



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Performance Task



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Note: As each unit is written, often the performance task is refined. Use this document as a general guideline. But be sure to refer to check back on EngageNY.org periodically to see if this document has been updated.

Summary of Task

- This performance task gives students the chance to create and perform their own modern-day narrative of adversity. After studying the narrative-based monologues in *Good Masters! Sweet Ladies!* as well as the concrete poetry of John Grandits, students will choose from one of two formats—either monologue or concrete poem—in which they convey a theme of adversity. Then students will practice the speaking and listening skills necessary to perform their writing, as a monologue or “spoken word” poetry, for their peers. **This task addresses NYSP12 ELA CCLS W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6.**

Format

Monologue (based on the models from *Good Masters! Sweet Ladies!*)

Or concrete poem (based on the models from *Blue Lipstick* and *Technically, It's Not My Fault*)

Standards Assessed through This Task

- W.6.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- SL.6.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
- SL.6.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
- L.6.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.6.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.6.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Student-Friendly Writing Invitation/Task Description

- We have read the monologues of children in a medieval village as well as the concrete poetry giving voice to children in the modern world. Both forms of narrative highlighted themes of adversity experienced by the speaker. You now have the chance to give voice to your own adversities as a young person in the modern world. Choose the narrative format that you would like to use: either a monologue or a concrete poem. Write your own version of one of these genres, conveying a theme of adversity experienced by you or by your peers. Practice performing your written piece as a spoken monologue or poetry recitation. Perform this narrative (monologue or spoken-word concrete poem) for the students of your class.

Key Criteria for Success (Aligned with NYSP12 ELA CCLS)

Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.

Your narrative monologue will:

- Include a clear theme of adversity facing modern adolescents
- Be written in the first person
- Be organized in a logical sequence
- Include narrative techniques such as dialogue and description
- Use precise words and phrases, descriptive details, and sensory language
- Use correct punctuation
- Include appropriate formatting

Your concrete poem (used for spoken word poetry) will:

- Include a clear theme of adversity facing modern adolescents
- Have a form that matches the content of the poem
- Be organized in a logical sequence
- Include narrative techniques such as dialogue and description
- Use precise words and phrases, descriptive details, and sensory language
- Use correct punctuation
- Include appropriate formatting



Options for Students

- Students will write their narratives (monologue or concrete poem) individually. They will look back at all their notes and graphic organizers as well as the text of the books as they gather ideas for their monologues.
- Students might have a partner to assist as they work on their narratives, but the monologue or concrete poem will be an individual's product.
- Student monologues or concrete poems could be various lengths, including shorter ones for those for whom language is a barrier.
- Students could present their monologue or concrete poem to a partner as practice for presenting to others in the school community.
- Students could present their monologue or concrete poem via recordings if they are too shy to stand in front of an audience.

Options for Teachers

- Students may present their monologues or concrete poems to their own class, to other classes in the school, or to parents or other adults.
- Student monologues or concrete poems could be accompanied by illustrations. These could be photos or artwork—or if technology is available, students could create visual backdrops to be shown as they read.
- Students' monologues and concrete poems could be displayed in the room, in the school, or in the community to enhance student motivation with the potential authentic audiences.

Resources and Links

- johngrandits.com

Central Text and Informational Texts

- Laura Amy Schlitz, *Good Masters! Sweet Ladies! Voices from a Medieval Village*, illustrated by Robert Byrd (Cambridge, MA: Candlewick, 2007), ISBN: 978-0-7636-4332-4.
- John Grandits, *Blue Lipstick: Concrete Poems* (New York, NY: Clarion, 2007), ISBN: 978-0-61885-132-4.
- John Grandits, *Technically, It's Not My Fault: Concrete Poems* (New York, NY: Clarion, 2004), ISBN: 978-0-61850-361-2.