



EXPEDITIONARY  
LEARNING

# **Grade 6: Module 2B: Unit 3: Lesson 7**

## **End of Unit Assessment, Part 1: Drafting the Experience or Event of the Narrative**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3)</p> <p>I can use correct grammar and usage when writing or speaking. (L.6.1)</p> <p>I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3)</p> <p>I can maintain consistency in style and tone when writing and speaking. (L.6.3)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can draft the experience or event that conveys the modern-day adversity of my narrative.</li><li>• I can use correct grammar and word usage when writing my narrative draft.</li><li>• I can use a variety of sentence structures to create my narrative.</li><li>• I can select and use words and phrases to create tone in my narrative</li><li>•</li></ul>	<ul style="list-style-type: none"><li>• Reading Tracker and Reviewer's Notes (from homework)</li><li>• End of Unit 3 Assessment, Part 1: Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (body paragraphs)</li><li>• Self-assessment: Narrative of Adversity checklist</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Unpacking Learning Targets (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Mini Lesson: Setting the Tone (15 minutes)</li> <li>B. End of Unit 3 Assessment, Part 1: Drafting the Experience or Event (20 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Self-assessment: Narrative Criteria Checklist (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Read independently for your goal.</li> <li>B. Complete your Reading Tracker and Reviewer's Notes.</li> <li>C. Finish narrative draft if needed.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• At this point, students have selected their theme of adversity and the event or experience that illuminates their challenge and they have developed a plan for their narrative.</li> <li>• As the first part of their End of Unit 3 assessment, students draft the experience or event portion of their narrative that conveys a modern-day adversity. Students use their Narrative Plan Parts I and II as a foundation for creating their draft. In Lesson 8, students will complete their End of Unit 3 assessment by drafting an introduction and conclusion for their narratives.</li> <li>• Note that there is no specific “assessment” document to distribute or display: students are simply drafting, using resources from Lessons 5-6.</li> <li>• Students study two photographs at the beginning of this lesson to better understand the idea of <i>tone</i>. Please be careful to only show students the two photographs described, as other pictures on this site may be sensitive in nature.               <ul style="list-style-type: none"> <li>– Photograph of a girl holding doll (see Supporting Materials)</li> <li>– Photograph of a boy running (see Supporting Materials)</li> </ul> </li> <li>• Also in this lesson, students examine narrative techniques for developing tone and varying sentence structures to convey their message. Using these techniques will help students add meat to the bones of their narrative plans and drafts.</li> <li>• By the end of this lesson, students should have finished the draft of the experience or event in their narrative. Students who have not finished will benefit by taking it home to finish for homework.</li> <li>• Be prepared to provide students with feedback on their narrative drafts in Lesson 10 using the Narrative Criteria checklist. Provide specific positive feedback for at least one thing each student did well (star) and at least one specific area of focus for each student to revise (step).</li> <li>• If possible, provide access to computers to introduce the thesaurus and for students to write their drafts.</li> <li>• In advance:               <ul style="list-style-type: none"> <li>– Review photographs of girl holding a doll and of the boy running.</li> <li>– Prepare the Academic Word Wall.</li> <li>– Post: Learning targets.</li> </ul> </li> </ul>



Lesson Vocabulary	Materials
tone, thesaurus	<ul style="list-style-type: none"><li>• Photograph of a girl holding doll (one to display)</li><li>• Photograph of a boy running (one to display)</li><li>• <i>Good Masters! Sweet Ladies!</i>, specifically “Jack, the Half-Wit” (book; distributed in Unit 1; one per student)</li><li>• Tone anchor chart (new; co-created with students during Work Time A)</li><li>• “Tyrannosaur Rex” (from Unit 2, Lesson 15; one per student)</li><li>• Thesauruses (several for the class to examine, if available)</li><li>• Narrative of Adversity Plan Part I (from Lesson 5; one per student)</li><li>• Narrative of Adversity Plan Part II (from Lesson 6; one per student)</li><li>• Narrative of Adversity Criteria Checklist for Monologue (one per student using the narrative format)</li><li>• Narrative of Adversity Criteria Checklist for Concrete Poem (one per student using the concrete poem format)</li><li>• Academic Word Wall (begun in Unit 2, Lesson 14)</li><li>• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)</li><li>• Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students' attention to the posted learning targets and ask for volunteers to read them aloud:<ul style="list-style-type: none"><li>* "I can draft the experience or event that conveys the modern-day adversity in my narrative."</li><li>* "I can use correct grammar and word usage when writing my narrative draft."</li><li>* "I can use a variety of sentence structures to create my narrative."</li><li>* "I can select and use words and phrases to create tone in my narrative."</li></ul></li><li>• Ask students to notice the words <i>draft</i>, <i>writing</i>, and <i>create</i> in the learning targets. Highlight, circle, or underline them.</li><li>• Ask students to also notice the words "... my narrative" in all the targets.</li><li>• Ask students:<ul style="list-style-type: none"><li>* "Based on these learning targets, what do you think you will be doing in today's lesson?"</li></ul></li><li>• Call on students to share. Listen for responses that indicate they will be writing or drafting their own narrative or writing or drafting an experience or event in their narrative.</li><li>• Emphasize that writing well involves hard work, persistence, and creativity. They will continue to learn and use strategies for creating a great narrative.</li></ul>	<ul style="list-style-type: none"><li>• The learning targets provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Mini Lesson: Setting the Tone (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the <b>photograph of a girl holding doll</b> and the <b>photograph of a boy running</b>.</li><li>• Ask students:<ul style="list-style-type: none"><li>* “What feeling, attitude, or quality is conveyed in each photo? What details or characteristics contribute to the stories the photos tell?”</li></ul></li><li>• Ask for volunteers to share out.</li><li>• Point out that the feelings, attitudes, or qualities captured in the photos is called <i>tone</i>. Photographs can tell stories and create a <i>tone</i> in ways that are similar to writing a narrative.</li><li>• Ask students to take out “<b>Jack, the Half-Wit</b>” and explain that as a class they will read part of the monologue describing Jack’s experience with Otho. During this reading, invite students to look for how the author created the tone in that part of the narrative.</li><li>• Invite students to read along as you read aloud. (Begin reading on the last stanza on page 31 and stop before the final stanza on page 33.)</li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “What is the <i>tone</i>?”</li></ul></li><li>• Listen for responses that identify qualities, feelings, and attitudes such as sadness, pain, caring, and understanding.</li><li>• Ask students:<ul style="list-style-type: none"><li>* “What are some ways that author Laura Amy Schlitz used to express tone?”</li></ul></li><li>• Tell students they should consider:<ul style="list-style-type: none"><li>– Action words or verbs</li><li>– Descriptive words or phrases (adjectives and adverbs)</li><li>– Sensory words or phrases (sight, sound, touch, taste, smell)</li><li>– Dialogue or words spoken</li><li>– Sentence structure</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Providing resources and strategies for creating great writing supports all students but especially challenged learners.</li></ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Ask for volunteers to share.</li><li>• Record students' ideas on the <b>Tone anchor chart</b>. Listen for:<ul style="list-style-type: none"><li>– Verbs or action words—hate, whisper, snicker, throw, crouched, crying, shaking, clawed, laid ...</li><li>– Descriptive words or phrases—nose was all bloody, eye turning black, stayed by his side till he stopped</li><li>– Sensory words or phrases—shoulders were shaking so hard, laid it against his face gently, made a noise like a bull being slaughtered, crying, I cried too ...</li><li>– Dialogue or words spoken—"It'll get better, it'll get better, it'll get better"</li><li>– Sentence structure—Use of commas to add detail: "He was under the hedge, crouched down, crying"; "His nose was all bloody, his eye turning black"; "I told him he could have my eggs, all three." Use of repetition: "It'll get better, it'll get better, it'll get better"</li></ul></li><li>• Ask students to retrieve their "<b>TyrannosaurBus Rex</b>" copies.</li><li>• Before reading, point out that this concrete poem is written in stanzas, similar to "Jack, the Half-Wit." The words or text were then arranged to illustrate or show the topic of the bus route. For example, different stanzas were arranged to illustrate the bus stops. The repeated word "Yum" highlights that the bus stops and devours more kids.</li><li>• Ask students to read along as you read aloud. (Begin reading where the event of the bus route begins—at the beginning of the second stanza. Stop at the word "breakfast" at the end of the second to the last stanza.)</li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* "What is the tone?"</li></ul></li><li>• Listen for responses that identify qualities, feelings, and attitudes such as scary, comical, harmless, or routine.</li><li>• Ask students:<ul style="list-style-type: none"><li>* "What are some ways that author John Grandits expressed tone?"</li></ul></li><li>• Tell students they should consider:<ul style="list-style-type: none"><li>– Action words or verbs</li><li>– Descriptive words or phrases (adjectives and adverbs)</li></ul></li></ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>– Sensory words or phrases (sight, sound, touch, taste, smell)</li><li>– Dialogue or words spoken</li><li>– Sentence structure</li><li>– Graphics or form</li></ul> <ul style="list-style-type: none"><li>• Categorize and record student responses on the Tone anchor chart:<ul style="list-style-type: none"><li>– Action words or verbs—roam, gaze, spy, slam, open, eat, go, follow, barf, settle, dream</li><li>– Descriptive words or phrases (adjectives and adverbs)—vicious, terror, human sacrifices, usual route</li><li>– Sensory words or phrases (sight, sound, touch, taste, smell)—gaze in terror, spy, Young and tender, Yum, soon I am full, I don't feel so good, barf out my ..., tired from hunting, settle into my nap, dream dreams</li><li>– Dialogue or words spoken—"Come in, little children," I say</li><li>– Sentence structure; length of sentences—"I eat the humans"; "Yum"; "Soon I am full"; repetition</li><li>– Graphics or form—bus, road, progressively shorter phrases and paragraphs, repetition of word "Yum"; word arrangement to show activity of kids in the bus's stomach and kids getting off the bus</li></ul></li><li>• Commend students for noticing the writing techniques that created tone in the examples. Explain that words, phrases, descriptions, and dialogue are like an artist's or craftsman's tools or the photographer's camera—they bring the story to life. Finding the right words is important.</li><li>• Introduce the term <i>thesaurus</i>. If possible, provide <b>thesauruses</b> to students, partners, or small groups or provide online access and instruction for using a thesaurus.</li><li>• Explain that words are arranged in alphabetical order in thesauruses. If using an online thesaurus, explain or model how to access the resource and search for a word and its synonyms.</li><li>• Ask students to select a word from one of the categories used for <i>tone</i> and look for synonyms in the thesaurus. For example, ask students to search for "roam" or "vicious."</li><li>• Call on students to share a synonym they found that could be used in place of the word they searched.</li><li>• Explain that a thesaurus is a writer's and speaker's tool for expanding their word choices. Like a tool for an artist or craftsman, it helps writers and speakers create images they want with the right words. Encourage students to use this resource and other resources as they write about and create the experience or event in the their narrative.</li></ul>	





Work Time (continued)	Meeting Students' Needs
<p><b>B. End of Unit 3 Assessment, Part 1: Drafting the Experience or Event (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Project the picture of the little girl with the doll again.</li> <li>• Ask students: <ul style="list-style-type: none"> <li>* “What do you need to know to tell her story?”</li> </ul> </li> <li>• Listen for responses like they would need to know things like why she was sitting there, why is she alone, what happened to the building around her, where is her family or other people, where is she, why does she look sad, why is she dressed nicely.</li> <li>• Project the photograph of the young boy running.</li> <li>• Ask students: <ul style="list-style-type: none"> <li>* “What do you need to know to tell his story?”</li> </ul> </li> <li>• Listen for similar responses: “Where is he?”; “Why is he running?”; “Who is he following?”; “Why is he smiling?”</li> <li>• Explain that to tell the stories of the photographs, it is important to know what they are experiencing or what the event is that surrounds the moment of the photograph. Tell students that the writing they will be doing is similar to what they would need to know to understand the story of the photographs.</li> <li>• Direct students to retrieve their <b>Narrative of Adversity Plan Part I</b> and <b>Narrative of Adversity Plan Part II</b> from Lessons 7 and 8.</li> <li>• Tell students they will write about the experience or event they selected to express their theme of adversity, and they should use their Narrative of Adversity Plans Part I and II as resources. The situation they write about allows the reader or listener to visualize or imagine the challenge.</li> <li>• Distribute the <b>Narrative of Adversity Criteria Checklist for Monologue</b> or <b>Narrative of Adversity Criteria Checklist for Concrete Poem</b> to each student, based on their chosen format.</li> <li>• Remind students that this checklist is the same as what you will use to evaluate their writing at the end of unit assessment.</li> <li>• As they begin writing, encourage students to consider what they want the reader or listener to encounter. The beginning is like opening a door to the situation. Tell students to refer to their narrative plans as they draft their experience. Encourage them to refer to the beginnings of Jack’s experience in “Jack, the Half-Wit,” the bus’s experience in “TyrannosaurBus Rex,” and the coach’s monologue from <i>Remember the Titans</i> as necessary.</li> </ul>	<ul style="list-style-type: none"> <li>• For students who chose the concrete poem format, clarify that their graphics and word arrangement is to illustrate their topic, not the theme of adversity. This may help with focusing on the drafting the text of their experience or event.</li> <li>• Not all students will complete their drafts at the same time. Consider having students who need more time continue writing when others begin self-editing.</li> <li>• For students who have completed writing and editing their drafts, consider having them read their narratives and practice the performance delivery criteria.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Give students the remaining time to quietly and independently write.</li><li>• Circulate and assist students in drafting the experience or event. Ask probing questions and direct students' attention to the criteria to guide them in their writing.</li><li>• Students who finish quickly can begin editing their drafts based on their respective Narrative of Adversity Criteria checklists.</li><li>• Students who have selected the concrete poems as their format can begin drafting the arrangement of their text with the graphics they will use to convey their topic.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Self-assessment: Narrative of Adversity Criteria Checklist (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Refocus students whole group.</li><li>• Direct students' attention to their Narrative of Adversity Criteria checklists and tell them they will now critique their drafts.</li><li>• Ask students to read through their draft and evaluate themselves using the checklist. Check "star" for criteria they feel they did well. Check "step" for criteria they should develop.</li><li>• Circulate to ask questions and encourage students to think carefully about their self-evaluation.</li><li>• Collect students' drafts and their Narrative of Adversity Criteria checklists.</li><li>• Tell students you will give them feedback on their drafts.</li><li>• Students who have not finished will benefit from being able to take their draft home to complete.</li></ul>	<ul style="list-style-type: none"><li>• Developing self-assessment and reflection supports all learners and contributes to producing high-quality, well-crafted writing.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read independently for your goal. Complete your <b>Reading Tracker and Reviewer's Notes</b>.</li><li>• Finish narrative draft if needed.</li></ul>	



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# Grade 6: Module 2B: Unit 3: Lesson 7

## Supporting Materials



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Photograph of girl holding doll





Photograph of a boy running



Flickr: Running Samburu Boy

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**Narrative of Adversity Criteria Checklist:**  
Monologue

.....  
**Name:**  
.....

.....  
**Date:**  
.....

Narrative Monologue	Star	Step
Includes clear theme of adversity facing modern adolescents		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		

**Star:**

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**Step:**

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Narrative of Adversity Criteria Checklist:

Concrete Poem

Name:

Date:

Concrete Poem	Star	Step
Includes clear theme of adversity facing modern adolescents		
Form of poem matches the content of the poem		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		

Star:

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Step:

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