



EXPEDITIONARY  
LEARNING

# **Grade 5: Module 2B: Unit 3: Lesson 13**

## **Storyboard Revision: Managing the Sequence of Events and Using Sensory Details**



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

I can write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. (W.5.3)

c. I can use a variety of transitional words, phrases, and clauses to manage the sequence of events.

d. I can use concrete words and phrases and sensory details to convey experiences and events precisely.

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

**Supporting Learning Targets**

- I can use a variety of transitional words and phrases to manage the sequence of events in my storyboard drafts.
- I can use sensory details to convey experiences and events precisely in my storyboard drafts.

**Ongoing Assessment**

- Storyboard revisions (from homework)
- Independent Reading Choice Board response (from homework)
- End of Unit Assessment Storyboards(1–4) revised



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Homework Review and Engaging the Writer (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Peer Critique and Revision: Using Transitions to Manage the Sequence of Events (25 minutes)</li><li>B. Peer Critique and Revision: Using Sensory Details to Convey Experiences and Events Precisely (25 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief and Review of Learning Targets (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Finish storyboard revisions.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students focus on revising their storyboards to include transitions, as well as sensory details. These changes are meant to help support readers' understanding of the events and experiences described in each section of their storyboards.</li><li>• To help students understand how transitions are used in stories to manage the sequence of events and experiences that take place, they revisit the storyboard charts they created during Lessons 6–8, about the invention of television, to identify and discuss transitions that could be added between sections to signal the reader that settings (time and location) and events will change. Students make revisions to their storyboard drafts based on their new learning. After this, they share their work with triad members for feedback. Then, they revise further, to prepare for the creation and presentation of their graphic novelettes in Lessons 14–17.</li><li>• During Work Time B, students add sensory details to various sentences for the purpose of helping them understand how authors make their writing “come alive” for readers through the use of descriptions that emphasize what a character sees, hears, feels (touches), tastes, and smells. The focus for students in this lesson is on how to help readers more fully experience the story through the use of sensory details related specifically to sight and sound. Narrowing the focus to two rather than all five senses helps to keep students from becoming overwhelmed and losing focus. They make revisions to their storyboard drafts, based on their new learning, and share them with their triads for feedback. Then, they revise further, as needed, to prepare for the creation and presentation of their graphic novelettes in Lessons 14–17.</li><li>• Consider working with individuals and/or small groups beyond the time allotted for this lesson to offer instruction on Language conventions L.5.1 and L.5.2. Then, provide an opportunity for students to apply what they learn by editing their storyboards further to address any issues related to grammar and/or punctuation before creating their graphic novelettes beginning in the next lesson.</li><li>• In advance:<ul style="list-style-type: none"><li>– Review Milling to Music and Fist-to-Five in Checking for Understanding Techniques (see Appendix).</li><li>– Make sure triads have access to their Storyboard, Section 1–4 Charts: The Television (from Lessons 6–8).</li><li>– Create the Narrative Transitions anchor chart for Work Time C (see the supporting materials).</li></ul></li><li>• Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
transitional, sequence of events, sensory details, experiences, events, revise	<ul style="list-style-type: none"><li>• Storyboard, Section 1 Chart: The Television (from Lesson 6; one per triad)</li><li>• Storyboard, Section 2 Chart: The Television (from Lesson 7; one per triad)</li><li>• Which Transition Works? (one to display)</li><li>• Storyboard, Section 3 Chart: The Television (from Lesson 7; one per triad)</li><li>• Storyboard, Section 4 Chart: The Television (from Lesson 8; one per triad)</li><li>• End of unit Storyboard, Sections 1–4 drafts (from Lessons 9–11)</li><li>• Storyboard Revision Task Card: Transitions (one per student)</li><li>• Narrative Transitions anchor chart (new; teacher-created)</li><li>• Adding Sensory Details handout (one per student and one to display)</li><li>• Storyboard Revision Task Card: Sensory Details (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Homework Review and Engaging the Writer (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to take out the storyboards they revised for homework.</li><li>• Briefly review the directions for Milling to Music, then ask students to move throughout the room to find a partner who is from the same expert group but <i>not the same triad</i>.</li><li>• Once students are partnered, ask them to consider and discuss:<ul style="list-style-type: none"><li>* “What revisions did you make to your storyboards, based on peer feedback?”</li><li>* “How do you think the revisions you made will better support readers’ understanding of the ideas on your storyboards?”</li></ul></li><li>• After 2 minutes, focus students’ attention whole group and invite individuals to share out. Listen for them to refer to specific feedback they received and changes they made to their storyboards to better meet the Storyboard Criteria for Success from Lesson 12.</li><li>• Ask students to take their storyboards and join their triads.</li><li>• Say something like: “Today we are going to zoom in on two specific elements of your writing that will support readers’ understanding of the events and experiences described in your storyboards: using transitions to support readers’ understanding of the shifts that take place from one section of a storyboard to the next, and how to use sensory details to enhance readers’ engagement and help them more fully experience the events that are described in your story. Then, you will have an opportunity to revise your work and receive peer critique. This work helps prepare you to create your graphic novelettes in the next lesson.</li></ul>	<ul style="list-style-type: none"><li>• To give all students access to the prompt during Milling to Music, offer a sentence starter: “One piece of feedback I got was _____, so I revised by _____. I think readers will better understand _____ because _____.”).</li><li>• Consider displaying this workflow agenda in a prominent place to help students understand how each part leads to the final product:<ol style="list-style-type: none"><li>1. Transitions – supporting readers’ understanding of shifting information</li><li>2. Sensory details – supporting reader engagement</li><li>3. Revision – incorporating transitions and sensory details</li><li>4. Peer critique – preparing for final product: graphic novelette</li></ol></li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Peer Critique and Revision: Using Transitions to Manage the Sequence of Events (25 minutes)</b></p> <ul style="list-style-type: none"> <li>Read the first learning target aloud:           <ul style="list-style-type: none"> <li>* "I can use a variety of transitional words and phrases to manage the sequence of events in my storyboard drafts."</li> </ul> </li> <li>Underline the word <i>transitional</i> in this target. Point out the "transition" part of this word, which students should be familiar with from the Painted Essay structure introduced in Unit 2. Ask them to think about and discuss in triads:           <ul style="list-style-type: none"> <li>* "Why are transitions used in writing; what is their purpose?"</li> </ul> </li> <li>After 1 or 2 minutes, invite a few students to share their ideas aloud. Listen for suggestions such as:           <ul style="list-style-type: none"> <li>– "A transition connects one point to the next."</li> <li>– "A transition is like a bridge between ideas."</li> </ul> </li> <li>If students are not able to explain why transitions are used or their purpose, offer a brief reminder.</li> <li>Then, circle the phrase <i>sequence of events</i>. Ask students to think about and discuss:           <ul style="list-style-type: none"> <li>* "What sequence of events did you plan out on your storyboards?"</li> </ul> </li> <li>If students are unfamiliar with the word <i>sequence</i> or <i>events</i>, provide a simple definition for each term and then ask students to consider the question again.</li> <li>After 1 or 2 minutes, cold call a few students to share ideas whole group. Listen for responses such as:           <ul style="list-style-type: none"> <li>– "In the first storyboard section, we explain what people wanted and how their needs were met. In the second section, we give background information about the inventor, then move on to explain his process for developing the invention and end with how the invention changed people's lives."</li> </ul> </li> <li>If students are not able to clearly articulate the shifts in information from one section of their storyboard to the next, remind them of how each storyboard section corresponds to the notes they recorded in different boxes of their Expert Text note-catchers during Lessons 2–5.</li> <li>Explain that authors use transitional words and phrases to help readers recognize when the story is not only going to shift from one idea to another, but also from one setting (time and location) to another. The use of transitions helps establish a logical sequence of events, which supports readers' understanding of when and where different experiences are taking place.</li> <li>Tell students that before they revise their own storyboards, they will review the storyboard charts they created during Lessons 6–8 about Philo Farnsworth's invention of television, in order to identify transitions.</li> </ul>	<ul style="list-style-type: none"> <li>Consider displaying a working definition of <i>transition</i> for student reference.</li> <li>Consider providing a sentence starter to give all students access to the prompt: "The sequence of events I planned out in my storyboard is _____."</li> <li>Consider displaying students' storyboards as they discuss the sequence of events. Point out the details that help communicate that sequence of events.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>Ask students to refer to their <b>Storyboard, Section 1 Chart: The Television</b> and <b>Storyboard, Section 2 Chart: The Television</b> about Philo's invention of TV and discuss in triads:             <ul style="list-style-type: none"> <li>* "What is Section 1 mostly about?"</li> <li>* "What is Section 2 mostly about?"</li> </ul> </li> <li>After 1 or 2 minutes, cold call a few students to share out. Listen for them to explain that             <ul style="list-style-type: none"> <li>– Section 1 is about life before television, what people wanted or needed, how their needs were met, and by whom;</li> <li>– Section 2 is about the inventor's background, inspiration for developing the invention.</li> </ul> </li> <li>Then ask students to consider and discuss:             <ul style="list-style-type: none"> <li>* "How are the events and experiences that are described in Section 1 different from those of Section 2?"</li> <li>* "How does the setting, time and location, change from one section to the next?"</li> </ul> </li> <li>After 2 minutes, invite a few triads to share out with the class and listen for:             <ul style="list-style-type: none"> <li>– "In Section 1, Philo is saying he already invented television, but in Section 2 it describes a time before Philo invented TV, when he was young, living in Utah or Idaho."</li> <li>– "Section 2 explains how Philo became motivated to invent television, and his special skills, talents, and interests."</li> </ul> </li> <li>Display only the first of the three examples from <b>Which Transition Works?</b> Keep the other two examples covered. Ask students to read each option aloud together. Point out that the transition in each sentence is in bold.</li> <li>Ask students to review each example with group members and discuss:             <ul style="list-style-type: none"> <li>* "Which of these transitions would be <i>best</i> to use in the speech bubble of Section 1, to signal the reader that Section 2 takes place in the past and will describe how Philo became motivated to invent television? Explain your thinking."</li> </ul> </li> <li>Allow students 2 or 3 minutes to discuss, then invite members from different triads to share their group's thinking aloud. Listen for ideas such as:             <ul style="list-style-type: none"> <li>– "The third example is the best: 'I'm Philo Farnsworth. I invented television because I thought it would be a fun way to bring people together. Let me take you back in time to tell you about how I became motivated to invent TV.'"</li> <li>– "The third transition is the best because it tells the reader the next section will be set in the past and explains why Philo was motivated to invent TV."</li> <li>– "The other options don't make it clear that there will be information about Philo's motivation to invent TV."</li> </ul> </li> <li>If students are unable to identify the best transition, identify it for them and explain why it is the best choice of the three.</li> </ul>	<ul style="list-style-type: none"> <li>Offer two sentence starters: "Section 1 is mostly about _____. Section 2 is mostly about _____" and "The _____ transition is best because _____."</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Ask students to review and explain what the <b>Storyboard, Section 3 chart</b> is mostly about. Listen for them to say that it's about how Philo developed or invented television.</li> <li>• Ask students to discuss with their triad how the ideas and settings change from Section 2 to Section 3.</li> <li>• After 1 or 2 minutes, cold call a few triads to share out. Listen for them to say that Section 2 is about when Philo was young and describes why he wanted to invent TV, whereas Section 3 takes place at a later time, when Philo is grown and in the process of developing his idea.</li> <li>• Display the second example from Which Transition Works? Ask students to read each option aloud together.</li> <li>• Ask them to review each example with triad members, then think about and discuss:             <ul style="list-style-type: none"> <li>* "Which of these transitions would be <i>best</i> to include in the caption at the end of Section 2, to signal the reader that Section 3 takes place at a later time and describes the process Philo used to invent television? Explain your thinking."</li> </ul> </li> <li>• Allow students 2 or 3 minutes to review and discuss each transition, then invite members from various triads to share their group's thinking aloud. Listen for ideas such as:             <ul style="list-style-type: none"> <li>– "The first option is best: 'Philo Farnsworth wanted to be an inventor, and he believed that he could use electricity to develop an idea that would bring people together. As soon as he was old enough and could find the right investors, Philo began working on a way to make television a reality.'"</li> <li>– "The first option is best because it tells the reader that Section 3 will take place a time later than Section 2, when Philo is older, and will explain how he started working on his idea, which signals the reader that it will describe his process and how he worked on his idea."</li> </ul> </li> <li>• If students struggle with identifying and explaining which transition is best, clarify for them.</li> <li>• Ask students to review and explain what the <b>Storyboard, Section 4 chart</b> is mostly about. Listen for them to say that it's about how television affected or changed people's lives.</li> <li>• Ask them to consider and discuss in groups how the ideas and setting change from Section 3 to Section 4.</li> <li>• After 1 or 2 minutes, cold call various triads to share out. Listen for them to say that Section 3 is about Philo's process, but Section 4 describes what life was like after television was invented and how it changed people's lives.</li> <li>• Then, display the final example from Which Transition Works? Ask students to read each option aloud together.</li> </ul>	<ul style="list-style-type: none"> <li>• Offer two sentence frames here to allow all students to access the prompts and to provide a model of the conventional use of the comparison word <i>whereas</i>: "Storyboard, Section 3 is mostly about _____" and "The ideas/setting changes. In Section 2, _____, whereas in Section 3, _____."</li> <li>• Remind students of the sentence starter that supports them in responding to the prompt: "Section 4 is mostly about _____."</li> <li>• Consider displaying the restated learning targets to support all students, especially ELLs.</li> <li>• Consider offering a checklist to students to guide the completion of their revisions:             <ol style="list-style-type: none"> <li>1. Effective transition between 1 and 2 and 2 and 3</li> <li>2. Effective transition between 2 and 3 and 3 and 4</li> <li>3. Asked for and received feedback from a triad member about my use of transitions</li> </ol> </li> </ul>





Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Then ask students to once again review each option, think about, and discuss:<ul style="list-style-type: none"><li>* “Which of these transitions would be <i>best</i> to include in the caption at the end of Section 3, to cue the reader that Section 4 will be about what happened after Philo invented television? Explain your thinking.”</li></ul></li><li>• Allow students 2 or 3 minutes to review and discuss each transition, then invite members from various triads to share their group’s thinking aloud. Listen for responses such as:<ul style="list-style-type: none"><li>– “The third option is best: ‘Philo found some investors and spent a lot of time trying to make his invention work. Finally he succeeded and invented the television! After that, people’s lives changed a great deal.’”</li><li>– “It’s the best option because it included the word ‘after,’ which tells the reader Section 4 is about after TV was invented. It also mentions that people’s lives were changed, which is what Section 4 describes.”</li></ul></li><li>• Provide clarification and modeling through a think-aloud, if necessary to help students understand which is the best transition and why.</li><li>• Congratulate students on their identification and analysis of effective storyboard transitions.</li><li>• Tell them to take out their <b>End of unit Storyboards, 1–4 drafts</b>.</li><li>• Distribute the <b>Storyboard Revision Task Card: Transitions</b> and display the <b>Narrative Transitions anchor chart</b>. Point out that several of the transitional words and phrases listed on the anchor chart were used in the transition examples students just reviewed and evaluated.</li><li>• Read through the directions on the task card and clarify as needed. Ask students to begin and circulate to offer guidance and support.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Using Sensory Details to Convey Experiences and Events Precisely (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Read the third learning target aloud:             <ul style="list-style-type: none"> <li>“I can use sensory details to convey experiences and events precisely in my storyboard drafts.”</li> </ul> </li> <li>Underline the phrase <i>sensory details</i> and tell students that authors also use sensory details to help readers connect to and experience what the characters are feeling, seeing, hearing, smelling, or tasting. Explain that during Work Time C, they will focus on incorporating sensory details in their storyboards. These details will describe in greater detail what the characters <i>see</i> and <i>hear</i> and serve the purpose of engaging readers more fully with their story. However, first they will have an opportunity to practice adding sensory details to a few simple sentences.</li> <li>Distribute and display the <b>Adding Sensory Details</b> <i>handout</i>.</li> <li>Ask students to read Sentence 1 aloud with you:             <ul style="list-style-type: none"> <li>“Philo Farnsworth tried to make himself look older.”</li> </ul> </li> <li>Ask students to consider and discuss:             <ul style="list-style-type: none"> <li>“What do you recall from Unit 2 about how Philo tried to make himself look older?”</li> <li>“How could we add sensory details to this sentence to help the reader ‘see’ what Philo did to make himself look older?”</li> </ul> </li> <li>After 2 or 3 minutes, invite a few students to share their ideas with the class. Listen for ideas such as:             <ul style="list-style-type: none"> <li>“We could change the sentence to read, ‘Philo grew a mustache to make himself look older.’”</li> <li>“The sentence could say, ‘Philo grew a mustache and wore a suit and tie to make himself look older, or other descriptive examples that would help the reader ‘see’ what Philo did to make himself look older.”</li> </ul> </li> <li>If students are unable to come up with descriptive sentences, provide examples for them and explain how the addition of sensory details helps the reader “see” this.</li> <li>Ask students to read Sentence 2 aloud with you:             <ul style="list-style-type: none"> <li>“The crowd was very loud.”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Consider displaying original sentences next to the rewritten, detailed sentences for comparison and reference throughout this lesson.</li> <li>Consider displaying the restated learning targets to support all students, especially ELLs.</li> <li>Consider offering a checklist to students to guide the completion of their revisions:             <ol style="list-style-type: none"> <li>Added sensory details to at least one sentence in each section, 1–4</li> <li>Asked for and received feedback from a triad member about my use of sensory details</li> </ol> </li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Ask them to discuss:<ul style="list-style-type: none"><li>* “What exactly does a loud crowd sound like?”</li><li>* “How could we add sensory details to this sentence to help the reader ‘hear’ the crowd?”</li></ul></li><li>• After 2 or 3 minutes, invite various triads to share out whole group. Listen for ideas such as:<ul style="list-style-type: none"><li>– “The roar of the crowd could be heard from a mile away!”</li><li>– “The crowd whistled and cheered so loudly, it hurt my ears.”</li></ul></li><li>• If students have difficulty changing the sentence to be more descriptive, provide an example and explanation for them.</li><li>• Ask students to read the final sentence aloud with you:<ul style="list-style-type: none"><li>* “The people were silent.”</li></ul></li><li>• Again, ask them to consider and then discuss:<ul style="list-style-type: none"><li>* “How could we describe silent?”</li><li>* “How could we add sensory details to this sentence to help the reader understand what silent people ‘sound’ like?”</li></ul></li><li>• After 2 or 3 minutes, cold call several students to share their thinking with the class. Listen for descriptive sentences such as:<ul style="list-style-type: none"><li>– “The people were so quiet I could hear myself breathing.”</li><li>– “The people were quieter than a whisper.”</li></ul></li><li>• Again, if students struggle with revising the sentence, provide examples and explanations for them.</li><li>• Tell students they will now apply what they have learned to further revise their Storyboard, Sections 1–4 drafts to include sensory details.</li><li>• Distribute the <b>Storyboard Revision Task Card: Sensory Details</b> and read through each of the directions. Clarify as needed.</li><li>• Ask students to begin and circulate to offer support.</li><li>• Once students have completed their revisions, praise them for their ability to add sensory details that support readers’ understanding of the experiences the author is trying to convey.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Review of Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Pair up triads so one airplane triad is matched with one traffic signal triad.</li> <li>• Tell mixed triads to discuss:             <ul style="list-style-type: none"> <li>* “How does the addition of transitions to your storyboard make the sequence of events clearer to the reader?”</li> <li>* “How does the use of sensory details make your story more engaging for the reader?”</li> <li>* “What would you still like to revise on your storyboards to be prepared to begin creating the graphic novelette in the next lesson?”</li> </ul> </li> <li>• Give mixed triads 2 or 3 minutes to discuss their ideas, then invite a few students to share their thinking whole group.</li> <li>• Read each of the learning targets aloud and ask students to use <b>Fist-to-Five</b> to show their level of mastery toward each target. Note students who show a 3 or less, as they may need more one-on-one or small group support to complete the revisions on their storyboards before creating their graphic novelettes beginning in the next lesson.</li> </ul>	<ul style="list-style-type: none"> <li>• To give all students access to the debrief prompts, offer sentence frames: “Adding transitions makes the sequence of events clearer because _____,” “Using sensory details makes my story more engaging to the reader by _____,” and “One revision I’d still like to make to my storyboard is _____.”</li> </ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Complete your storyboard revisions to include all Criteria for Success (from Lesson 12). Make sure you have effective transitions between sections and sensory details (sight and sound) that make your writing ‘come alive’ for the reader.</li> </ul> <p><i>Note: Thoroughly review Lessons 14–16 to familiarize yourself with the process students will use to create their graphic novelettes and to ensure you have the necessary materials and resources for either the Technology or Non-technology option.</i></p>	<ul style="list-style-type: none"> <li>• For students who struggle to independently revise their work or who have difficulty with the process of writing, allow them to dictate their ideas to someone at home to act as a scribe.</li> </ul>



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## Supporting Materials



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## Which Transition Works?

### Example 1: Transitioning from Section 1 to Section 2

*I'm Philo Farnsworth. I invented television because I thought it would be a fun way to bring people together. **Now I'm going to tell you about my childhood.***

*I'm Philo Farnsworth. I invented television because I thought it would be a fun way to bring people together. **Now let me tell you about my past.***

*I'm Philo Farnsworth. I invented television because I thought it would be a fun way to bring people together. **Let me take you back in time to tell you about how I became motivated to invent TV.***

### Example 2: Transitioning from Section 2 to Section 3

*Philo Farnsworth wanted to be an inventor, and he believed that he could use electricity to develop an idea that would bring people together. **As soon as he was old enough and could find the right investors, Philo began working on a way to make television a reality.***

*Philo Farnsworth wanted to be an inventor, and he believed that he could use electricity to develop an idea that would bring people together. **Many years later he invented TV.***

*Philo Farnsworth wanted to be an inventor, and he believed that he could use electricity to develop an idea that would bring people together. **Right after he left home, he invented TV.***

### Example 3: Transitioning from Section 3 to Section 4

*Philo found some investors and spent a lot of time trying to make his invention work. Finally he succeeded and invented the television! **Things were different now.***

*He found some investors and spent a lot of time trying to make his invention work. Finally he succeeded and invented the television! **It was great.***

*Philo found some investors and spent a lot of time trying to make his invention work. Finally he succeeded and invented the television! **After that, people's lives changed a great deal.***



Adding Sensory Details Handout

Sentence 1: *Philo tried to make himself look older.*

Sentence 2: *The crowd was very loud.*

Sentence 3: *The people were silent.*



**Storyboard Revision Task Card: Transitions**

1. Review the speech bubble and captions between Sections 1 and 2, 2 and 3, and 3 and 4.
2. Think about: How could I add effective transitions to help the reader better understand the sequence of events?
3. Review the Narrative Transitions anchor chart for ideas that help you add transitions to manage the sequence of events between the sections of your storyboard.
4. Ask a peer from your triad to review your revisions and provide feedback. Revise further, as needed.





**Narrative Transitions anchor chart**  
(For Teacher Reference)

NARRATIVE TRANSITIONS	
Many years ago	Suddenly
Before	As soon as
Early on	Right after
As soon as	Soon
Before	At first
However	Then
Eventually	It all began
Initially	It started when
Many years later	Once
When	After that
Back in time	After a while
Immediately	The final step was
Meanwhile	Before long
In the meantime	After many years
Last	Soon after
Later	At last
Now	Finally
Since	In the end
	During



### Storyboard Revision Task Card: Sensory Details

1. Review thought and speech bubbles, as well as captions, in each section of your storyboard.
2. Identify one simple sentence in each section that could be enhanced by the use of sensory details to help the reader *see* or *hear* the experiences described.
3. Revise at least one sentence in each section of your storyboard to include sensory details.
4. Once you have completed your revisions, share with a member of your triad for critique. Revise further, as needed.