ArtsforLearning Online Curriculum

| 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

Steps	Pacing: 1.5-2 hours
Step 1: Introduce Lesson 10 **Step 2:** Instruct on Story Endings using "Who Did It?" and The Wall	**20 Minutes**
Step 3: Reread "Best Friends" & Co-Construct a Story Ending **Step 4:** Students Write Story Endings for "Best Friends" **Step 5:** Writing Groups--Students Share Story Endings	**40 Minutes**

Step 6: Build Story Endings into Personal Narrative Rubric & Students Revise Story Endings	
Step 7: Model Story Ending Mini-Performance **Step 8:** Groups Rehearse Mini-Performance of Story Endings **Step 9:** Groups Present Mini-Performance of Story Endings	**30 Minutes**
Step 10: Reveal the End of "Best Friends" & Discuss	**5 Minutes**
Step 11: Guide Students through TRAIL Marker #3 **Step 12:** Close Lesson 10	**15 Minutes**

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.

🔺LM **LEVERAGING MOMENTS**

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with 🔺LM . 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 by 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