



ArtsforLearning Online Curriculum

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