



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 6

Writing and Sharing: A Narrative of Adversity Plan



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

I can use correct grammar and usage when writing or speaking. (L.6.1)
I can use the proper case of pronouns in my writing. (L.6.1)
I can establish a context for my narrative. (W.6.3a)
I can organize events in a logical sequence. (W.6.3a)
I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.6.3b)

Supporting Learning Targets

- I can describe events and details in the experience of “Jack, the Half-Wit” and “TyrannosaurBus Rex.”
- I can develop a plan for writing a narrative that includes a context, a narrator, sequenced events, and details.
- I can use pronouns to establish a narrator’s voice in a narrative.

Ongoing Assessment

- Reading Tracker and Reviewer’s Notes (from homework)
- Narrative of Adversity Plan Part II graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (3 minutes)2. Work Time<ol style="list-style-type: none">A. Analyzing the Event in the Monologue and Concrete Poem Models (17 minutes)B. Drafting a Narrative Plan (15 minutes)C. Independent Writing: Drafting the Experience of the Narrative (5 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Sharing the Experience and Partner Feedback (5 minutes)4. Homework<ol style="list-style-type: none">A. Read independently for your goal. Complete the Reading Tracking and Reviewer's Notes.	<ul style="list-style-type: none">• In Lesson 5, students were introduced to the end of unit assessment. Students learned they will be writing and performing their own narratives about an adversity they have faced or that is faced by others in the modern world. They will use the Narrative of Adversity Criteria checklist as a guide for writing and assessing their narrative.• In this lesson, students closely examine the “experience” or “event” in the narrative models. Students use the Narrative of Adversity Plan Part II graphic organizer to scaffold their thinking and the writing process. They analyze each of the models by identifying supporting events and details. Then, they plan their own narrative using notes from their Narrative of Adversity Plan Part I from Lesson 7.• Students will get peer feedback on their narrative outline. Partner feedback will focus on correct pronoun usage; clear and logical, sequenced events; and descriptive words and phrases that include sensory details.• In advance:<ul style="list-style-type: none">– Prepare the Academic Word Wall.– Review Fist to Five in Checking for Understanding techniques (see Appendix).– Post: Learning targets.



Lesson Vocabulary	Materials
monologue, narrator, pronoun, objective, event, sensory details	<ul style="list-style-type: none">• Academic Word Wall (begun in Unit 2, Lesson 14)• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)• <i>Good Masters! Sweet Ladies!</i> Specifically “Jack, the Half-Wit” (book; from Unit 1; one per student; this poem was reread in Lesson 2)• “TyrannosaurBus Rex” (from Unit 2, Lesson 15)• Narrative of Adversity Plan Part II graphic organizer (two per student)• <i>Good Masters! Sweet Ladies!</i> (book; one for teacher)• Narrative of Adversity Criteria checklist (from Lesson 5)• Colored pencils (one red, one blue per student)• Narrative of Adversity Plan Part I (from Lesson 5)• Lined paper (one piece per student)• Sticky notes (two per student)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted learning targets and read them aloud: <ul style="list-style-type: none"> * "I can describe events and details in the experience of "Jack the Half-Wit" and "TyrannosaurBus Rex." * "I can develop a plan for writing a narrative that includes a context, a narrator, sequenced events, and details." * "I can use pronouns to establish a narrator's voice in a narrative." • Explain that understanding what a narrative is and how it is written is important to students' success in the next several lessons. Begin by asking students to think about what a narrative is. • Ask students to discuss with an elbow partner: <ul style="list-style-type: none"> * "What is a <i>narrative</i>?" • Cold call a pair to share their thinking. Listen for: "A narrative is a story. In our work it can be a monologue: a dramatic sketch performed by an actor. Or it can be a concrete poem: a poem that takes a specific form while telling about an event. It can be serious or humorous. For example, many of the monologues from <i>Good Masters! Sweet Ladies!</i> were serious, and John Grandits's concrete poems were humorous." • Explain that when you write a narrative, you are the <i>narrator</i>, the person telling the story in your own words. A narrative can be written in first person and uses <i>pronouns</i> such as I, me, my, and myself. Tell students a narrative can allow you to share an aspect of your life as if you were a character in a play. A narrative has a <i>context</i> or setting. The main character has an <i>objective</i> or a reason for speaking. The objective explains what the main character wants or something that has happened. It is the main character's goal. For example, ask students to think back to the video excerpt from <i>Remember the Titans</i>. • Ask elbow partners to discuss: <ul style="list-style-type: none"> * "What did the narrator, Denzel Washington, want?" * "What was his objective for speaking?" • Cold call a pair to share out with the class. Listen for: Denzel was a football coach, and he was explaining to his players the importance of "team." He wanted his players to play together. He shares: "If we don't come together right now on this hallowed ground, we too will be destroyed, just like they (the soldiers at Gettysburg) were. I don't care if you like each other right now, but you will respect each other. And maybe—I don't know, maybe we'll learn to play this game like men." His objective was to get his players to think about their game and how respect for one another is a big part of "the game." 	<ul style="list-style-type: none"> • Discussing and clarifying the language of learning targets helps build academic vocabulary. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask:<ul style="list-style-type: none">* “In this monologue, was there something important or significant at stake for the coach and team?”• Invite volunteers to share their thinking. Guide students to understand that the coach feels that the team will lose if the players do not work together. He feels that not only will the team lose the game, but also the team will lose respect. Respect from other teams, respect for each other, and most importantly, they will lose their self-respect. If the team fails to achieve this goal, there will be significant negative consequences.• Tell students that for them to get ready to write their own narratives (monologues or concrete poems) the lesson today will focus on what makes a strong monologue and what makes a strong concrete poem by looking carefully at two models: “Jack, the Half-Wit” and “TyrannosaurBus Rex.”	



Work Time	Meeting Students' Needs
<p>A. Analyzing the Event in Monologue and Concrete Poem Models (17 minutes)</p> <ul style="list-style-type: none">• Celebrate the strong work students have completed in first half of Unit 3. Comment on the strengths you have noticed during their discussions of the concrete poems. Tell them working with peers and getting important feedback provides greater opportunities to develop their skills and become successful students. Share today that they will also have a chance to work together in a partnership and share their ideas.• Form partnerships.• Direct students' attention to the learning target: "I can describe the structure of 'Jack, the Half-Wit' and 'TyrannosaurBus Rex.'"• Explain that they will be taking a closer look at the structural similarities of these two narratives.• Invite students to retrieve their book <i>Good Masters! Sweet Ladies!</i> and turn to "Jack, the Half-Wit." They also need to locate "TyrannosaurBus Rex." Invite students to discuss with partners:<ul style="list-style-type: none">* "What is one thing you learned in Lesson 7 that you think is important about how a narrative is organized?"• Invite volunteers to share. Listen for: We learned that a narrative has a beginning that "hooks" the reader or audience, a middle that describes the event, and a conclusion that brings the reader or audience closure.• Invite students to read along silently while you read "Jack, the Half-Wit" aloud once all the way through.• Distribute and display Narrative of Adversity Plan Part II graphic organizer.• Invite partners to work together to complete the theme of adversity, the narrator, what is happening, the setting, other characters, and the experience that brings the theme to life on the graphic organizer.• Circulate to support students.• Refocus students whole group.• Cold call pairs to share their thinking. Listen for: The theme of adversity is "bullying." The narrator is Jack. Other boys and girls are bullying Jack. The setting is in the village. Other characters mentioned: Mogg, Jack's sister, Jack's mother, and Otho, the miller's son.• Model writing students' responses on the graphic organizer.• Invite students to revise their graphic organizers as necessary.	<ul style="list-style-type: none">• Providing models of expected work supports all learners but especially challenged learners.• When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that today's lesson will focus on looking closely at the event or experience. Explain that the introduction and conclusion will be the focus in a future lesson.• Invite partners to Think-Pair-Share:<ul style="list-style-type: none">* "Find the stanza that transitions the reader to the event or experience."• Ask for a volunteer to share with the class. Listen for: The event begins on page 32 with the stanza that starts "One day last winter I was hunting the eggs. He was under the hedge, crouched down, crying."• Direct students' attention to the "experience" on their graphic organizer.• Invite partners to Think-Pair-Share:<ul style="list-style-type: none">* "What are the <i>events</i> that supports the theme of being bullied?"* "What are the <i>details</i> that describe the events in this stanza?"• Remind students that events are the actions that convey the theme of the narrative. Tell them details are words or phrases that describe the events. Explain that authors will sometimes use <i>sensory details</i> that relate to the five senses: taste, touch, sight, sound, and smell. For example, in the monologue "Hugo, the Lord's Nephew," the author says: "My legs were like straw, but I walked. Mouth dry, palms wet ... (to fall would be death)." Legs like straw appeals to our sense of sight, mouth dry appeals to our sense of taste, and palms wet appeals to our sense of touch.• Explain that an author uses sensory details to portray a mental picture of the character or scenario. Sensory details also help the reader or audience understand what is happening, and the language is more engaging.• Invite students to work with their partner to look for important events in "Jack, the Half-Wit."• Circulate to support students as they work.• Reconvene the class.• Call on volunteers to share their thinking. Listen for: "He was under the hedge, crouched down, crying" is the important event. These words describe Otho's action or situation. The sensory details describing the situation include: "his nose was all bloody and his eye turning black" are details that appeal to the sense of sight; and "he turned his back so I wouldn't see, but his shoulders were shaking so hard" are details that refer to our sense of touch.• Model writing these responses as supporting events and sensory details on the outline.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite students to read through the next stanza to find the next event supporting the theme “bullying” and the details describing the event. • Circulate and support students. If students struggle, tell them to identify the action in the stanza to help them find the events and to look for figurative language and descriptive phrases describing the events as details. • Ask for volunteers to share their responses. Listen for: “There was still ice under the trees. I clawed up a handful” is the event showing the action. Sensory details include: “laid it against his face gently,” “I said what Mogg always says: ‘It’ll get better, it’ll get better, it’ll get better.’” • Model writing the responses on the Narrative of Adversity Plan Part II graphic organizer. Encourage students to add to or revise their responses. • Direct students to the last stanza on page 32 beginning with “He made a noise ...” • Ask them to find the events and sensory details in this stanza ending on page 33. • Circulate and support students. Remind students to look for the action and then the descriptive phrases that use sensory details. • Cold call pairs to share their thinking. Listen for the event: Otho “made a noise.” The sensory details include: “noise like being slaughtered, his mouth open so he could breathe, his face all blood and tears and snot.” These details appeal to our sense of hearing and sight. • Model writing their responses on the Narrative of Adversity Plan Part II graphic organizer. Invite students to add to or revise their own as necessary. • Ask students to notice that a monologue separates each action or event into stanzas, and in the case of “Will, the Plowboy,” into paragraphs. • Display page 10 from <i>Good Masters! Sweet Ladies!</i> for an example of a monologue written in paragraph format. Explain that the main action of an event is similar to a topic sentence of a paragraph, and the details add description to provide the reader with a better understanding and “mental image” of the experience. • Distribute and display the Narrative of Adversity Criteria checklist. Read aloud the key criteria for the monologue. • Ask students to notice how author Laura Amy Schlitz chose precise words and phrases to convey a modern theme, wrote the narrative in first person, used a logical sequence to describe the event, and used sensory details to create an image. Explain that these are the key criteria they will need to address when writing a monologue. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Direct students' attention to their copies of "TyrannosaurBus Rex" and display a copy.• Distribute colored pencils, one red and one blue, to each student.• Explain to students that the concrete poem has a similar structure, but rather than using a paragraph or stanza format, it uses a "form" that matches the content of the poem. For example, a road represents the form for this concrete poem.• Invite partners to find the phrase that signals the beginning of the experience or event.• Circulate to listen to students discussing which phrase begins the experience the author wants to describe.• Ask volunteers to share their thinking. Listen for: The event begins with the phrase "Early in the morning, I spy ..."• Invite students to annotate the concrete poem with you. Explain that you will model how to annotate their text using the two colored pencils.• Using a red colored pencil, model marking this phrase with a capital "E" on the model to represent event. Invite students to use a red colored pencil to mark a capital E by the word "Early" on their copy of the poem. Ask:<ul style="list-style-type: none">* "What details provide a more vivid picture or 'mental image' of this moment?"• Listen for student to say: "a group of small human children," "slam on my brakes," "Come in, little children, I say," "parents delivered them to me," "Human sacrifices."• Using a blue colored pencil, mark a capital D by the beginning word of each detail. Model marking the details on the concrete poem.• Ask students to use a blue colored pencil to mark a capital D by the beginning of each new detail describing the event.• Tell partners to continue marking the "events" using their red colored pencil and marking the "details" using their blue colored pencil. For example, model marking a capital E by "I eat the humans." Mark a D by "young," "tender," and "Yum." Tell students to continue annotating the poem, stopping at "I go to the school parking lot."• Circulate to support students. Remind them to look for the action to find the events.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask for volunteers to share. Listen for:<ul style="list-style-type: none">– Event: “I go to Elm and Hudson.”– Details: “More children,” “More sacrifices,” and “Yum.” Event: “I follow my usual route.” Details: “Hudson,” “Harding,” and “Yum.”– Event: “Harding and Broad.”– Detail: “Yum.”– Event: “Broad and White.”– Detail: “Yum.”– Event: “I am full.”– Details: “My breakfast is noisy,” “breakfast is jumping around,” “breakfast is giggling and laughing and arguing,” “My stomach is queasy,” “I don’t feel good.”• Model putting a capital E by the first word in each event, and model putting a capital D by the first word of each detail.• Direct students’ attention to the Narrative of Adversity Criteria checklist.• Read aloud the key criteria for the concrete poem.• Ask students to notice how John Grandits used precise words and descriptive phrases to convey a theme in a humorous way, and he used dialogue as a specific technique such as: “Come in, little children.” Share that he chose the road map to school as the form to contribute meaning to the poem. Point out that the key criteria for each narrative format is very similar. The main difference is the concrete poem uses a form that matches the content, and the monologue uses a stanza or paragraph format.• Check for student understanding by using the Fist to Five Checking for Understanding technique. Say:<ul style="list-style-type: none">* “Show a Fist to Five if you understand the coding of the model concrete poem.”• Remind students that a five represents a very good understanding of the task and coding, a four represents a good understanding, a three represents they are beginning to understand the task and coding, a two represents they need support with the task and coding, a one means I’m feeling pretty confused, and a fist represents not understanding how to even begin.• Note any students who have less than a three and circulate to those students first when they work on their narrative plan.	



Work Time (continued)	Meeting Students' Needs
<p>B. Drafting a Narrative Plan (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that all strong pieces of writing have a focus and a purpose. Explain that each of the model narratives highlight a theme of adversity experienced by the narrator or speaker. In “Jack, the Half-Wit,” the author chose a serious tone and presented the theme of bullying. In “TyrannosaurBus Rex,” the author chose a humorous tone to portray the theme of our lives’ mundane daily routines. Both narratives give voice to children of modern times and are themes of adversity children face today. Tell students they will now have an opportunity to share their voice. • Hand back students’ Narrative of Adversity Plan Part I graphic organizers from Lesson 7. • Ask students to read the star and the step. • Distribute another Narrative of Adversity Plan Part II graphic organizer to each student. • Invite them to complete the first seven items on the graphic organizer using their narrative idea: title, theme, narrator, what is happening, setting, other characters, and the experience. • Tell students they are each going to complete an outline of the “event” for their narrative. Explain that they will have an opportunity to get partner feedback before they begin writing the draft of the event. Remind them to focus on the “moment” the narrator wants to share, something that he or she feels strongly about expressing. • Remind students that the “event” begins with a transition. For example, in “Jack, the Half-Wit,” the moment begins with the phrase: “One day last winter...,” and in “TyrannosaurBus Rex,” the moment starts “Early in the morning ...” • Display and review the Narrative of Adversity Criteria checklist. • Remind students to think of events and descriptive details to create a visual image. Tell students they will have 10 minutes to write events and details for the “experience.” • Circulate and support students that identified themselves as a two or one in the Fist to Five. • Reconvene the class. • Ask students to share their narrative plan with their partner. Invite partners to notice a specific star and step. Remind students to use the Narrative of Adversity Criteria checklist as a guide for their discussion. Provide examples of stars, such as the correct pronouns were used (I, me, etc.) or the events are sequential. Examples of steps could include adding even more description and including dialogue with this character. • Refocus class whole group. • Have partnerships that were working together earlier collaboratively share a star and a step. 	



Work Time (continued)	Meeting Students' Needs
<p>C. Independent Writing: Drafting the Experience of the Narrative (5 minutes)</p> <ul style="list-style-type: none">• Highlight that writing this narrative is a chance for students to use their creativity and express their voice on a modern-day theme of adversity. This is a good time to build enthusiasm by discussing the format or venue in which students will share their final work.• Distribute lined paper.• Direct students to use their outline to begin quietly and independently drafting the “experience” or the “moment” of their narrative.• Remind students of the expectations for quiet writing time. Explain that talking is a great way to learn, and so is quiet, focused writing. They have had opportunities to discuss with each other; now they will write independently.• Circulate to assist students in drafting their narrative event. Ask probing questions when necessary:<ul style="list-style-type: none">* “What action or events convey the theme of adversity?”* “Where can you add descriptive details or sensory details to create an image for the reader or audience?”* “How will you begin the ‘moment’?”* “What phrase will transition from the introduction to the event?”• Consider collecting students’ Narrative of Adversity Plan Part II for review before the next lesson to ensure all students have made choices that will lead to writing a strong narrative. Lesson 7 includes time for students to review feedback, as well as time you could confer with students who need extra support in selecting a focus.	



Closing and Assessment	Meeting Students' Needs
<p>A. Sharing the Experience and Partner Feedback (5 minutes)</p> <ul style="list-style-type: none">• Again display the Narrative of Adversity Criteria checklist.• Read aloud the criteria for each type of narrative.• Ask students to share their narrative drafts with an elbow partner. Partners should use the Narrative of Adversity Criteria checklist to provide specific feedback on events, details, and pronouns.• Distribute two sticky notes to each student.• Ask students to write a star and a step for Lesson 7 when they are done sharing their drafts.• While students do this, create a space on the board for “STARS” and a space for “STEPS.”• Invite students to post their sticky notes on the board under “STARS” and “STEPS.”• Congratulate students on their focused work in planning their narrative. Explain that in Lesson 7 they will finish writing their experience.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently for your goal. Complete your Reading Tracking and Reviewer's Notes.	



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Supporting Materials



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Narrative of Adversity Plan Part II Graphic Organizer

Name: _____

Date: _____

Title of narrative: _____

Theme of adversity: _____

Experience or event that brings the theme to life: _____

Narrator: _____

Setting: _____

Other characters: _____

I. Introduction – Setting the Context

A. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____

II. Experience – Heart of the Narrative

A. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____



Narrative of Adversity Plan Part II Graphic Organizer

B. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____

C. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____

III. Conclusion – Wrapping It Up

A. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____