky notes or directly on their drafts in the A4L Writer's Notebook (pages 31-33).

## STEP 5: THEATER EXERCISE FOR REVISION: SENSORY DETAILS VISUALIZATION

**Process:** Students select a part of their personal narrative to revise using sensory details. Guide students in a sense memory exercise for how things looked, felt, tasted, smelled, and sounded. Have them record descriptive words and phrases after each sense. Engage students in two visualizations. The first is guided with one zoom-in moment, and the second is independent, with students taking themselves through the visualization with a different zoom-in moment.

After the sense memory exercise, students record details either on sticky notes that they can attach to their drafts or write in their drafts.

### Suggested Dialogue

#### Revising Narrative With Sensory Details

"Select a part of your personal narrative you would like to revise using sensory details. Look for a part that you think needs more details and descriptions. We'll go back in time to see, feel, taste, smell, and hear. We'll use our imaginations to zoom in and gather sensory descriptions." (Students select part for sense memory exercise.)

"Close your eyes and think of the part you selected to write about:

-What do you see? What's around you? Who is there?

-What do you feel? Are you touching anything? Is anything touching you? What's the temperature?

-What do you taste? Can you taste anything? Is it hot or cold? Sweet or sour? Good or gross?

-What do you smell? Can you smell things around you? Is there something specific to pick up and smell?

-What do you hear? Are there sounds all around you? Voices, nature, or city sounds? Is there one sound in particular?" (Students record notes.)

Review your notes and see if you want to add anything. (Students repeat sensory awareness

visualization independently with a different part of the story.)

## STEP 6: STUDENTS MAKE REVISIONS

**Process:** Students return to their desks and spend time rereading their drafts and incorporating revisions from the theater exercises. Tell students that, in addition to changing individual words, they can take out parts, add in more detail to make something clearer for the reader, move sentences around, or change their beginning or ending. Encourage use of the Personal Narrative Rubric. If students would benefit from additional scaffolding, model revising. If times permits, students can return to writing groups for another round of feedback.

## STEP 7: CLOSE LESSON 13

**Process:** Close the lesson with a look forward describing the next lesson and an optional closing ritual.

### Suggested Dialogue

#### Looking Forward

"When we come back together, we'll publish our personal narratives and create a class book!" (Tell students to bring in a photograph or a drawing of themselves for the Author's Statement.)

#### Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh! 1-2-3 (clap) Huh!'"

**CONGRATULATIONS ON COMPLETING LESSON 13! YOU ARE NOW READY TO MOVE ONTO LESSON 14 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only

Unit 6 **Authors and Actors**

Part 2 Exploring

## Unit 6: Lesson 14 **Publish Personal Narratives**

# Unit 6: Lesson 14 Publish Personal Narratives

### LITERACY OBJECTIVE

By the end of this lesson students will publish their personal narratives and complete author's statements.

### LITERACY "I CAN" STATEMENTS

"I can publish my personal narrative and complete my author's statement."

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 14 <b>Step 2:</b> Students Complete Final Drafts of Their Personal Narratives	<b>30 Minutes</b>
<b>Step 3:</b> Guide Students to Write Author's Statements	<b>20 Minutes</b>
<b>Step 4:</b> Select a Title for the Class Book <b>Step 5:</b> Close Lesson 14	<b>10 Minutes</b>

### STANDARDS ALIGNMENT

#### TARGETED CCSS

##### Writing & Language

**W 3.3a:** Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 3.3b:** Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

**W 3.3c:** Use temporal words and phrases to signal event order.

**W 3.3d:** Provide a sense of closure.

**W 3.6:** With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 4.3b:** Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W 4.3c:** Use a variety of transitional words and phrases to manage the sequence of events.

**W 4.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 4.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 4.6:** With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.3a:** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

**W 5.3b:** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

**W 5.3c:** Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

**W 5.3d:** Use concrete words and phrases and sensory details to convey experiences and events precisely.

**W 5.3e:** Provide a conclusion that follows from the narrated experiences or events.

**W 5.6:** With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

**SECONDARY CCSS**

None for this Lesson.

**TEACHING RESOURCES****CLASSROOM CHARTS**

-Co-Constructed Personal Narrative Rubric

**A4L STUDENT NOTEBOOKS**

-Personal Narrative Rough Draft  
-Final Personal Narratives  
-Author's Statement

**SAMPLES AND TEMPLATES**

-Sample Author's Statement

**STUDENT MATERIALS**

Photographs or drawings of students for Author's Statements (students provide)

**LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

-Reflective thinking  
-Creative problem-solving  
-Critical and analytic thinking  
-Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge

student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 14

**Process:** Give an overview of the lesson objectives. Publish final versions of personal narratives and complete Author's Statements. Explain what the final class book will look like and that each student is responsible for submitting their personal narrative, a photograph or drawing of themselves, and an Author's Statement.

## STEP 2: STUDENTS COMPLETE FINAL DRAFTS OF THEIR PERSONAL NARRATIVES

**Process:** Guide students to compose their personal narrative final drafts. Students can handwrite their final drafts using pages 35–38 of the A4L Notebooks or type their final drafts. Check that all students have reviewed the Personal Narrative Rubric with teacher and/or peers

prior to writing final drafts.

## STEP 3: GUIDE STUDENTS TO WRITE AUTHOR'S STATEMENTS

**Process:** Students write Author's Statements to accompany their personal narratives in the published class book. These statements are opportunities for students to tell a little about themselves and their story. Display an example of an Author's Statement (A4L Notebooks, page 39). See menu below for Sample Author's Statement.

### SAMPLE AUTHOR'S STATEMENT

My name is Angel Jones, and I am 10 years old. I really love sports, but I also play three instruments—the flute, the piano, and the guitar!

I wrote a story about the time I lost a major swimming race. I decided to write about this memory because it was very traumatizing for me and because it helped me realize how much I wanted to show my appreciation for my coach by doing well (Include image of Angel).

### Suggested Dialogue

#### CONSTRUCTING AN AUTHOR'S STATEMENT

Your Author's Statement answers three questions:

1. Who are you? Tell about yourself—name, age, where you're from, and something you like to do or perhaps something else you want your readers to know about you.
2. What did you write your story about?
3. Why did you decide to write about this particular event?

## STEP 4: SELECT A TITLE FOR THE CLASS BOOK

**Process:** Depending on the option selected for publishing the personal narratives, have the whole class or the three topic groups agree on a title for the published book(s).



**Step Alternatives: Options For Publishing Personal Narratives**

Depending of your available resources, select one of the following options for publishing and compiling the students' narratives:

- Create a class book and make a copy for each student.
- Create a class book and make a single classroom copy.
- Create three topic books and copy enough for each student in each group.
- Make copies of the books for friends and family to take after the performance.

## STEP 5: CLOSE LESSON 14

**Process:** Close the lesson with a “look forward” describing the next phase of the unit—the Authors and Actors Performance.

### Suggested Dialogue

**Looking Forward**

"It is time to perform! When we come back together, we'll get started putting together our class Authors and Actors Performance. We'll spend a few class periods preparing, and then we'll invite an audience to our performance."

**Performing The Closing Ritual (Optional)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 14! YOU ARE NOW READY TO MOVE ONTO LESSON 15 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only

Unit 6 **Authors and Actors**

Part 3 Sharing

## Unit 6: Lesson 15 **Select Writing for Authors and Actors Performance**

# Unit 6: Lesson 15 Select Writing For Authors And Actors Performance

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify sections of their personal narratives for performance.

### LITERACY "I CAN" STATEMENTS

"I can work with my writing group to select sections from our personal narratives for our performance."

### LESSON OVERVIEW

Steps	Pacing: 30-60 Minutes
<b>Step 1:</b> Introduce Perform & Inform <b>Step 2:</b> Introduce Lesson 15	<b>5 Minutes</b>
<b>Step 3:</b> Read & Discuss Final Drafts in Writing Groups	<b>20-30 Minutes</b>
<b>Step 4:</b> Select Writing Sections for Performance <b>Step 5:</b> Close Lesson 15	<b>10-15 Minutes</b>

### STANDARDS ALIGNMENT

#### TARGETED CCSS

##### Writing & Language

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

### **SECONDARY CCSS**

None for this Lesson.

### **TEACHING RESOURCES**

#### **CLASSROOM CHARTS**

-Unit Overview for Students

#### **A4L STUDENT NOTEBOOKS**

-Final Personal Narratives

### **STUDENT MATERIALS**

-Authors & Actors Performance Scripts

## LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE PERFORM & INFORM

**Process:** Review the Unit Overview for Students with students to show them their progress so far. Tell students that in the next series of lessons, they get to work in their writer's groups to create an Authors and Actors Performance, which they will present to an audience. It's a fun celebration of their best writing that describes their personal experiences with the writing topics. They will spend time planning, rehearsing, reflecting, refining, and then performing for an audience.

Tell students their performances will look similar to the story endings presentation, but with some fun dramatic twists that will be revealed through the planning and rehearsal process.

#### **Lesson Alternatives: Options For Final Performance**

##### **Groups Performance with Theatrical "Stomp & Topic"**

This unit is written for group performances. Students work with others who wrote on the same topic. Each student selects a section of his or her writing to perform, and the group uses the theatrical "stomp and topic" to transition between group members.

##### **Pairs Or Triads With Statues**

Instead of creating a performance with the writing group, students work in pairs or triads to do statue(s) of the other person's writing without using the "stomp and topic" transition. Each student reads his or her piece while the partner creates a statue. This option requires less rehearsal.

##### **Publishing Party**

Forgo the final performance and hold a "publishing party" in which students share their published work with an audience. This option loses the motivation of a performance but is an appropriate option if time is constrained.

## STEP 2: INTRODUCE LESSON 15

**Process:** Give an overview of the lesson objectives. Work with writing groups to select sections from personal narratives that will be used in the performance.

## STEP 3: READ & DISCUSS FINAL DRAFTS IN WRITING GROUPS

**Process:** Students get in their A4L writing groups, which are also their performance groups. Each student reads the final draft of his or her personal narrative. After each student reads, the group engages in discussion about which part they might use for the performance. The text selection should be one to four sentences. Sentences must be sequential so that the group can create dramatic statues to match the writing. The author makes the decision in the next step, after the group has a conversation using the following discussion points.

**ELL Support: Focusing On Discussions**

It is important for ELL students that both the author and listener's reflection discussion points be clearly explained and modeled. For example, the contextual meanings of the words "grabbed" and "satisfied" have a greater connection with the writing task when ELLs practice with their A4L writing partners.

It takes approximately 21 times for an ELL to hear, say, read, and write a word for it to become part of his/her academic language.

**Suggested Dialogue****Reflecting On Discussion Points**

**For the author:** What part do you like most or might you want to use for the performance? Why?

**For the listener:** What part grabbed your attention? What part used descriptions and details to create a strong image or feeling? What part left you feeling satisfied or like you learned something?

## STEP 4: SELECT WRITING SECTIONS FOR PERFORMANCE

**Process:** Each author selects a section of text from his or her personal narrative for the performance. The text selection can be one to four sentences and must be presented sequentially, matching the dramatic statuses. Authors highlight, circle, or underline their sections, and then share their sections with the group.

The group decides the order of each author's section for their performance.

**Teaching Tip: The Script****The Script: Authors' Reading for Performance**

Students need a copy of their story for rehearsal and performance. They will need to highlight, underline, or circle the section of text they will read in the performance. Plan to provide this in some form at the beginning of Lesson 16.

## STEP 5: CLOSE LESSON 15

**Process:** Close the lesson with a look forward and an optional closing ritual.

**Suggested Dialogue**

**Looking Forward**

"When we come back together, we'll learn how to create dynamic statues for our Authors and Actors Performance."

**Performing The Closing Ritual (Optional)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 15! YOU ARE NOW READY TO MOVE ONTO LESSON 16 OF UNIT 6.**

Is this Lesson Public or Members only?:

Public

Unit 6 **Authors and Actors**

Part 3 Sharing

Unit 6: Lesson 16

**Rehearse Statues for Authors and Actors Performance**

# Unit 6: Lesson 16

## Rehearse Statues For Authors And Actors Performance

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to create statues that effectively represent pieces of writing.

**LITERACY "I CAN" STATEMENTS**

"I can create statues that represent pieces of writing."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 60 Minutes</b>
<b>Step 1:</b> Introduce Lesson 16 <b>Step 2:</b> Model How to Create Statues for Authors' Sections	<b>10 Minutes</b>
<b>Step 3:</b> Groups Rehearse	<b>30 Minutes</b>
<b>Step 4:</b> Groups Present Statues <b>Step 5:</b> Close Lesson 16	<b>20 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED CCSS****Reading: Literature**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on



that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

## **SECONDARY CCSS**

None for this lesson.

## **TEACHING RESOURCES**

### **CLASSROOM CHARTS**

-Dynamic Performance Guidelines

### **A4L WRITER'S NOTEBOOK**

-Final Personal Narratives

### **STUDENT MATERIALS**

-Authors & Actors Performance Scripts

### **LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 16

**Process:** Give an overview of the lesson objectives. Rehearse statues for the performance. Tell students they will be up on their feet for the next series of lessons, rehearsing and refining their Authors and Actors Performance. Give students an overview of what their performance will look like and how the rehearsal process will be broken into three parts. Today, they will learn how to create statues for the performance and work in groups to rehearse.

Prepare rehearsal space for groups and modeling space for statues instruction. Rehearsal space can be open space with all the desks moved or small pockets of space throughout the room.

### ELL Support

Encourage students to review the "Word Bank" and visual icons on the wall in preparation for this activity.

### Suggested Dialogue

## PROVIDING AN OVERVIEW OF THE REHEARSAL PROCESS

"For the next lessons, we will be up on our feet, planning and rehearsing for our Authors and Actors Performance. First, I'll tell you what the final performance will look like so you have an idea of where you're headed. The performance will combine these two elements that we've already done before":

1. "The way we ended each writing topic and technique with a stomp and saying the topic."
2. "The 'Endings' presentations where you read with statues."

"Each of you will hold your story in your hand and read from the page - you don't need to memorize your selection - with your group in statues during the reading. The idea is to see your story brought to life on stage."

"The rehearsal process is broken into three parts":

**Part 1:** "Creating statues for each author's section in your group"

**Part 2:** "Creating a dramatic beginning and ending for your group's performance; working on projection--speaking with a loud, clear, supported voice for the audience to hear"

**Part 3:** "Putting it all together so each part flows into the next, and you can easily be heard by the audience"

"Today we'll start with Part One--creating statues for each author's section in your group. I'll model statue options for your performance, and then you'll rehearse independently with your group to create statues for each author. At the end of class, you'll present."

## STEP 2: MODEL HOW TO CREATE STATUES FOR AUTHORS' SECTIONS

**Process:** Show students the Dynamic Performance Guidelines. Post a shorthand version on the wall for students to reference as they rehearse (see menu below). Model statue options with the ending that the class constructed, from "Best Friends." Use four student volunteers. Recreate the statues from the endings lessons and refine them to include the Dynamic Performance Guidelines.

Timing for modeling is 10 minutes.

## **DYNAMIC PERFORMANCE GUIDELINES**

### Actor Tools for Performance:

- Actors use voice, body and imagination to perform
- Project with loud, clear, supported voice
- Keep your body open to the audience

### **Statues must have:**

- Big body shapes and facial expression
- 2 or more levels

### **Statue Options:**

- Statues can represent what's happening, the feeling you get from the story, or specific words and phrases
- Statues can take the form of emotions, ideas, objects, human or animal characters, setting details, etc.
- Actors can be the same statue representing the same thing
- Actors can be different statues representing different things

### **Where do we all go? Options:**

- Authors and actors can place themselves in any order that works for the group
- When it's an author's turn to read, s/he will stand wherever s/he is in the group and read her/his section aloud with a big voice - projecting

## **Suggested Dialogue**

### **GUIDING DYNAMIC STAGE PICTURES**

"To create dynamic stage pictures, we'll use the following dynamic performance guidelines for statues."

**Actor Tools for Performance:**

- Actors use voice, body, and imagination to perform. Those will be our only tools for performance. No props, costumes, or chairs.
- Projection, which means you speak with a loud, clear, supported voice.
- Keep your body open to the audience--no backs to the audience.
- Statue Requirements
- Big body shapes and facial expression
- Two or more levels--some actors low to the ground, some actors in the middle, and some actors on a high level. The reason for levels is to create an interesting picture for the audience rather than having all actors standing in a line on the same level.

**Statue Options:**

- Statues can represent what's happening, the feeling you get from the story, or specific words and phrases.
- Statues can take the form of emotions, ideas, objects, human or animal characters, setting details, etc.
- Actors can be the same statue representing the same thing
- Actors can be different statues representing different things]

**There are also two ways we can go about the performance. Let's choose one:**

1. Authors and actors can place themselves in any order that works for the group; for example, sequential order of the readings or random order
2. When it's an author's turn to read, the author will stand in the group and read the section aloud with a big voice--projecting.

"Let's practice with our ending for 'Best Friends,' this time incorporating the Dynamic Performance Guidelines. May I have four volunteers?" (Re-create the statues for the ending. Revise statues to include levels, big body shapes, and facial expression. Try another version with some of the other elements--maybe emotions, if that wasn't shown--or a specific word.)

"Let's appreciate our volunteer actors with a 1-2-3 (clap) Huh!"

# STEP 3: GROUPS REHEARSE

**Process:** Point groups to rehearsal space. Save 15 minutes of class time for groups to show their statues. This motivates students to work within a given time frame. Feel free to set a timer for yourself and the students, with a 5- or 10-minute warning of time remaining before presenting.

## TEACHING TIP: COACHING STUDENT ACTORS

**Terms:** When rehearsing, coach students toward acting choices rather than directing or telling them what to create.

**-Coaching** guides an actor to discover and express a unique interpretation of text and character. During rehearsal, coach students.

**-Directing** unifies individual elements of a production into a cohesive whole. When putting it all together, direct students.

**How to Coach:** Reframe "telling" statements to questions that prompt students to think through and solve dramatic problems independently. For example:

**-Instead of,** "I can only see your back. Turn around and face the audience."

**-Ask,** "How can you open your body up to the audience?"

## Suggested Dialogue

### SETTING UP STUDENTS REHEARSALS

"For the rest of class, you will rehearse with your group to create statues for each author's section. Review the order of each author. Start with the first author. Create statues using the Dynamic Performance Guidelines posted on the wall. Your goal is to create statues for each author. We will present our statues to each other during the last 15 minutes of class."

(Transition to rehearsal spaces.)

"Let me tell you where I want each group to rehearse. Wait until I've told all groups and said 'Go' before you move. Group 1, you will rehearse here." (Go to area in the room or point. Continue process for all groups.)

"You have 30 minutes" (Customize this time limit if necessary) "to create all your statues. Go." (Groups rehearse. Circulate about the room. Coach students to make dynamic statues.)

## STEP 4: GROUPS PRESENT STATUES

**Process:** Guide groups to present statues. The purpose of presenting is to share work along the way and to motivate students to work within a given time frame. Presentation process options are listed below. Make selections based on time. Appreciate each group with a 1-2-3 (clap) Huh!

### PRESENTATION

Each group shows statues while the author is reading. Coach authors to project--"Use your big voice," "Speak so the audience can hear."

If time is short, groups show statues only.

#### Space Options:

**-Scattered--**Groups present in their rehearsal spots facing the center of the room so most audience members can see

**-Round robin--**The audience rotates to each presentation group

**-Traditional--**Groups present in a performance space with audience in front of them

## STEP 5: CLOSE LESSON 16

**Process:** Close lesson with a look forward and an optional closing ritual.

### Suggested Dialogue

#### LOOKING FORWARD

"When we come back together, we'll add dramatic beginnings, endings, and smooth transitions."

**PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 16! YOU ARE NOW READY TO MOVE ONTO LESSON 17 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only

Unit 6 **Authors and Actors**

Part 3 Sharing

Unit 6: Lesson 17

## **Rehearse Beginnings, Endings, and Smooth Transitions for Authors and Actors Performance**

# Unit 6: Lesson 17 Rehearse Beginnings, Endings, And Smooth Transitions For Authors And Actors Performance

### **LITERACY OBJECTIVE**

By the end of this lesson students will be able to understand the use of transitions and how they are used by actors in a performance.

### **LITERACY "I CAN" STATEMENTS**



"I can reflect on our presentation choices and how they communicate our writing to an audience."

## LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 17 <b>Step 2:</b> Model Beginnings, Endings, & Smooth Transitions	<b>15 Minutes</b>
<b>Step 3:</b> Groups Rehearse	<b>30 Minutes</b>
<b>Step 4:</b> Groups Present Completed Performances & Reflect <b>Step 5:</b> Close Lesson 17	<b>15 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

- SL 3.1d:** Explain their own ideas and understanding in light of the discussion.
- SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
- SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
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- SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.
- SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
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- SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

None for this Lesson

## TEACHING RESOURCES

## CLASSROOM CHARTS

-Performance “Stomp & Topic” Chart

#### **A4L WRITER'S NOTEBOOK**

-Final Personal Narratives

#### **STUDENT MATERIALS**

-Authors & Actors Performance Scripts

## STEP 1: INTRODUCE LESSON 17

**Process:** Give an overview of the lesson objectives. Students will learn how to begin and end their performances, as well as how to present smooth transitions between each author. Then they will put the whole show together, one group after the next, to prepare for the Authors and Actors Performance.

Prepare a rehearsal space for groups and modeling space. Rehearsal space can be open space with all the desks moved or small pockets of space throughout the room. Finally, guide the groups through rehearsals of their beginnings, endings, and transitions until they can present them smoothly for the performance.

#### **ELL SUPPORT**

Assigning a “side-by-side” partner during performance activities provides guidance and helps ELL comprehend, integrate, and retain lesson concepts.

## STEP 2: MODEL BEGINNINGS, ENDINGS, AND SMOOTH TRANSITIONS

**Process:** Use one of the A4L writing groups to model ways to begin and end each group’s performance and

ways to incorporate smooth transitions between each author in a group. Take students through the performance Stomp & Topic concept described below. Identifying the topic is an opening and closing, or book end, for each group and unifies its writing. The stomp is a cue for each author to know when to read his or her section; for the group to know when to say its opening and closing topic; for actors to know when to change their statures; and for the next group performing to know when to move into the performance space.

Post a shorthand version of this in the room in big writing for students to reference (see Special Box and Stomp & Topic Chart). The model only needs to show a beginning, transition, and end. Feel free to modify this performance process to support students—doing less, adding more.

Timing for modeling is 10 minutes.

### **CLASSROOM CHARTS & GRAPHIC ORGANIZERS: EXAMPLE PERFORMANCE STOMP & TOPIC CHART**

Stomp—author 1

Topic—whole group

Read/Statures

Stomp—author 1

-----

Stomp—author 2

Read/Statures

Stomp—author 2

-----

Stomp—author 3

Read/Statures

Stomp—author 3

-----

Stomp—author 4, or last author

Read/Statures

Stomp—author 4

Topic—whole group

#### **Topic Titles**

-Rules for “A time I broke the rules”

- Loss for "A time I lost something special to me"
- Friendship for "A time I learned something about friendship"

## Suggested Dialogue

### MODEL BEGINNING, ENDING, AND SMOOTH TRANSITIONS

"Now that you have your statues for each author, you are ready to add the next layer for our Authors and Actors Performance. Each group will begin its performance by stomping and saying the topic your group wrote about."

"You'll end the same way. The topic unifies your writing. The stomps let you know when to speak and move. May I have one A4L writer's group volunteer to model what this looks like?" (Guide students through the performance Stomp & Topic process below.)

#### First author stomps.

1. Group announces the topic.
2. Actors create statues for first author and stay frozen in those statues until the next author stomps.
3. Author reads, stomps when finished, puts story down, and gets ready to make a statue for the next author.

#### Second author takes position and stomps.

4. Actors create statues for second author.
5. Author reads, stomps when finished, puts story down, and gets ready to make a statue for the next author.

#### Third author takes position and stomps.

6. Actors create statues for third author.
7. Author reads, stomps when finished, puts story down, and gets ready to make a statue for the next author. (Repeat the process through the last author.)

#### Last author takes position and stomps

8. Actors create statues for last author.
9. Author reads, stomps when finished.
10. Group announces the topic title.

### Review Topic Titles

The topic titles for the Authors and Actors Performance are:

- Rules** for “A time I broke the rules”
- Loss** for “A time I lost something special to me”
- Friendship** for “A time I learned something about friendship”

You will use one of these titles to begin and end your performance, depending on your group’s topic.

## STEP 3: GROUPS REHEARSE

**Process:** Tell groups to rehearse in their designated areas. Save the last 15 minutes of class for groups to show their completed performances. Encourage students to project while rehearsing—speaking with a loud, clear, supported voice—loud enough for an audience to hear.

## STEP 4: GROUPS PRESENT COMPLETED PERFORMANCES AND REFLECT

**Process:** Guide groups to present their completed performances. The purpose of presenting is to show work, receive positive feedback from peers, and self reflect for refinement. Presentations should occur in a traditional performer and audience relationship, since this prepares them for their Authors and Actors Performance. Reflect after each performance, and then appreciate each group with a 1–2–3 (clap) Huh!

### Suggested Dialogue

#### PRESENT AND REFLECT UPON COMPLETED PERFORMANCES

"Each group will present a completed performance for the class, including the stomp, topic, author readings, and smooth transitions. Authors, when you read, project loudly enough for the audience to hear your story. Projecting means to speak with a loud, clear, and supported voice."

"After each group performs, the audience will reflect on how the statues represent the authors' words, and actors will reflect on what they will work on for our final performance."

"The order in which you will perform is ..." (Present the sequence.)

"Group One, come to the performance space. Audience ready? Actors ready?" (Group performs.)

"Audience, how did their statues represent the authors' words?" (2–3 students respond.) "Actors, what will you work on for the final performance? Think about making strong physical and vocal choices." (2–3 students respond.)

"Let's appreciate our authors and actors with a 1–2–3 (clap) Huh!"

(Continue process for remaining groups.)

## STEP 5: CLOSE LESSON 17

**Process:** Close lesson with a look forward and an optional closing ritual.

### Suggested Dialogue

#### LOOKING FORWARD

"When we come back together, we'll put our whole show together before we present our Authors and Actors Performance and reflect on our learning."

#### Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 17! YOU ARE NOW READY TO MOVE ONTO LESSON 18 OF UNIT 6.**

Is this Lesson Public or Members only?:

Members Only

Unit 6 **Authors and Actors**

Part 3 Sharing

Unit 6: Lesson 18

## **Put-It-All-Together Rehearsal for Authors and Actors Performance, TRAIL Marker #4**

### Unit 6: Lesson 18 Put-It-All-Together Rehearsal For Authors And Actors Performance, TRAIL Marker #4

#### **LITERACY OBJECTIVE**

By the end of this lesson students will be able to reflect on what they have learned using evidence from their writing and from their acting choices.

#### **LITERACY "I CAN" STATEMENTS**

"I can clearly present personal narratives to an audience."



## Lesson Overview

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 18 <b>Step 2:</b> Put-It-All-Together Rehearsal	30 Minutes
<b>Step 3:</b> Guide Students through TRAIL Marker #4 - Final Reflection <b>Step 4:</b> Close Lesson 18	30 Minutes

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

#### Writing & Language

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

#### Speaking & Listening

- SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- SL 3.1d:** Explain their own ideas and understanding in light of the discussion.
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- SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

None for this lesson

## TEACHING RESOURCES

### A4L WRITER'S NOTEBOOK

- Final Personal Narratives
- Final TRAIL Marker

**ASSESSMENTS**

-TRAIL Marker #4 Progress Chart

**STUDENT MATERIALS**

-Authors & Actors Performance Scripts

**LIFE & LEARNING SKILLS**

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.

**LEVERAGING MOMENTS**

Key instructional steps where the arts are used to leverage literacy learning (and vice versa) are

marked with  . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 18

**Process:** Give an overview of the lesson objectives. Prepare an open space with a clear audience and performer space. Perform the whole show and reflect on learning in the final TRAIL Marker.

### Suggested Dialogue

#### INTRODUCE LESSON 18

"Today we will put everything we've been practicing together and rehearse our whole show. Then, we do an activity to reflect on our learning."

"By the end of today's lesson, you will be able to say, 'I can reflect on what I've learned using evidence from my writing and acting.'"

## STEP 2: PUT-IT-ALL-TOGETHER REHEARSAL

**Process:** Guide the students to put the show together with entrances and exits using one of the following final performance options:

1. Each group enters the performance space, performs, then leaves and sits in a designated spot while the next group enters the stage.
2. The whole class is on stage or performance space. All students are clumped with their writing group and seated in a semicircle. When it's time for a group to perform, those students stand, go into their positions, perform, and sit when they are finished. The next group stands, performs, and sits. Repeat this process until all groups have performed.

3. This is similar to Option 2 with the whole class on stage or performance space in a semicircle. With this option, the group performing walks down center stage, performs, then returns to their spot in the semicircle while the next group takes center stage. Repeat until all groups have performed.

Reflection and revision occur during this process as students ask questions and gather ideas on how they want the performance to be, within the option selected.

## STEP 3: GUIDE STUDENTS THROUGH TRAIL MARKER #4--FINAL REFLECTION

**Process:** TRAIL Marker #4 is the fourth and final assessment in the unit--a final reflection. Students turn to page 41 in their A4L Writer's Notebooks and reflect on their learning. This TRAIL Marker helps students self-assess their choices as authors and actors and prepares them for the question and answer session with an audience. Select one of the following options to facilitate the activity and discussion:

-Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.

-Have students complete the TRAIL Marker individually and then share in small groups or whole class.

Gather students' A4L Writer's Notebooks to review and take notes on progress.



### TRAIL MARKER: FORMATIVE ASSESSMENTS

Thoughts and

Reflections on

Arts

Integration and

Literacy

**Purpose:** TRAIL Markers are points in the unit for teachers and students to reflect on learning.

During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned—get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

### Suggested Dialogue

#### GUIDE STUDENTS THROUGH TRAIL MARKER # 4

"Let's reflect on our learning with TRAIL Marker #4. Open your A4L Writer's Notebooks to page 41."

**First**, think about the section of your personal narrative that you chose for the performance. (Students can pair-share or share with the whole class to support thinking.) Respond to the following question: Why did you select that particular section from your story for the performance?"

**Second**, think about the ways in which the actors' statues represented, or showed, your story. (Students can pair-share or share with the whole class to support thinking.) Respond to the following question: In what ways did the actors' statues represent your story?

**Finally**, think about your favorite part of the unit. This can be something we read, a theater exercise, working with your writing groups, or the time you spent writing. (Students can pair-share or share with the whole class to support thinking.) Respond to the following question: What has been your favorite part of the unit? Why?"

## STEP 4: CLOSE LESSON 18

**Process:** Close lesson with a look forward and an optional closing ritual.

### Suggested Dialogue

**LOOKING FORWARD**

"When we come back together, we will present our Authors and Actors Performance for an audience and talk with them about our process. Then we'll reflect on our experiences as authors and actors in this unit."

**PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 18! YOU ARE NOW READY TO MOVE ONTO LESSON 19 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only

Unit 6 **Authors and Actors**

Part 3 Sharing

Unit 6: Lesson 19 **Perform & Inform**

# Unit 6: Lesson 19

## Perform & Inform

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to reflect on their learning with an audience.

## LITERACY "I CAN" STATEMENTS

"I can reflect on my learning with an audience."

## LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 19 <b>Step 2:</b> Final Rehearsal	20 Minutes
<b>Step 3:</b> Perform & Inform for an Audience	20 Minutes
<b>Step 4:</b> Close Unit 6	10 Minutes

## STANDARDS ALIGNMENT

### Targeted CCSS

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

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**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

#### Speaking & Listening

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**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration



and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

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**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

None for this Lesson

## TEACHING RESOURCES

### A4L WRITER'S NOTEBOOK

-Final Personal Narratives

-Author's Statement

### STUDENT MATERIALS

-Authors & Actors Performance Scripts

## LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



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Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 19

**Process:** Give an overview of the lesson objectives for Authors and Actors Performance. Students perform for an audience and reflect on learning.

## STEP 2: FINAL REHEARSAL

**Process:** Students rehearse one last time. Students work on projection every time they rehearse the performances. Tell groups to run through their performance two times in a row to refresh and refine. Then put it all together using the final performance option selected for the class.

## STEP 3: PERFORM & INFORM FOR AN AUDIENCE

**Process:** Present the Authors and Actors Performance. Use one of the Perform & Inform Audience Options (see below). After the whole class performs, engage the audience in a question and answer session. As they respond to audience questions, authors and actors should share reflections from their Author's Statement about the process of writing personal narratives and using theater to support their writing.

### **ALTERNATIVES: PERFORM & INFORM AUDIENCES**

Students could perform for many types of audiences, such as the following:

- Another class (younger, buddy, grade level team)
- Whole school assembly
- Friends and family (day or night)
- Family Fun Art Night
- Expeditionary Night

## STEP 4: CLOSE UNIT 6

**Process:** Close Unit 6 with a final class discussion about the process. Sit in a circle to create a sense of community and so students can see each other as they reflect. First, have each student reflect on his or her experience. Then, open the discussion to talk about what they learned about writing personal narratives and how theater can help that process.

### REFLECTION PROCESS AND QUESTIONS

Each student responds to the instruction, “Share something you liked, learned, or something you are proud of from this experience.” (Students can say “pass,” but let them know you will come back to them.)

Then move on to the unit focus and ask questions like, “What did you learn about writing good personal narratives?” and “How did theater exercises help you generate ideas and write?”

To close, do a final 1–2–3 (clap) Huh!

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING UNIT 6! CLICK HERE TO RETURN TO THE UNIT 6 LANDING PAGE.**

Is this Lesson Public or Members only?:  
Members Only