



## ArtsforLearning Online Curriculum

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 2

### Instruct on Story Beginnings- Showing Feelings & Action

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#### 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</p>	<p><b>30 Minutes</b></p>

<p>Did It?" &amp; Reflect  <b>Step 5:</b> Act It Out! with Statues of Personal Memories &amp; Write Descriptive Words</p>	
<p><b>Step 6:</b> Model Writing Story Beginnings - Showing Feelings and Actions  <b>Step 7:</b> Students Practice Writing Story Beginnings to Show Feelings and Actions  <b>Step 8:</b> Writing Groups - Share Story Beginnings &amp; Statues  <b>Step 9:</b> Close Lesson 2</p>	<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 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.

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**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